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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 others, from schools, universities or alternative areas of humanistic approach around this country and abroad.

The 3rd 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 linguistics, translation studies, FLT, literary / cultural studies and their related fields, providing opportunities for professional development and research.

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

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

The present issue includes three sections: linguistics, literary studies 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.

◆ LINGUISTICS ◆

LOS “REFRANES NEERLANDESES” DE PIETER BRUEGEL

– Análisis comparativo español-rumano-alemán –

Florina-Cristina HERLING

Universitatea Tehnică de Construcții București

Resumen

*El artículo presenta un corpus basado en una selección de los refranes que aparecen en el cuadro del pintor flamenco Pieter Bruegel el Viejo, titulado *Vlaamse Spreekwoorden* (Los refranes neerlandeses o Los refranes flamencos), a partir de la versión española para luego buscar la correspondencia en rumano y alemán. El pintor ilustra más de cien unidades lingüísticas estables (fraseologismos y paremias) universales o nacionales que tratan de poner en evidencia los vicios, los defectos físicos, la estupidez y las locuras humanas. Algunos de estos refranes son reconocibles en la actualidad, mientras que otros ya no se usan. El lienzo no debe ser interpretable como un todo sino como una presentación de temas paremiológicos distintos e independientes, que necesitan una descodificación social y cultural. La obra de Bruegel puede considerarse un verdadero refranero que expresa, a través de la representación gráfica, escenas de vida cotidiana de un pueblo. En este caso, las palabras concretizadas en refranes han sido materializadas a través de la metáfora en una imagen no sólo mental, sino también pictórica, pasando de lo connotativo al denotativo.*

Palabras clave

refrán, fraseologismo, imagen

Introducción

Pieter Bruegel el Viejo se inspira en la vida campesina de su país, en el folklore y en los proverbios flamencos. Una de las más conocidas de sus obras es *Refranes neerlandeses*, obra a la cual nos vamos a referir en este artículo desde un punto de vista comparativo. La comparación consiste en encontrar las correspondencias de los refranes flamencos pintados por el Bruegel el Viejo, a través de la versión en español, en español, rumano y alemán. Muchos de los refranes que dan vida a las escenas representadas en su tela pertenecen al espacio universal, algunos de ellos teniendo origen en la Biblia y otros en la vida cotidiana. La presencia del folklore en la obra de

Bruegel, tan claramente evidenciada en cada escena-refrán del cuadro, atrae la atención del observador y le da la sensación que participa a la acción dentro de la tela. Bruegel, que simplemente observa la vida cotidiana, se convierte en un verdadero colector de refranes pintados que poseen una clara representación de cada metáfora, perfectamente identificable dentro del contexto general, caricaturizando un mundo rural lleno de defectos humanos. Sus lienzos, pintados con tal precisión y descarnado realismo, constituyen una fuente inestimable llena de detalles para el estudio de la vida cotidiana de la época turbulenta en la que vivió el pintor, caracterizada por epidemias y guerras, que se refleja en su visión acerca del hombre a través de la crudeza de la vida ordinaria. Buscó la inspiración para sus obras en el folklore y los refranes, convirtiéndose en un verdadero cronista de la vida y de las costumbres campesinas, por eso recibió el apodo de “Bruegel campesino” o “Bruegel, el campesino”. Realizó sobre todo cuadros de paisaje, de género y de escenas campesinas (la agricultura, la caza, las comidas, las fiestas, los bailes y los juegos), en los que con un estilo inspirado en El Bosco. Sumergirse en uno de sus lienzos es como ir leyendo la historia y las costumbres a través de los personajes que introducen en las telas.

Los “Refranes neerlandeses” de Pieter Bruegel el Viejo

En 1559 Bruegel retomará el tema de los *Doce refranes* (1558) para realizar una obra mucho más amplia y compleja. Se trata del cuadro titulado *Nederlandse Spreekwoorden* - “Refranes neerlandeses”¹, obra de juventud en la que representa una aldea imaginaria holandesa en animada actividad con escenas inspiradas de los refranes y expresiones idiomáticas de su tiempo. La peculiaridad de la obra reside en el hecho de que el autor consigue ilustrar a través de las unidades lingüísticas estables escenas de una aldea en la que cada personaje aparece realizando sus actividades más cotidianas. El cuadro transmite una sensación de excesivo movimiento y confusión debido a la aglomeración de personajes. La absoluta falta de un hilo narrador principal y la yuxtaposición de tantos momentos típicos de la

¹ Este cuadro está también llamado en español “Refranes flamencos”; en rumano “Proverbe olandeze” o “Proverbe flamande”, y en alemán “Die niederländischen Sprichwörter” o “Die flämischen Sprichwörter”.

vida de pueblo, el mundo enloquecido, absurdo, ha hecho que la tela recibe también el nombre de “El mundo al revés”. De los más de cien refranes y fraseologismos que se encuentran en el lienzo de Pieter Bruegel el Viejo, este artículo se refiere sólo a los refranes desde un punto de vista comparativo en tres lenguas, español, rumano y alemán. La mayor parte de los refranes retratan y describen actos estúpidos o hacen referencia al engaño y a la hipocresía dentro de lo que parece una gigantesca farsa. Los *Refranes neerlandeses* de Pieter Bruegel el Viejo pueden considerarse una verdadera colección de refranes expresada a través de las escenas de vida cotidiana. En este trabajo pretendemos realizar una selección de refranes a partir de la versión española de los *Refranes neerlandeses* para luego buscar la correspondencia en español, rumano y en alemán. Mientras unos de los refranes que aparecen en este cuadro han sido olvidados o nunca se tradujeron en otras lenguas, otros tienen equivalentes en varios idiomas por su naturaleza universal y aún están en uso.

Los “Los refranes neerlandeses” – corpus paremiológico español-rumano-alemán

El objetivo principal del presente artículo es la elaboración de un corpus trilingüe español - rumano - alemán a partir de la versión española de los refranes holandeses de los refranes pintados por Bruegel. Para facilitar la localización de los refranes en el lienzo nos vamos a ayudar del detalle correspondiente. Otro objetivo es observar cuantos refranes de los tres idiomas guardan la misma imagen que los refranes holandeses representados en la tela, cuantos tienen una imagen parcial y cuantos cambian la imagen. Para la elaboración del corpus paremiológico hemos tenido en cuenta los enunciados sentenciosos que realmente presentan una clara correspondencia en los tres idiomas de trabajo. Unos de estos refranes proceden de la Biblia, pero la mayoría son refranes de origen popular, lo que muestra otra vez la preferencia de Bruegel hacia el folklore. A continuación seguimos a presentar la selección de refranes holandeses (en español) representadas en la obra pictórica de Pieter Bruegel el Viejo con sus correspondencias en español, rumano y alemán.

Selección de refranes:



1. **H: Los dados están echados.**

E²: La suerte está echada.

R: Zarurile au fost aruncate.

A: Die Würfel sind gefallen.

Esta pemia, atribuida a Julio César (*Alea iacta es*) en el momento de pasar el Rubicón, se emplea a modo de consuelo, cuando resulta imposible modificar una situación, en especial su desenlace. Salvo a la pemia española, donde se usa la palabra “suerte”, en los demás dos idiomas se conserva la imagen del cuadro, y al mismo tiempo la palabra clave: “dado” (zaruri, Würfel).



2. **H: Los tontos consiguen las mejores cartas.**

E: Todos los tontos tienen suerte.

R: a. Prostu-i cu noroc.

b. Prost să fii, noroc să ai.

A: Dumm hat's meiste Glück.

Podemos observar que sólo el actante es el mismo en las tres lenguas: *el tonto, prostul, der Dumm*. La imagen es completamente diferente de la del cuadro y de la del refrán holandés. Sólo el mensaje es el mismo; este refrán se refiere a las personas que les llega la fortuna sin esfuerzo.



3a. **H: Dos frailes bajo la misma capucha.**



3b. **H: Los osos salvajes prefieren acompañarse entre ellos.**

E: a. Dios los cría, y ellos se juntan.

b. A frailes tales, partes iguales.

c. Cada oveja con su pareja.

R: a. Cine se aseamănă, se adună.

b. Asemenea cu asemenea lesne se însoțește.

c. Cei ce se potrivesc lesne se-mprietenesc.

² H- holandés; E- español; R-rumano; A-alemán.

d. Cioară lângă cioară trage, alte păsări nu-i sunt drage.

A: a. Gleiche Brüder, gleiche Kappen.

b. Gleich sucht sich, gleich findet sich.

c. Gleich und gleich gesellt sich gern.

El mensaje de estos dos refranes es parecido, las dos se refieren a la compañía y a la “amistad”, aludiendo con cierta ironía a la inclinación natural que lleva a juntarse a los de un mismo genio, temperamento y categoría. En el caso de estos dos refranes holandeses, que transmiten el mismo mensaje didáctico-moralizador, hemos identificado más refranes en español, rumano y alemán, pero con ciertas diferencias entre sí respecto a la imagen. El primer refrán holandés *Dos frailes bajo la misma capucha* tiene como actante personajes humanos: *frailes*. Se conserva el mismo actante en el refrán español *A frailes tales, partes iguales* y alemán *Gleiche Brüder, gleiche Kappen*. Los refranes *Cada oveja con su pareja* y *Cioară lângă cioară trage, alte păsări nu-i sunt drage* tienen actantes animales, como en el caso del segundo refrán holandés *Los osos salvajes prefieren acompañarse entre ellos*, pero los animales son diferentes en los tres idiomas: *oso* en el refrán holandés, *oveja* en el español, *cioară* en el rumano. En el caso de los refranes alemanes no existen actantes animales.



4. H: Uno esquila ovejas, otros cerdos.

E: a. Unos tienen la fama y otros cardan la lana.

b. Uno levanta la caza, y otro la mata.

R: a. Unii țes la pânză și alții o poartă.

b. Ține capra și-l împunge, iar altul stă și o mulge.

c. Unul umblă și străbate și pe alt fericirea-l bate.

A: a. Der eine hat die Arbeit, der andere den Lohn.

b. Der eine klopft an den Busch, der andere fängt den Vogel.

El tema de estos refranes, que se dicen con ironía, es el mismo: injusticia, beneficio, esfuerzo. Su significado se refiere a las personas que consiguen el fruto del trabajo realizado por otros. También se refiere a que a algunos se les achaca algo negativo cuando en realidad otros hacen igual o más. Las imágenes presentadas en estos refranes son diferentes de una lengua a otra, teniendo como punto de salida el refrán holandés. Estos refranes tienen una correspondencia conceptual, es decir que se usan unidades lexicales y gramaticales diferentes, resultando una la imagen diferente, pero expresan el mismo sentido

moralizador.



5. H: Uno enrolla en la rueca lo que otro hila.

E: a. Mucho ruido y pocas nueces.

b. Mucho arroz para tan poco pollo.

R: a. Gură multă, ispravă puțină.

b. Unde e vorbă multă, acolo e treabă scurtă.

A: Viel Geschrei und wenig Wolle.

Este refrán se refiere a las personas que hablan mucho y dejan de hacer su trabajo, pero también se usa cuando se concede mucha importancia a algo que no lo tiene. En el caso de estos refranes, la imagen del cuadro de Bruegel no corresponde con la imagen representada en las paremias españoles, rumanas y alemanas. Por eso entre ellas hay una correspondencia conceptual. En el refrán holandés aparece como palabra clave *la rueca*, mientras que en los españoles las palabras clave son *ruido, nueces, arroz, pollo*; en los rumanos *gură, ispravă, vorbă, treabă* y en el refrán alemán *Geschrei, Wolle*.



6. H: No echéis rosas a los cerdos.

E: a. No echéis margaritas a los cerdos.

b. No arrojéis perlas delante de los puercos.

R: Nu arunca mărgăritarul înaintea porcilor.

A: Man soll die Perlen nicht vor die Säue werfen.

Estos refranes tienen su origen en la Biblia, en el Libro de los Proverbios (San Mateo 7:6) - *No echéis vuestras perlas delante de los cerdos*. Su mensaje está dirigido a las personas que no saben apreciar una cosa o que no están acostumbrados con cierto refinamiento o lujo. De las tres lenguas, sólo en el caso del refrán español **6a** se conserva el campo semántico – *la flor* –, con la diferencia que en la paremia holandés se trata de las *rosas* y en la española de las *margaritas*. La diferencia aparece en el caso del refrán español **6b** y en el refrán rumano y el alemán, en los cuales se encuentra la palabra *perlas, mărgăritar* (sinónimo de “perla”), *Perlen*. La imagen representada en los refranes es parcial correspondiente con la representada en el cuadro, porque así como hemos visto, se conserva el actante, *el cerdo*, pero se cambia el objeto echado: *rosas, margaritas, perlas*.

7. H: Dos perros difícilmente se ponen de acuerdo sobre el mismo



hueso.

E: a. Habiendo un hueso entre ellos, no son amigos dos perros.

b. Dos perros y un hueso en medio, no hay acuerdo.

R: Doi câini se nărăvesc la un os.

A: Ein Knochen und zwei Hunde geben keine ruhige Stunde.

Estos refranes denotan lo mal que se avienen las personas que quieren imponer su voluntad y su autoridad al mismo tiempo. Los refranes del español, rumano y alemán reproducen la misma imagen del refrán holandés, usando el mismo lexema para designar los actantes – el *perro* – y las mismas palabras clave – *perro* y *hueso*. En este caso, tanto el sentido, como la imagen son iguales.



8. H: El pez grande se come al chico.

E: El pez grande se come al chico.

R: Peștele cel mare înghite pe cel mic.

A: Die großen Fische fressen die kleinen.

Este refrán se utiliza cuando alguien abusa de su fuerza o poder, es decir que los ricos y poderosos siempre triunfan a los pobres y débiles, nunca existiendo competencia posible entre unos u otros. Este refrán tiene un carácter universal, lo que sobresale del hecho de que tanto en el holandés, como en los demás idiomas se guarda la misma imagen, la que Bruegel ha pintado en su lienzo. En este caso se trata de una correspondencia literal, es decir que los refranes coinciden tanto al nivel lexical, gramatical y semántico.



9. H: Las mejores correas son las cortadas del cuero ajeno.

E: De cuero ajeno, correas largas.

R: Din pielea altuia se fac curele lungi.

A: Aus fremdem Leder ist gut Riemen schneiden.

El refrán recrimina irónicamente la avaricia, los excesos o las exigencias de ciertas personas que no suelen poner límite a su afán de acaparar bienes. Se emplea también cuando alguien obsequia pródigamente con lo de los demás, precisamente porque a él no le

supone gasto o pérdida. Al refrán holandés le corresponde parcialmente los refranes de español, rumano y alemán. La diferencia se encuentra al nivel lexical y gramatical, guardándose inalterado el nivel semántico que conduce hacia una imagen semejante con la del cuadro de Bruegel. Las palabras clave son las mismas en todas estas lenguas: *cuero-piele-Leder*, *ajeno-altuia-fremd* y *correas-curele-Riemen*.

10. **H: Si un ciego guía a otro ciego, caerán ambos en la zanja.**



E: Un ciego guía al ciego y entrambos caerán en el hoyo.

R: a. Orbul pe orb povăţuind, cad amândoi în mormânt.

b. Orb pe orb când se conduc, cad amândoi în groapă.

A: Wenn ein Blinder dem andern führt, so fallen sie beide in die Grube/in den Graben.

Este refrán tiene su origen en la Biblia, en el Nuevo Testamento (Mateo 14, 15) y su significado se refiere cuando algunas personas se juntan en hacer algo, pero no tienen experiencia necesaria para hacerlo. En este caso, siendo un refrán universal, la correspondencia entre estos es total. Observamos que sólo en el caso de los refranes rumano tenemos dos variantes que se diferencian sólo al nivel del campo semántico: *mormânt* (tumba) y *groapă* (hoyo o tumba); en el refrán español aparece el lexema *hoyo* que tiene dos acepciones – de concavidad u hondura formada en la tierra y de sepultura. En el refrán holandés y el alemán aparecen las palabras *zanja* y *Grube/Graben* (concavidad u hondura formada en la tierra, zanja).



11. **H: Afeitarse a un tonto sin espuma.**

E: a. En la barba del necio, todos aprenden a rapar.

R: Bărbierul învaţă meseria pe capul proştilor.

A: a. Am Bart des Narren lernt das Messer scheren.

Este fraseologismo holandés tiene como correspondiente en español, rumano y alemán refranes. El significado alude a los inconvenientes que puede acarrear la necedad, pero también se refiere al hecho de que las personas poderosas o más fuertes abusan de las débiles para hacer

experimentos de ellos. El actante secundario, el que soporta la acción, es el mismo tanto en el fraseologismo holandés, *el tonto*, como en los refranes españoles - *el necio*, alemán - *die Narren* y rumano - *proștii*, con la diferencia de que en el fraseologismo holandés y en el refrán español se usa el singular y en los refranes rumano y alemán se usa la forma de plural. Relacionado a la imagen, los refranes se transponen fielmente en el lienzo de Bruegel.



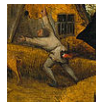
12. H: El cántaro va al agua hasta que finalmente se rompe.

E: Tanto va el cántaro a la fuente que al final se rompe.

R: Urciorul nu merge de multe ori la apă (căci ori se sparge, ori se crapă).

A: Der Krug geht so lange zu Wasser, bis er zerbricht.

Este refrán se dirige a las personas que toman parte en situaciones peligrosas o que se exponen con frecuencia a las ocasiones de peligro y que tarde o temprano quedarán atrapadas en ellas. En el refrán holandés aparece la palabra *agua*, como también el refrán rumano - *apă* y el alemán - *Wasser*, mientras que en el refrán español se encuentra la palabra *fuentes*. Otra diferencia consiste en la forma de la oración. El refrán holandés, el español y el alemán son positivos; el rumano es negativo³: *El cántaro va al agua...* (holandés), *Tanto va el cántaro a la fuente...* (español), *Der Krug geht so lange zu Wasser...* (alemán), *Urciorul nu merge de multe ori la apă* (rumano). Debido a su carácter universal, este refrán corresponde parcialmente en las cuatro lenguas.



13. H: El que traga fuegos, caga chispas.

E: Quien siembra vientos, recoge tempestades.

R: Cine seamănă vânt, culege furtună.

A: Wer Wind sät, erntet Sturm.

Este refrán tiene sus raíces en la Biblia, y por eso se ha convertido en un refrán universal. Se usa para advertir que cada persona es responsable de su conducta, de sus actos que pueden acarrear

³ En el refrán rumano aparece al adverbio de negación *nu* (no).

consecuencias graves o conflictos. La paremia holandesa es diferente de las demás paremias, que en las tres lenguas tienen la misma forma y la misma imagen. La mayor diferencia consiste en las palabras clave del refrán: en holandés *fuego* - *chispas* y *vientos* en español, *vânt* rumano y *Wind* en alemán. Otra diferencia, esta vez entre el refrán español, el rumano y el alemán consiste en el hecho de que en el refrán español las palabras clave aparecen en la forma de plural (*vientos-tempestades*), mientras que se usa la forma de singular en el refrán rumano (*vânt-furtună*) y en el alemán (*Wind-Sturm*). Lo que se guarda en las cuatro lenguas es el actante impersonal: *el que, quien, cine, wer*.

Conclusiones

Bruegel fue, sin duda, el pintor por excelencia del paisaje campesino, en el que se integra la empedregada figura humana. Sumergirse en uno de sus lienzos es como ir leyendo la historia y las costumbres a través de los personajes que introducen en las telas. Sus escenas reflejan la vida cotidiana con realismo un gran talento narrativo. El complejo escenario de un mundo paremiológico inspirado en la cultura y la creencia popular, realizado por Bruegel sorprende al ser humano detrás de su apariencia. De ahí que Bruegel se haga intérprete de una tendencia cultural que se sirva de la sabiduría popular para criticar los falsos valores de la sociedad en la que vive. Dentro de los *Refranes neerlandeses* hemos identificado 13 refranes de carácter universal, cuales en gran parte guardan la imagen pintada por Bruegel. Se trata de las unidades paremiológicas 1, 6, 7, 8, 9, 10, 11, 12, 13, que son correspondientes totales o parciales en las tres lenguas, guardando casi el mismo nivel lexical y semántico. Las demás (2, 3, 4, 5) tienen diferencias al nivel formal y lexical, pero transmiten el mismo mensaje moralizador a través del mismo sentido. Además de las diferencias lexicales y gramaticales, el presente artículo se ha centrado en la identificación de la misma imagen sorprendida por Bruegel en los refranes holandeses en las paremias españolas, rumanas y alemanas. En este caso, hemos identificado nueve refranes de carácter universal que conservan la imagen del cuadro. De este modo se puede decir que el refrán, que tiene un carácter universal, ha pasado de vía oral o escrita en casi todo el espacio europeo en la misma forma y sentido.

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**Shifting the outer layers of language context to the front:
developing pragmalinguistic and sociopragmatic awareness
through languaging**

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Abstract

The article aims at presenting issues pertaining to developing language awareness beyond the traditional Knowledge About Language (KAL) conception. We explore the version of language awareness which trespasses core linguistics in the territory of socio-culturally contextualized language use. Evoking the sociocultural perception of language awareness (Van Lier 1995, Andrews 1998, Andrews 2007), we consider it in the context of teaching pragmalinguistic and sociopragmatic issues. Further, capitalizing on the concept of languaging (Swain 2006) and languaging about language (Becker 1991), we support the claim that pragmatic language awareness necessitates rule formations as hinted by Schmidt (1990). Ensuing research pertains to the analysis of selected conversational chunks based on a class activity targeted to raise pragmatic consciousness in language learning in reference to selected strategies and mitigation.

Key words

language awareness, sociopragmatics, pragmalinguistics, languaging, metalinguistic knowledge, strategies and mitigation

1. Introduction

Modern language teaching initiated by the new teaching paradigm conventionally dubbed as the communicative approach (Richard and Rodgers 1999), for the first time incorporated pragmatic aspects into second language education in the 1980s. This pedagogical turn was undoubtedly inspired by new theoretical conceptualization of what language and language learning was (new linguistic awareness). On

the linguistic horizon there appeared new functional and interactional language theories debunking the myths and narrow-mindedness of structuralism and neostructuralism perceiving grammar as the central part of language, and language meaning solely as the result of morphological and syntactic combinations. Consequently, knowledge of language was perceived as linguistic competence of either implicitly (nativism) or explicitly acquired linguistic structures.

Dell Hymes (1971/2) was the first to account for the meaning with reference to context questioning the well-engrained, by this time, Chomskyan vision of language. Hymes accentuated the value of context in the production of meaning, thereby offering an alternative conception to language competence: communicative competence. This line of thinking, as well the contributions of other linguists and language philosophers such as Austin (1975), Halliday (1973, 1978), Bachmann (1990), who pushed the study of language beyond pure grammar relations. In most general terms, the name of a language study concentrated on the process of situated meaning making is pragmatics. This branch of linguistics brings forth the claim that language use and its meaning are conditioned by context – “the way the various elements are combined, how they are related to the world at large, and the purposes for which they are used (Van Lier 1995: 39). Thus, pragmatics assumes that “meaning does not come ready-made or ‘pickled’ in words or sentences, but is constructed by speakers and hearers through processes of interpretation, in the context in which the language is used” (ibid.).

The ecological and semiotic perspective (van Lier 2004), questioning the existence of language as a “fixed code”, and the concept of languaging in both sociolinguistic (Jørgensen and Juffermans 2011) and pedagogical view of languaging (Swain 2006; Lankiewicz and Wąsikiewicz-Firlej, 2014), inscribed well into the pragmatic dimension of language study. The latter idea of language as a form of mediating thinking is used in the present paper as a means of displaying learner cognition pertaining to the pragmalinguistic and sociopragmatic language awareness. Accordingly, language is not so much a vehicle for communication, “conveyer of meaning” (Swain 2006: 96), it is rather an agent in creating messages. Hence, the way one talks about language may offer insights into his or her process of thinking about language (language awareness). Positing that language awareness is mostly of a metacognitive and metalinguistic character

pertaining to explicit knowledge about language and its use, we decided to delve into students' exterioration of cognitive process in developing pragmatic language awareness.

2. The concept of language awareness

The concept of language awareness (LA) appeared in the British context as a reaction to the dissatisfaction with the results of educational endeavors in the field of language education. As Andrews (2008: 288) points out, "LA came to prominence in the UK as a 'grassroots' movement in the late 1970's/early 1980s, as teacher frustration with learner under-achievements in both L1 and L2 led to the creation of local schemes aimed at inspiring learners' curiosity about language as a uniquely fascinating characteristic of human behavior. In the beginning, this term was used interchangeably with another one – "Knowledge About Language" (KAL) – associated mostly with explicit grammar knowledge. Hence, Mitchell, Hooper and Brumfit (1994: 2, after Andrews 2007: 10) dubbed KAL "as a new title for an old concern". It remains disputable whether the terms are synonymous (van Lier 1996), yet they "share a common assumption that there is a link between knowledge of formal aspects of language and performance when using that language (L1 or L2), and that therefore fostering learners' ability to analyze and describe a language accurately is likely to help them become more effective users of that language" (Andrews 2008: 288).

Since that time the term has evolved from what Carter (2003: 64) calls the development in learners of an enhanced consciousness of and sensitivity to the forms and functions of language" and broadened its meaning to multifarious aspects benefitting learners "from developing a good knowledge about language, a conscious understanding of how languages work, of how people learn them and use them" ("ALA"). A more comprehensive view of what language awareness is, has been envisaged by Carter (1994: 5, after Andrews 2007: 12):

- (a) awareness of some of the properties of language; creativity and playfulness; its double meanings.
- (b) awareness of the embedding of language within culture.
Learning to read the language is learning about the cultural properties of the language. Idioms and metaphors, in particular, reveal a lot about the culture.

(c) a greater self-consciousness about the forms of the language we use. We need to recognise that the relations between the forms and meanings of a language are sometimes arbitrary, but that language is a system and that it is for the most part systematically patterned.

(d) awareness of the close relationship between language and ideology. It involves 'seeing through language' in other words.

It would not be an exaggeration to assert that the perception of awareness at the turn of the 21st century began to be juxtaposed with a narrow, grammar-oriented, approach towards a more pragmatic (Andrews 1998) or even more holistic, ecological approach to language and its learning (van Lier 1995, 2004). Both quoted authors point to the appalling misconception of what language is or to "depressing general ignorance of the nature of language" (Milroy 1985: 175, after Andrews 1998: 7). Thereby, language exploration and awareness is suggested as a counterbalance to a more "traditional curriculum" (Andrews 1998: 5) perceiving language "simultaneously, *both* [emphasis in original] as the medium and message" (ibid., 9) . Consequently, language acquisition is comprehended not only in the psycholinguistic perspective of LAD (Language Acquisition Device), but also in sociolinguistic dimension of LASS (Language Acquisition Support System).

Larry Andrews' (1998) proposal overtly accentuates the pragmatic dimension of language awareness. Presenting prerequisites of language exploration and awareness (the alternative course for language arts, "curriculum by default"), he delineates activities "giving students opportunities to be participants in language lessons as they explore the uses of language in real-life settings", thus postulating "the central role of language in life" and underscoring "the inseparability of language and situations", perceiving language learning as a social activity with meaning and grammar "correctness" embedded in contexts (ibid., 66). Pragmatic awareness is frequently identified with sociolinguistic competence, i.e. a component of communicative competence put forth by Canale and Swain (1980) as construed by Kasper and Rose (2001: 1). It includes, inter alia, metalinguistic knowledge of "rules of use". Subsequently, one possible definition of pragmatics may be the one offered by Crystal (1997: 301, after Rose and Kasper 2001: 2): "the study of language from the point of view of users, especially of the choices they make, the constraints they encounter in using language in social interactions

and the effects their use of language has on other participants in the act of communication". In view of Leech (1983) and Thomas (1983), pragmatics is built of two components: pragmalinguistics and sociopragmatics. It encompasses, respectively, both "resources for conveying communicative acts and rational or interpersonal meanings" and "the social interference of pragmatics" comprehended as "the social perceptions underlying participants' interpretation and performance of communicative action" (Rose and Kasper 2001: 2). Rose and Kasper (2001: 2–3) exemplify the difference between the two components as follows. Pragmalinguistics recognizes the repertoire of resources in performing, e.g. the apologizing function. The language user/learner may choose to say "It was my fault" or "I won't let it happen again", indexing "a very different attitude and social relationship in each of the apologies". In contrast, sociopragmatics pertains to the realization by the speaker that his/her choice has social consequences. This way, in sociopragmatics functional grammar of pragmalinguistics trespasses upon the territory of social context marked with linguistic appropriacy since "speech communities differ in their rights and obligations and the degree of imposition involved in particular communicative acts" (ibid., 2–3). Yet, there are interpreters who ascribe pragmalinguistic failures to cross-cultural issues and reserve sociopragmatic ones to the social basis. Thus, "[i]f the friends were of the same culture(s), for example, pragmatic failure would likely fall within the sociolinguistic category" (Dash 2005: 193). Such a stance seems to be, however, very simplistic since pragmatics, in both of these aspects (cf. research results of Szczepaniak-Kozak, 2013, and in press), may constitute a source of non-target language production (a term proposed as a replacement for the more traditional *failure*).

Pragmatics draws heavily on Halliday's (1994) systemic functional linguistics by liberating linguistic description from the centrality of structure and foregrounding the pragmatic axis as the point of departure instead. The claim appears compatible with the socio-semiotic approach, promoted by van Lier (2004) and his vision of the levels of meaning, or layers of context (van Lier 1995: 39–54). Furthermore, Rose and Kasper (2001: 3), in reference to Thomas (1983), make a vital remark that "although pragmalinguistics is, in a sense, akin to grammar in that it consists of linguistic forms and their respective functions, sociopragmatics is very much about proper

social behavior” encroaching upon the outer layers of context. Briefly, van Lier (1995: 39–40), positing meaning making as the central function of language, perceives its making within three layers of context: linguistic, interactional and social. He visualizes them in the form of concentric circles with the central ones occupied by those pertaining to core linguistics (sound, word and utterance or sentence) and the outer ones standing for interactional or social aspects. At the same time he points out that in a meaning making activity it is always the outer layer that determines the interpretational conflicts.

The concept of language awareness, accentuating the need of attending to more than pure grammaticality of language use (cf. Andrews 1998), suggests that education’s goals in language teaching, including a foreign one, should also take account of the territory of pragmatics. Underscoring the value of the outer layers (learners’ background knowledge of interactional and socio-cultural knowledge), he expresses dissatisfaction with traditional language education.

This is curious, if we consider that in language teaching the inner layers (especially the three ‘core’ layers) have generally dominated lessons, materials, and teaching practices, often to the utter neglect of the outer layers. Meaningful learning, therefore, would hardly seem possible within a traditional grammar approach (van Lier 1995: 47).

Consequently, recognizing the need of developing pragmatic competence among second language learners, and assuming a sociocultural or ecological stance in language education, in the further part of the paper we elaborate on Schmidt’s understanding of awareness and apply this theory to teaching sociopragmatic and pragmalinguistic aspects.

3. Awareness and teaching pragmatics

When we consider language awareness from interlanguage pragmatics perspective, Schmidt’s (1993) noticing hypothesis acquires special importance. Schmidt advances that noticing constitutes means of creating windows of opportunities for external manipulation of students’ attention to form and meaning. He maintains that for learning a target item, learners need to allocate some amount of attention combined with awareness. This hypothesis assumes that learners need to achieve a certain degree of “conscious registration”

(ibid.), in order for input to become intake and for learning to take place. Generally, students should be sensitized to the fact that the shape and effect of one's interaction in a second or foreign language will often depend on a multitude of factors, including cultural backgrounds of the interlocutors.

Raising pragmatic awareness of our learners is an especially tricky task because pragmatic rules for language use are mostly implicit, and even native speakers are unaware of them. It encompasses a number of aspects: 1) students' realization that pragmatics is relevant and useful, i.e. that pragmatic appropriacy pays off; 2) attentiveness to sociolinguistic factors conditioning pragmatic features, in other words, how they vary across speakers in different situations; 3) awareness of the repertoire of pragmalinguistic means available for speech act realization (e.g. expression of mood and imposition) (Schmidt 1990: 131–132). There is an ongoing debate whether this awareness includes rule formation or not. Schmidt (1995: 30) seems to include it in his hypothesis under the disguise of *understanding*, i.e. one level higher than *noticing*, both of which are elements constituting the hierarchy of consciousness as awareness.

Schmidt (1990) differentiates between three levels of consciousness as awareness: perception, noticing (or focal awareness) and understanding. For the discussion of learning pragmatics of a non-native language we need to be able to tell the difference between noticing and understanding. Schmidt (1990: 132) defines noticing as the level "at which stimuli are actively experienced" often making delivering verbal reports possible, except for cases when we are unable to express what we experienced due to lack of metalanguage or memory slips. Whereas understanding, in Schmidt's (1990: 132–133) view, can be equated with being aware of something in conjunction with some mental activity around the object of consciousness, e.g. an attempt to comprehend it, problem solving, metacognition. In pragmatics noticing stands for "awareness that on a particular occasion someone says to their interlocutor something like, 'I'm terribly sorry to bother you, but if you have time could you look at this problem?'" (Schmidt 1995: 30). The latter stands for "[r]elating the various forms used to their strategic deployment in the service of politeness and recognizing their co-occurrence with elements of context such as social distance, power, level of imposition and so on", which resembles rule-formation (ibid.). Schmidt (1990: 138, following

ideas of Baars 1988), was also able to put forward a concise explanation of the learning process: “Learning begins with the realization that something is to be learned, progresses through a series of stages that establish a context for understanding new material, and concludes with the new material fading out of consciousness as it becomes itself a part of the unconscious context that shapes the interpretation of future events”. In other words, initially learning new material or skills is a controlled process which becomes automatic as a result of practice (cf. Ur 2003: 20)

Another attempt to explain the manner in which pragmatic competence is achieved by adult second language learners was Ellen Bialystok’s (1993) two-dimensional model. Bialystok puts forward that the process of pragmatic competence development involves two separate cognitive components: 1) acquiring knowledge in the form of an increasingly explicit understanding of L2 pragmatic features, and 2) acquiring control over attention to this knowledge; that is, automaticity in use of this knowledge. The first prediction this model includes is that because adult language learners rely on universal or their first language pragmatic knowledge, they have at their disposal a range of pragmatic options to choose from. In particular, she postulates, L2 learners “do not begin with a childlike naiveté about the social uses of language” (Bialystok, 1993: 47). In other words, they do not have to progress in L2 from the simplest to more elaborate forms but can be guided to produce more adequate, often more complex forms of, e.g. politeness, basing on their L1 or universal notions of politeness.

Another prediction of Bialystok refers to the problem which L2 learners experience when it comes to recalling and processing speech acts in interactions. She argues that “adults make pragmatic errors, not only because they do not understand forms and structures, or because they do not have sufficient vocabulary to express their intentions, but because they choose incorrectly” (Bialystok 1993: 54). This is while attending “to the contingently evolving interaction” and designing “their contributions in a sequentially appropriate fashion”, learners need to concentrate on “accessing the linguistic forms”, which can be accomplished in “an incremental, one-segment-at-a-time procedure” which makes their speech “dysfluent and choppy” (Kasper 2001b: 16–17). What constitutes the greatest challenge for them is to be able to control their attention, i.e. the other cognitive component

mentioned above, during the process of selection of the appropriate strategy (Kasper 2001b: 15). In other words, adult learners' incorrect choices are due to their "lacking ability to control attentional resources" (Kasper and Schmidt 1996: 157). This becomes a serious challenge in real-time interaction conditions, i.e. pressure of time, consequences of misunderstandings, lack of opportunities for repetition or clarification. And indeed, Bialystok's claim is corroborated by research results of Szczepaniak-Kozak's (2013, and in press). In her investigation of Polish EFL learners' interlanguage pragmatics she noticed that advanced learners know and understand biclausal strategies to express less direct requests in English, because they provide correct forms in context-free exercises during General English classes, but they do not provide them in a discourse completion task (DCT) filled in under time-pressure conditions. EFL speakers produce pragmatically (in)appropriate utterances not because their pragmatic knowledge is too low or deviant. Instead, they are unable to draw on their pragmatic knowledge when they need it, or to access it quickly enough to produce appropriate utterances in real time.

Most research including interventional teaching indicates that incorporating structured input tasks and drawing learners' attention to target features during tasks through, for example, explicit feedback in the form of metalinguistic comments and elicitation, are vital to prompt learners into using the target forms (Takimoto, 2006: 395–396). And Takahashi (2001: 171), referring to her own study of input enhancement, states that "conscious noticing is the necessary and sufficient condition for converting input to intake". Takahashi (2005: 2) implies that "if higher levels of awareness are assured by manipulating input, then learners' intake of target forms could be greatly enhanced, even in implicit input conditions". With regard to Polish learners of English and formulaic expressions, Jaworski (1994: 11) suggests that teachers draw students' attention to 1) the importance of phatic communion and linguistic routines in language in general, 2) highlighting language specific nature of formulaic expressions; and 3) discussing the potential problems of miscommunication resulting from the transfer of L1 routines to L2.

According to Rod Ellis (1994: 159–161 and 1999), there are two types of unobtrusive input-based approaches in teaching grammar: structured input and consciousness-raising. Both can be

adapted to teaching pragmatics in EFL classroom. Structured input tasks, which require learners to listen (less so to read) to a specially designed input including plentiful examples (flood) of one target structure, are of a special importance. In order to strike a balance between obtrusiveness and salience, Ellis suggests that students should attend to the target element and understand its meaning in focused tasks. This may be done in the form of a gapped text from which words containing the target structure were removed, true-false statements, checking boxes, selecting the correct picture, drawing a diagram, performing an action. Ellis argues that in properly designed tasks of this kind the target forms are frequent and their meaning is clear. Additionally, correct understanding of these forms must be a condition to understanding the meaning of the entire text. Ellis stresses the importance of nonverbal or, minimally, verbal response to such tasks. Moreover, his preference for oral input is a result of the fact that oral texts require real-time processing, which creates better conditions for acquisition (Ellis 1999).

A useful example of an explicit teacher-fronted explanation of pragmatic rules is presented in Takimoto (2006: 416–417). Elsewhere, Takimoto's (2007: 10) offers a study with a group of EFL Japanese learners who received three pragmalinguistic-sociopragmatic connection activities and three reinforcement activities. When the students checked their intuitive guesses against the recorded material, the reinforcement phase followed, which aim is to provide students with more chances to notice and understand how the sociopragmatic variables influence the way propositional content of a particular request is expressed by means of pragmalinguistic devices. The students read dialogues aloud and listened to their oral recordings. They were also asked to rate the level of appropriateness of each underlined request on a 5-point scale taking into account sociopragmatic variables of the relationship between the participants and their judgment of politeness level. Takimoto's (2007) study lends a clear support for the conclusion that, in most instances, students learn, remember and use a target element better when they work out the rules of its use on their own. Ellis recommends for that purpose consciousness-raising tasks in which learners are provided with data to get a feel for the meaning and use of the structure followed by verbalizing the rule. This can be enhanced when learners compare what they have noticed in the input with what they have produced (cf.

Takahashi 2001 and 2005) or to which they need to make a personal response. Thus, Ellis (2002) supports the explicit L2 didactics as most scholars nowadays consider any type of instruction in which rule formulation takes place overtly. Norris and Ortega (2000), after a meta-analysis of 77 studies on the effectiveness of language instructional treatments, published between 1990 and 1998, conclude that explicit instruction involves rules explanation by the teacher (deductive and metalinguistic) or the type of learning in which learners were told to “to attend to particular forms and to try to arrive at metalinguistic generalizations on their own” (Norris and Ortega 2000: 437).

Advantages of explicit instruction are also noticed by Kasper (2001) who remarks that explicit instruction is more effective than the implicit one for success in pragmatic competence development and fostering noticing strategies of learners by systematic instruction is of the utmost importance. During a lesson ensuring learner’s mental processing (noticing and interpreting meaning) may be done in the following sequence (Ellis 1999):

- Listening task – students listen to a text that they process for meaning.
- “Noticing” task – students listen to the same text, which is now gapped, and fill in the missing words.
- Consciousness-raising task – students are assisted in their discovery how the target grammar structure works by analyzing the “data” provided by the listening text.
- Checking task – students complete an activity to check if they understood how the target structure works.
- Production task – students are given the opportunity to try out the target structure in their own sentences. The aim of the production task is to encourage students to experiment with the target structure, and not its mastery.

Production tasks can take the form of a problem-solving activity as well, which constitutes a more overt way of raising students’ pragmalinguistic and sociopragmatic awareness than structured input tasks (Takimoto 2007: 4). Takimoto adapts this task to teach pragmatics by designing activities which concentrate on a

specific pragmatic feature in the target language, promoting engaging of learners' intellectual effort and verbalization of their understanding of the particular feature. The intervention including the problem-solving component was fashioned using the same instructional content as in the above-presented structured-input task. It took the form of a series of activities in the following order. First, students read two dialogues differing in terms of request forms and decided what the form differences were. They also answered questions concerning the social variables that influence the differences.

The above type of L2 instruction subscribes to what Norris and Ortega (2000: 420) subsume under the term of weak interference position arguing that "certain instructional techniques, which contextualize the new L2 material within meaningful episodes in a manner that is relatively unobtrusive but salient enough for further cognitive processing, may help learners direct their attention to the relevant features in the input, and thus may expedite the acquisition process". In our opinion, such tasks should also include or be followed by pair, group or class discussions during which students talk about their observations, impressions and interpretations. The whole process can take the form of the Description-Interpretation-Evaluation model ("D.I.E"). By verbalizing these the students show their understanding of a particular matter or participate in exchanges which enable them to gain such an understanding.

All in all, research conducted by Takimoto (2006) indicates that L2 pragmatic competence may be enhanced by manipulating input and stimulating retention of the material by allowing students opportunities for a deeper mental processing of the target structure data. Elsewhere, Takimoto (2007: 22) mentions that teachers need to be aware of the importance of providing learners with opportunities for deep "process[ing of] both pragmalinguistic and sociopragmatic features of the target structures". In our opinion, to test whether students are well-aware of these and in order to do it in an effective and interesting way for learners, we can, for example, stage an activity in which students are asked to produce language which is inappropriate. This exercise cannot be exploited frequently, because students learn best by doing things right, but occasional production of inappropriate responses adds fervor to classroom mood. In order to do such an activity "well", students need to know the rules well and due to the exotic character of the activity they may remember them for

longer, capitalizing on the impact of affect. A follow-up activity may be peer- and/or teacher correction and feedback on the incorrect samples. All in all, instruction in pragmatics is desirable to help prevent the consequences of pragmatic failure, especially because pragmatic competence does not appear to develop in conjunction with grammatical competence (O’Keeffe et al. 2011: 139).

4. Research

4.1 Objectives and hypothesis

In our proposal of developing pragmatic awareness we decided to present an activity based on students’ interaction guided by the principle of the three “AAA” standing for: awareness, autonomy and authenticity (van Lier 1996), boiling down to foregrounding learner agency. This proposal is inscribed into a research framework to additionally support the claim that awareness necessitates rule formation. An approach based on interaction presupposes a more central position of the learner and allows for more discovery oriented learning so that learners perceive the difference and discover the rules for themselves. The development of students’ awareness, as Danilewicz (2011: 20) points out, “is directly connected with employing cognitive strategies, such as noticing, hypothesis testing, problem solving and restructuring.” In this vein, he duly continues that language awareness should be more a process than a product-oriented approach “in which one is told the rules” (ibid.). Hence, we incorporate an activity in which students are expected to negotiate the meaning to sort out linguistic problems from the pragmatic domain. Assuming Schmidt’s (1990) stance on awareness, we expect that through the process of languaging we are able to get insights into the relation between pragmalinguistic and sociopragmatic aspects in building their general pragmatic awareness. We hypothesize that rule formation is an integrative process of developing pragmalinguistic awareness.

4.2 Method

Positing that pragmalinguistic awareness involves more than pure noticing of differences, e.g. understanding (Schmidt 1990), we decided to draw on the idea of languaging as worked out by Swain (2006) in which language is not perceived in its conduit metaphor –

communicating messages and thoughts but rather as “an agent in the making of meaning” or “a cognitive tool” (Swain 2006: 96). Thus, instead of relying on the more traditional concept of interaction based on teacher presentation and feedback, or reflection on action, we thought it would be insightful to get into the process of thinking in the form of reflection in action (cf. Schön 1983, 1987; Lankiewicz, forthcoming). In our case, we target the metalinguistic dimension – languaging about the pragmatic dimension of language (cf. languaging about language, Becker 1991, after Swain 2006). Using Vygotskian terminology, we try to identify moments of ontogenesis (instances of integrating linguistic mediational means in a short span of time to reorganize thinking, Lantolf 2001: 3).

4.3 Target group and research design

Since the point of convergence for our otherwise diverse professional careers is teacher education (at a local teacher training institution), we decided to carry out an expository study on teacher students. The study presented here is a section of a lesson devoted to raising pragmatic competence among prospective teachers. We selected one activity and, due to methodological restrictions imposed by languaging, we intended to limit our observation to three pairs of students (Adam and Maria, Robert and Philip, Anna and Rita – the names have been changed to allow for anonymity). The interaction/languaging within the selected pairs was audio-recorded (one researcher per pair) while the rest of the students performed a similar activity which aim was to look for pragmatic cross-cultural failures since, as Poole (2000: 11, after Dash 2005: 193) points out: “the disparity between what we intend to communicate and what we actually say is central to pragmatics”.

All students were presented with a dialogue containing cross-cultural pragmatic gaffs and its improved version (see Appendix). The students’ task was to set out the problematic areas pertaining to the abuse of linguistic measures in a given context. In a sense, this activity was used as a warm-up for considering pragmalinguistic and sociopragmatic inadequacies in L2 language use to demonstrate the sociocultural burden of language and the need to be a more sensitive language user “to the nature of language and its significance in everyday life” (Danilewicz 2011: 16). Due to space limitations, we do not discuss the latter part of the course.

4.4 Linguaging and pragmatic awareness

Since the subjects of our teaching intervention are student teachers, we decided to initiate our pragmatic lecture with an illustrative case delving into pragmatic issues, which is considered vital for developing L2 teacher language awareness (Glasgow 2008), pertaining directly to the teaching profession. The two short dialogues are materials made for educational purposes informed by Anna Wierzbicka's volume on *Cross-cultural pragmatics* (1991), accentuating possible pragmatic failures of Polish speakers of English as a second/foreign language.

It needs to be made clear that the concept of the research was inspired by the one undertaken by Swain and Lapkin (1998, 2002, 2006, as reported in Swain 2006) in which students compare their original stories with a more acceptable version rewritten by teachers. In our case, the students were supposed to compare two dialogues with regard to pragmatic aspects. The highlighted phrases helped the students perceive the problem. In a way, we conformed to the recommendation that "the teacher's job is to mediate [...] new material so that it appears in a form that is most accessible for initial learning" (Ur 2003: 11). A close look at conversations supported by instructional guidelines was supposed to channel the students' attention and activate noticing of the pragmalinguistic diversity of certain grammar structures (Kasper and Rose 2001) in a given situation. Subsequently, through the process of languaging, i.e. "talking it through", rule formation was expected to occur, pertaining also to sociolinguistic features since deep contextualization requires considerations of the outer circle (van Lier 1995).

The analysis of the recorded and transcribed languaging of the three pairs, which fluctuated between 9–16 minutes, exhibits the students' varying reflective abilities and the level of language awareness. We intentionally selected pairs with the expectation to obtain diverse samples of languaging about language, judging subjectively on their former class performance.

The first pragmatic feature to be noticed was the use of the form "Mr." with the first name, which Wierzbicka (1991: 27) puts forward as one of the arguments for incompatibility of speech acts and their realization across cultures (for criticism, see Kalisz 1993). The use of a very formal honorific in this case may be quite misleading for a native user. For example, although in American culture this alerter

signals respect and formality, in Polish culture it does not prevent the interlocutor from showing affection. As Wierzbicka (ibid., 57) maintains, in Polish “the formality of such forms of address does not prevent the show of emotions, and affectionate diminutives of the first names are very freely combined with titles, as they are with hand-kissing”. The students’ languaging demonstrates that some of them (Robert and Philip) were not initially aware of this cross-cultural difference, however, they were able to construct the tentative pragmatic rule for themselves:

R: What is the problem here, with “Mr. Brian”?

P: It sounds OK to me. It is a formal situation at school. We normally refer to the teacher “Mr.”

R: yeah, and [the name of the teacher has been erased] calls me Mr. Robert.

(...)

R: Yeah, but maybe it’s wrong to say so, think about movies, they use only names.

The next pragmatic feature in focus pertains to the differences in realization of self-assertion between Anglo-American and Polish culture (Wierzbicka 1991: 77). A more pragmatically appropriate version would be to ask the student “Could you read two texts ...”, rather than “I want you to read two texts” which, as Wierzbicka (ibid., 76) asserts, stands in conflict with the concept of autonomy, cherished by the Anglo-Saxon culture. In turn, the problem of the question “Do you want to join us at the film discussion student circle this evening at 6 p.m?”, seems to exemplify indirectness or “polite pessimism” characteristic of the Anglo-American culture (ibid., 30). Hence, a more suitable option might be to form the proposal with “would”. The students’ languaging on these two functions (ordering and inviting) was multifarious. All of them articulated the general rule that American politeness relies on degrees of modality, yet their conceptualizations also pertained to sociopragmatic aspects such as imposition or social distance, obligation (Rose and Kasper 2001: 2), as exemplified by this chunk:

A: Well, but is it so bad if you as a teacher ... you simply state what you want the student to do? In my opinion it is fair enough.

M: Right, but he’s a foreigner and the teacher speaks in his language, shouldn’t he be more sensitive?... You do not have to demonstrate so much power.

The last pragmatic problems incorporated into the dialogues were conditioned by transfer from Polish, i.e. the overuse of “of course”, thus producing an effect of a reprimand to an English ear and the fact that advice is typically offered by an imperative in Polish while in English it is “formulated more tentatively” by means of, e.g. lexical modality. The dilemma of the option “of course” vs. “certainly” has been languaged with regard to the rules of unidentified politeness, social inadequacy rather than the implicature of annoyance with a hidden meaning (what a stupid question you are asking). Here we offer an illustrative example:

A: That one is difficult, I guess, it is nicer to say “certainly”, I would say so, it a very elegant British word.

R: But Brian is American so maybe it is better to say “surely”, [giggling]. Hmm, anyway the teacher does not have to speak American to an American speaker.

A: Maybe it is too Polish.

R: Well, I don't know, I think the teacher in the dialogue is sometimes nice, sometime not, there is something wrong with this conversation.

The final quote illustrates that an overall pragmatic inadequacy of the conversation was intuitively observed. In most cases interaction with a partner and mediational material helped them figure out cross-cultural pragmatic failures. Languaging on pragmatic issues initiated by reflection in action constituted a motivation for a more detailed analysis which followed and aimed to support the raising of students' linguistic awareness with reference to metalinguistic resources.

4.5 Discussion and conclusion

Summing up, it was observable that languaging exhibited the students' thinking pertaining to pragmatic aspects of language use. In the process of comparing different pragmalinguistic and functional grammar issues, highlighted phrases visually facilitated perception and triggered noticing of diversity which, in turn, automatically raised their level of understanding – rule formation (Schmidt 1990). In accordance with Swain's study, “their languaging articulated and transformed their thinking into an artifactual form and as such became available as a source for further reflection” (Swain 2006: 106). The

artifact in question was their own conceptual maps delineated by language paths, or verbalized thinking. It was to be the subject for further languaging and reflection upon the elicitation session which took place later during the lesson. Rule formulation, even if it may have been inaccurate, laid the foundations for understanding which requires a degree of reflection – a deeper form of consciousness beyond pure noticing. Additionally, languaging on pragmalinguistic issues entailed a discussion on sociopragmatic accuracy. Perceived differences initiated the creation of “new meaning and understandings – that is, they learned both through language and about language” (ibid.).

There is, however, an essential shortcoming of teaching cross-cultural pragmatic failures: Wierzbicka (1991: 88) also questions some pragmatic notions, e.g. directness. Nonetheless, awareness is only a step in Schmidt’s hierarchy of consciousness to get a deeper understanding of how language works in its full multifaceted contexts. One should also allow for the “ambiguity in describing cross-cultural pragmatic failure from that which may be more related to individual character and beliefs” (Dash 2005: 195).

Appendix

The is a conversation between a Polish teacher of social and political science a student from America (the only black gay at the university) who came to see the teacher during his duty hours. Compare the two versions of the conversation. Version A presents the actual conversation and version B, an improved one, is more acceptable to a native speaker. Discuss the differences in pairs.

Version A:

S: Good afternoon... [interrupted].

T: Afternoon... Oh, you’re **Mr. Brian** from US? Oh, good to see you. So you’ve have finally found me.

S: Indeed, my name is Brian Atteburry. Well, I am afraid I’ve received a version of the timetable, hmm... which most probably has changed.

T: It might have been the case. We have really changed the schedule recently, so it is possible that you have been given the wrong one. I am very sorry for the confusion it caused.

S: Would you be considering any possibility of my making up for absences?

T: We have just stated, you've missed only two classes so, Mr. Brian, **I want you to read two texts...** there you go...[handing the texts in] for the next week and see me during my duty hours. By the way, **do you want to join us at the film discussion student circle this evening at 6 p. m?** We're watching and discussing "Matrix".

S: Well, it's a pity because Matrix is one of my favourite movies but I am afraid I have already made an appointment at 6 today, so possibly next time. I hope there are more meetings to come.

T: **Of course!** We meet once a fortnight. **I strongly advise you to come,** you can meet lots of nice Polish girls and learn about cross-cultural differences.

S: Well, certainly, I can. But let me clarify, your tutorials on "European integration" take place on Monday at 10.45, in room 24. Is that correct?

T: Right, so see you next time and have a nice stay in Poland.

Version B.

S: Good morning... [interrupted].

T: Oh, you must be **Mr. Brian** from US? Right? Oh, good to see you, finally you've found me.

S: Indeed, my name is Brian Atteburry. Well, I am afraid I've received a version of the timetable, hmm... which most probably has changed.

T: It might have been the case. We have really changed the schedule recently, so it is possible that you have been given the wrong one. I am very sorry for the confusion it caused.

S: Would you be considering any possibility of my making up for my absences?

T: We have just stated, you've missed only two classes so, **Brian, would you mind reading two texts...** there you go...[handing the texts in] for the next week and see me during my duty hours. By the way, do you want to join us at the film discussion student circle this evening at 6.p.m.? We're watching and discussing "Matrix".

S: Well, it's a pity because Matrix is one of my favourite movies but I am afraid I have already made an appointment at 6 today, so possibly next time. I hope there are more meetings to come.

T: **Certainly,** we meet once a fortnight. **Maybe, you ought to come one day,** you can meet lots of nice Polish girls and learn about cross-cultural differences.

S: Well, certainly, I can. But let me clarify, your tutorials on "European integration" take place on Monday at 10.45, in room 24. Is that correct?

T: Right, so see you next time and have a nice stay in Poland.

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Limitele influenței engleze

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Rezumat

Procesul de răspândire al englezei și al împrumutului masiv din această limbă, este unul dinamic, aflat în plină expansiune în stilul publicistic românesc de după 1990, care s-a plasat în centrul preocupărilor a numeroși lingviști și a cărui cercetare este imposibil de epuizat în condițiile date. Diseminarea cu rapiditate a influenței engleze este generată de importanța sub aspect istoric, politic, cultural și social al Marii Britanii și, al Statelor Unite ale Americii, mai cu seamă după cel de-al Doilea Război Mondial. În textul publicistic actual, aflul de elemente cu origine engleză se raportează la dezvoltarea uluitoare a tehnicii și a științei, iar anglicismele desemnează realități care necesită denumiri cu caracter monosemantic, concis și inechivoc. Caracterul internațional este un atribut incontestabil în favoarea elementelor lexicale în discuție.

Cuvinte cheie

neologism, anglicism, influența engleză, xenism

1. Considerații generale

Lexicul reprezintă secțiunea cea mai receptivă a unei limbi în ceea ce privește schimbarea. Astfel, cel mai deschis compartiment al limbii se îmbogățește constant cu noi unități lexicale și frazeologice, care corespund nevoilor de comunicare ale oamenilor.

Neologismele formează „stratul cel mai nou al lexicului” (Graur 1937: 7.). Limba evoluează și se diversifică grație acestora, pentru a ține pasul cu transformările sociale, politice, economice și culturale actuale, într-o lume care propune continuu noi realități.

În limba noastră, se poate afirma că neologismele au proveniență extrem de variată, în majoritate de origine latino-romanică, dar și germanică (mai cu seamă engleză, începând cu secolul al XX-lea). Astfel, privită ca sistem dinamic cu o forță de asimilare neobișnuită a elementelor lexicale alogene, româna selectează mai cu seamă acele unități străine cu origine latină.

Dinamica limbii reprezintă procesul de evoluție a unor fenomene sau forme, acționate de anumiți factori, și cunoaște aspecte cantitative, referitoare la dezvoltarea vocabularului prin împrumuturi neologice și formații recente, și aspecte calitative, privitoare la abateri de la normele literare în vigoare. (Groza 2005:51)

Principalele dicționare ale limbii române (DA, DCR2, MDN, DEX, DEXI etc.) inventariază numeroase neologisme a căror etimologie este multiplă. Alexandru Graur a fost cel care a introdus expresia *etimologie multiplă* în lingvistica românească. Pentru detalii se poate consulta articolul *Etimologia multiplă*, publicat, în cele dintâi în SCL, nr. 1, 1950 și, ulterior, cu o serie de modificări, în „Studii de lingvistică generală” (variante nouă), București, Editura Academiei, 1960, pp. 67-77. Proveniența diversă se explică prin faptul că, de-a lungul timpului, au acționat simultan în limba noastră mai multe influențe moderne, între care franceza a fost una de mare însemnătate și, ulterior, engleza, a cărei influență se exercită actualmente din plin asupra limbii noastre.

Trebuie, de asemenea, menționat că există trei tipuri fundamentale de etimologie multiplă: *externă* (același cuvânt este împrumutat din două sau mai multe limbi), *internă* (un derivat provine din două sau mai multe primitive, care aparțin aceleiași familii lexicale) și *mixtă / combinată* (același termen are o dublă - externă și internă - proveniență în limbă).Lingvistul Theodor Hristea a fost preocupat în mod deosebit de etimologie și de problemele pe care fenomenul le implică. În scrierile sale, acesta a acordat atenție deosebită procesului în discuție, revenind asupra subiectului și aducând însemnate contribuții: *Probleme de etimologie*, București, 1968, pp.103-118, *Etimologia multiplă internă*, în LR, nr. 5 din 1971, pp. 479-488, *Concepția etimologică a lui Al. Graur*, în vol. „Alexandru Graur. Centenarul nașterii”, București, 2000, pp. 140-164.

Anglicismele au, adesea, etimologie multiplă, iar în limba română actuală aceasta este predominant anglo-franceză; se poate chiar vorbi despre existența unei concurențe a acestor două surse.

Secolul al XIX-lea reprezintă începutul unui fenomen de modernizare rapidă a societății românești, iar dezvoltarea diferitelor sfere de activitate este observabilă la nivelul lexicului prin apariția de noi elemente lexicale de origine apuseană. Astfel noutățile lingvistice au, mai cu seamă, proveniență franceză, germană, italiană și, mai recent, engleză.

Mediul lingvistic favorabil, precum și factori extralingvistici – coabitarea poporului român cu alte populații, proximitatea geografică, relațiile politice, economice, culturale, sociale ale comunității române cu alte colectivități etc. - facilitează intrarea unui număr masiv de împrumuturi în limba noastră. (Sala 1997: 31)

Unitățile lexicale în comparație cu elementele frazeologice sau morfologice prezintă avantajul unei diseminări accelerate, înlesnite de un contact minim între două limbi. (Ibidem: 236)

Pentru încadrarea împrumuturilor la nivelul vocabularului, într-o grupare lexicală exactă, este folosită noțiunea de *neologism*. (Deroy 1956: 4) Utilizarea acestui concept, în cărțile noastre de lingvistică, se raportează la împrumuturi lexicale recente și la unitățile formate de la acestea. (ELR 2001: 369) Astfel se impune o distincție între termenul *împrumut lexical* și acela de *neologism*.

Împrumutul lexical reprezintă un mijloc la îndemână prin care pot fi umplute golurile lingvistice prezente într-o limbă oarecare. De altfel, putem afirma că inovația lexicală este salutară dacă răspunde nevoilor de comunicare (prin completarea golurilor lexicale dintr-o limbă) și dacă este utilizată de un număr semnificativ de vorbitori. În caz contrar, aceasta reprezintă doar o „efemeridă” (Guțu-Romalo 2002: 46).

În ceea ce privește clasificarea împrumuturilor, bibliografia de specialitate stabilește existența a multiple tipuri. Ne vom opri asupra unuia dintre acestea, care este îndeajuns de cuprinzător și care delimitează împrumuturile de origine engleză după cum urmează:

- a. împrumuturi complet neasimilate;
- b. împrumuturi care păstrează forma englezească (în curs de adaptare);
- c. împrumuturi complet adaptate sub aspectul fonetic, morfologic și lexical, care înregistrează atât derivate, cât și variante. (Constantinescu, Popovici, Ștefanescu, 2002: 187-188)

Louis Deroy notează două categorii de împrumuturi (Deroy 1956: 342):

- *parțiale* (calcuri și împrumuturi de sens); spre exemplu: *conectivitate* după engl. *connectivity*, „pentru o mai bună *conectivitate* wireless.” (G, 7 septembrie 2012, ediție online), „beneficiază și de *conectivitate* EDGE” (Supl. JN, 5 iulie 2007); verbul *a aplica* și-a sporit sensurile principale „a pune un lucru, un obiect pe (sau peste) alt lucru, alt obiect, pe (ori peste) o parte a corpului, cu scopul de a le

fixa [...]; a pune în practică; a folosi, a întrebuința, a utiliza” [...] < fr. *appliquer*, it. *applicare*, lat. *Applicare*(DEXI 2007: 103), întrucât apare în prezent utilizat cu sensul „a cere, a solicita, a subscire”, prin calchiere semantică după modelul englez *toapply*. Un alt exemplu îl constituie verbul *a determina* carea primit, alături de sensurile „1.a fi cauza imediată a unui fapt, fenomen sau proces; a condiționa, a cauza. 2. a stabili cu precizie (o dată, un termen), a calcula (pe baza unor date). 3. a convinge, a decide la ceva. 4. a preciza, a lămuri sau a restrânge sensul unui cuvânt, al unei propoziții. 5. (mat., fiz.) a afla valoarea unei mărimi; a măsura.” (< fr. *déterminer*, lat. *determinare*) (MDN 2008 :292, col. 2), și o nouă semnificație, după engl. *determine*, „a stabili o țintă și a fi hotărât să o atingă”: „Sebastian Vettel susține că este în continuare *determinat* să fie cel mai bun pilot din Formula 1, chiar dacă a câștigat deja două titluri.” (Automarket, 14.03.2012, ediție online);

- *totale* (care păstrează forma alogenă și a căror utilizare este, de cele mai multe ori, restrânsă la anumite domenii, clase sociale sau medii profesionale), precum substantivele *browser*, *plug-in*: „Noua versiune a *browserului* de Internet al Windows, IE Metro (denumit după noua interfață a sistemului de operare), ar trebui să accepte utilizarea *plug-in-ului* Flash”. (ziare.com, 2 iunie 2012), *multitouch* „Utilizatorul poate folosi funcțiile *multitouch* pentru a face zoom pe aplicații” (ziare.com, 2 iunie 2012), *release* „Precomanda noul *release* Megadeth - Rust In Peace Live în format CD+DVD sau BLU-RAY” (ziare.com, 2 iunie 2012), adjectivul *spot*, folosit în limbajul financiar-bancar: „lansarea pieței *spot* este o decizie foarte înțeleaptă” (TMC, 22 ianuarie 2010), adverbul *backstage* „Situată în *backstage*, aproape de dressing-ul artiștilor” (G, 23 august 2012, ediție online).

2. Anglicisme. Americanisme. Definiții.

Sfârșitul secolului al XX-lea a adus în limba română o invazie de împrumuturi, mai cu seamă de proveniență engleză (în special din varietatea americană a acestei limbi) pentru a acoperi goluri lexicale din domenii ce sunt caracterizate de un dinamism impresionant în Marea Britanie și, cu deosebire, în Statele Unite ale Americii.

În cele ce urmează, întrucât ne vom ocupa de anglicisme recente în limba română actuală (înregistrate sau nu în dicționarele de

specialitate), vom încerca definirea conceptelor anglicism și americanism.

Dicționarul Academiei consemnează numai termenul *anglicanism*, căruia i se atribuie semnificația de „religiune de stat a Angliei, o formă a protestantismului”. (DA :12) Același dicționar nu îl înregistrează și pe *anglicism*, dar îl menționează pe *americanism*, care apare ca derivat din *american* + suf. *-ism*. Pe acesta din urmă îl întâlnim și în vocabularul limbii franceze, cu sensul „împrumut în limba franceză din engleza Statelor Unite ale Americii”, unde cunoaște atestări din anul 1853. (ROBERT 1995: 81) Neologismul *anglicism*, este înregistrat pentru prima dată în dicționarul CADE, unde pentru elementul lexical în discuție, notat ca împrumut din limba franceză, se menționează două sensuri, ultimul dintre acestea fiind cel pe care îl întâlnim în vocabularul actual al limbii române: „fel de a vorbi particular limbii engleze”; „expresiune, construcție proprie limbii engleze, trecută în altă limbă” (CADE 1931: 56)

O definiție mai amplă ne oferă DEX: „expresie specifică limbii engleze; cuvânt de origine engleză împrumutat, *fără necesitate*, de o altă limbă și neintegrat în aceasta”. (DEX :41, col. 1) Însă nu putem accepta această definiție din două motive: ideea că în categoria *anglicisme* sunt incluse numai împrumuturi neasimilate încă în limba receptoare și că orice anglicism este un termen „împrumutat fără necesitate”. În măsura în care elementul lexical în discuție reprezintă exprimarea unei realități extralingvistice noi, pentru care nu există în limbă un echivalent sau un cvasiechivalent, nu-l putem considera „fără necesitate”. Este adevărat că există o serie destul de lungă de anglicisme inutile sau redundante, care sunt adeseori rezultatul prețiozității lingvistice, dar aceasta nu diminuează cu nimic importanța anglicismelor în general. În lucrarea de față, vom considera **anglicism** orice unitate lexicală și frazeologică preluată din limba engleză (MDN 2008: 66), neadaptată sau în curs de adaptare, ținând seama doar de etimologie. Variantele americană, canadiană, australiană etc. ale acestei limbi nu prezintă o importanță esențială în stabilirea calității de anglicism a unui împrumut.

Adriana Stoichițoiu Ichim utilizează conceptul în discuție pentru desemnarea unor „împrumuturi recente din engleza britanică și americană, incomplete sau deloc adaptate (ca atare, ele se scriu și se rostesc în română într-un mod foarte apropiat sau identic cu cel din limba de origine)” (Stoichițoiu-Ichim 2006: 171). Aceeași autoare

circumscrie în mod riguros **anglicismele propriu-zise** (clasă în care include elemente lexicale în curs de adaptare) și **xenismele** (categorie care cuprinde unități lexicale complet neasimilate). Considerăm că stabilirea graniței dintre cele două tipuri de împrumuturi este uneori dificil de stabilit. Calificarea de anglicism nu trebuie atribuită împrumuturilor adaptate din limba engleză, care au putere de circulație semnificativă și au pătruns deja în limba comună. (*Ibidem*: 174)

Cu începere din secolul al XIX-lea, terminologia sportivă s-a bucurat de un aflus de elemente lexicale cu origine engleză, primite în mod direct sau prin alte filiere, (de pildă: *basket, corner, dribla, fault, fotbal, henț, meci, ofsaid, out, presing, set, tenis, volei* etc.) O trăsătură însemnată a acestor anglicisme o constituie faptul că ele reprezintă, în cele mai multe cazuri, internaționalisme. Numeroși termeni specifici cinematografului, medicinei, tehnicii sunt elemente lexicale internaționale, fie că acestea sunt incluse în categoria anglicismelor sau americanismelor – *beauty, boss, brand, bestseller, business campus, cow-boy, fashion, jazz, job, look, like, mass-media, management, marketing, shopping, show, supermarket, thriller, week-end* etc.

Necesități de exprimare, precum precizia, varietatea sau nevoia de a desemna realități nou-apărute au generat aflusul actual de împrumuturi cu valoare neologică. Elementele lexicale englezești recente concurează cu unități existente în limbă mai demult și a căror origine este, în genere, franceză. Relația de sinonimie parțială ce se stabilește între acestea conduce la apariția unor interesante dublete lexicale: *ciornă – draft, calculator – computer, înfățișare – aspect – look, lista – imprima – printa, negustor – comerciant – marketer, spectacol – show, șlagăr – hit, slujbă – job, respinge – rejecta, vedetă – star*. Câmpurile lexicale apărute ca rezultat al împrumutului demonstrează bogăția lexicală produsă de acest procedeu de dezvoltare a vocabularului. Există situații în care elementele unei familii lexico-semantice preexistente în limba română au fost dublate de sinonime obținute prin împrumutul recent din engleză. Afirmația poate fi susținută de exemple, precum: *țintă* și sinonimul său neologic *target*, de la care au fost create adjective cu valoare de participiu: *țintit*, care este dublat *de targetat*, verbe: *a ținti* cu sinonimul neologic *a targeta*, derivate de la adjective cu pref. *re-*: *rețintit și retargetat*. Locuțiunea adverbială *en detail* (în amănunt) fost înlocuită de *retail* (

< engl. *retail*, „the sale of goods to the public in relatively small quantities for use or consumption rather than for resale“), aspect evident în următoarele contexte preluate din ziarul Adevărul: „Potrivit estimărilor specialiștilor în retail“ (A, 28 august 2012, ediție online), „au continuat să fie defavorabile retailerului francez“ (A, 28 august 2012, ediție online), „decide dacă retailerul pleacă sau nu din România“ (A, 28 august 2012, ediție online), „Procesul de retailizare [...] a dus la un razboi al dobânzilor“ (Z, 3 septembrie 2007, p. 4). De asemenea, neologismul *marcă* este dublat de substantivul *brand*, care înregistrează în stilul publicistic actual un câmp lexico-semantic amplu: „fostul președinte american crede că orice fel de acțiune de *branding* sau de *rebranding*, presupune, inițial, un *de-branding* – G, 23 mai 2005, p. 6), „produse care se găsesc în magazinele companiilor respective, produse *ultrabranduite* – ZF, 4 februarie 2006, p. 4).

Oricât de importantă este influența engleză, ea prezintă o serie de limitări prin comparație cu cea latino-romanică. Din limba engleză, româna împrumută cu o oarecare dificultate verbe sau adjective pentru că mărcile lexico-flexionare ale acestor părți de vorbire sunt similare celor ale substantivelor. Pentru că o serie destul de numeroasă de termeni englezești și-au păstrat grafia și pronunția din limba sursă, ele sunt considerate de către vorbitori ca xenisme englezești: „Precomanda noul *release* Megadeth - Rust In Peace Live în format CD+DVD sau BLU-RAY“ (ziare.com, 2 iunie 2012), „Noua versiune a *browserului* de Internet al Windows, IE Metro (denumit după noua *interfață* a sistemului de operare), ar trebui să accepte utilizarea *plug-in-ului* *Flash*“ (ziare.com, 2 iunie 2012), „pentru ca sistemul are o copie de *back-up*“ (ziare.com, 13 septembrie 2012), „nu a unui alt partid de tip *catch-all*, cum este de altfel și PDL“ (JN, 7 septembrie 2011, ediție online), „Situată în *backstage*, aproape de *dressing-ul* artiștilor“ (G, 23 august 2012, ediție online) etc. Diseminarea ori generalizarea unora dintre împrumuturile actuale cu etimon englez în lexicul românesc depinde de nivelul educațional ori cultural al emițătorului.

În prezenta lucrare, am inclus în categoria anglicismelor împrumuturi de dată recentă a căror caracteristică generală este reprezentată de gradul redus de asimilare la sistemul fonetic și morfologic românesc. De asemenea, se impune și precizarea că utilizarea acestora în stilul publicistic actual implică inconsecvențe sub aspect grafic și/sau fonetic. De regulă, elementele lexicale în

discuție prezintă relevanță pentru lexicul românesc, întrucât nu au un echivalent sau un cvasiechivalent în limbă, sunt caracterizate prin precizie, expresivitate și, nu în ultimul rând, concizie. Numărul anglicismelor din presa românească sporește continuu și pot fi întâlnite în domenii din ce în ce mai variate.

În textul publicistic actual, aflusul de elemente cu origine engleză se raportează la dezvoltarea ulterioară a tehnicii și a științei, iar anglicismele desemnează realități care necesită denumiri cu caracter monosemantic, concis și inequivoc. Caracterul internațional este un atribut incontestabil în favoarea elementelor lexicale în discuție. Din punctul de vedere al sectoarelor în care sunt distribuite, majoritatea anglicismelor își dovedesc apartenența în special la domeniile informatic, al comunicațiilor, precum și la cel financiar:

Numeroase anglicisme din textele presei actuale nu sunt înregistrate în DOOM2, ceea ce explică grafia neunitară a acestora în diferite fragmente extrase din textele mass-mediei actuale: *bungee jumping* „dornic de senzații tari? Vezi unde poți face *bungee jumping* extrem” (ziare.com, 5 august 2012), *casual* „ce este permis și ce nu în ținuta *casualFriday*” (ziare.com, 15 ianuarie 2012), *exit-poll*, *fashion*, *freeware*, *glossy*, *low-cost*, *smartphone*, *new-wave*, *retailer*, *start-up*. Prin fixarea modului de flexiune a unui element lexical nou pătruns în limbă, prin normarea acestuia stabilim gradul de asimilare a respectivei unități într-o limbă dată. „Moda” sau „trendul” determină numeroși vorbitori, mai cu seamă din rândul tinerilor, să aleagă elemente lexicale englezești, care, de regulă, nu cunosc echivalente cu un caracter mai concis sau mai neequivoc decât al acestora și mai cu seamă par să păstreze prestigiul cuvintelor din limba sursă.

Noile realități necesită continuu noi elemente lexicale și, în aceste condiții, împrumutul masiv de englezisme este pe deplin motivat. Sinonimia este și ea binevenită, întrucât contribuie la diversificarea exprimării prin îmbogățirea limbii („ultimele *programe* pentru devirusare, *softuri* care vin să ne salveze computerele” - RTV, 20 februarie 2011). Totuși, elemente lexicale străine pot altera limba română în condițiile în care acestea se dovedesc a fi abuziv, neadecvat folosite, în contexte nepotrivite, stârnind adesea ridicolul. Stilul publicistic actual abundă, fără îndoială, în împrumuturi necesare, „cuvinte sau unități frazeologice care nu au corespondent românesc (Stoichițoiu-Ichim 2007: 56), sunt monosemantice, concise și inequivoce: *benchmark*, *broker*, *freeware*, *leasing*, *manager*, *malware*,

multitouch, smartphone, software, training, upgradare, upsellig, weblog etc.; ele desemnează realitățile extralingvistice care se regăsesc în cotidianul românesc, iar lipsa acestor unități lexicale ar avea drept consecință incapacitatea de relaționare interumană completă.

3. Concluzii

Elementele lexicale neologice de origine engleză neadaptate încă sunt utile în condițiile în care ele umplu golurile existente în diversele sectoare de activitate. Pătrunderea lor în lexicul românesc este generată de realitatea denumită de acestea și are motivații culturale și sociale (nevoia de sincronizare cu tendințe internaționale, de modernizare), aspecte care conduc la acceptarea și asimilarea lor în limbă.

Așadar, afluența de anglicisme prezintă beneficii în ceea ce privește lexicul românesc prin modernizarea și internaționalizarea sa. Rolul limbii engleze în contextul lumii actuale este acela de mijloc comunicațional pentru popoare dintre cele mai depărtate zone ale mapamondului, iar din această perspectivă, procesul în discuție nu este unul dăunător, el reprezentând un moment important pentru configurarea fizionomiei limbii române actuale și viitoare. Regenerarea lexicului unei limbi este un fenomen, fără îndoială, natural și nu poate fi înlăturat în condițiile schimbărilor pe care societatea le propune constant.

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A – „Adevărul” - ziar.
G – „Gândul” - ziar.
JN – „Jurnalul național” – ziar.
RTv - RealitateaTv – canal de televiziune.
Z – „Ziua” – ziar.
ZF – „Ziarul financiar” – ziar
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Análisis contrastivo español-búlgaro de fraseologismos somáticos

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Resumen

Objeto de la presente investigación son las locuciones del español y del búlgaro que contienen en su estructura lexemas somáticos. La observación de los símbolos e imágenes que motivan el significado idiomático de las expresiones somáticas nos permite apreciar el valor de la fraseología como expresión de la cultura.

Palabras clave

fraseologismo somático, análisis contrastivo, cultura

Un gran número de las unidades fraseológicas (UFs), tanto en español como en búlgaro, está formado a base de las diferentes partes del cuerpo humano o animal. Revisados los diccionarios fraseológicos de las dos lenguas objeto de nuestro estudio, el español y el búlgaro, se puede resumir que los componentes léxicos más productivos son: *la mano, el ojo, la boca, la cabeza, el pie, la pierna, el brazo, la lengua, el oído*, etc.

La necesaria limitación del corpus de UFs en este trabajo se ha formalizado conforme al criterio léxico-semántico, es decir, las locuciones⁴ escogidas poseen al menos un componente interno que designa la cabeza humana o uno de los siguientes órganos que están situados en ella: el ojo, el oído, la nariz, la boca y la lengua. El núcleo básico del corpus ha sido extraído de fuentes fraseográficas, fundamentalmente del *Diccionario fraseológico sinonímico de la lengua búlgara* (2005), el *Diccionario fraseológico español-búlgaro: Diccionario de sinónimos y antónimos* (1998), el *Diccionario de los modismos españoles* (2001), *Diccionario de la Real Academia Española* (2001) y el *Diccionario fraseológico documentado del*

⁴ Según los lingüistas, entre otros Zuluaga (1980), Corpas Pastor (1996) y Ruiz Gurillo (1998), las locuciones son los sintagmas más estables del español.

español actual (2004). Para los objetivos del presente estudio, las equivalencias fraseológicas, que presentan cambios en la imagen metafórica o en su estructura formal, se ofrecen entre paréntesis. También, para facilitar la comprensión, entre paréntesis proponemos la traducción literal de las unidades fraseológicas búlgaras que no presentan equivalencia total en comparación con las españolas.

En el caudal fraseológico español y búlgaro, los somatismos construyen la base metafórica de una gran parte de las locuciones. La metáfora supone un uso no literal de la palabra y está concebida como la transformación de un sentido concreto en otro abstracto. La imagen en las UFs surge a partir de la relación existente entre el sentido literal y el sentido figurado. Si un oyente no conoce previamente el fraseologismo, realizará la descodificación en función del uso, pero ello no quiere decir que siempre se pueda descodificar correctamente la expresión y en algunas ocasiones se necesitará una explicación oportuna. Esto sucede con las UFs totalmente idiomáticas, por ejemplo, en búlgaro las UFs *разпрана уста* (trad. lit. boca descosida) significa ‘hablar mucho’ y *хвърлям пепел в очите* (tr. lit. echar polvo a los ojos) vale por ‘engañar con astucia a alguien’.

Como podemos ver, la metáfora y/o la metonimia son particularidades características de un gran número de las unidades fraseológicas y son dos de los principales recursos que utilizan los hablantes para mayor expresividad y enriquecimiento de su lengua. Las estructuras metafóricas son aquellas en las que un concepto queda estructurado en términos de otro, es decir, permitiéndonos conceputar un elemento acudiendo a otro que comprendemos de un modo más directo (Nénkova, 2008).

Tradicionalmente se ha considerado que la metáfora y la metonimia son figuras retóricas. A finales de los años 70 del siglo XX la lingüística cognitiva cambió la perspectiva tradicional al considerar que estos dos recursos son mecanismos cognitivos esenciales presentes de manera universal en toda lengua natural. La metáfora, frecuentemente, no está basada en la similitud, sino en el razonamiento humano, en nuestra experiencia del mundo, en nuestra interacción con lo que nos rodea (Lakoff & Johnson 1986). Esto parece haber llevado a la formación de las siguientes UFs en búlgaro: *гледам с четири очи* (tr. lit. mirar con cuatro ojos) ‘con mucho deseo de que algo ocurra’, *израствам в очите на някого* (tr. lit. crecer en los ojos de alguien) ‘ganar el respeto de alguien’, *лови ми окото* (tr.

lit. me coge el ojo) ‘me gusta’, etc. Sin embargo, nosotros, los hablantes, a la hora de utilizar estas UFs no siempre somos conscientes de la metáfora o la metonimia que subyace en su estructura. En muchas ocasiones la metáfora o la metonimia resultan prácticamente “invisibles” para el hablante medio, debido a que se trata de esquemas que están tan integrados en nuestro sistema conceptual que no reparamos en su existencia de forma consciente.

El análisis contrastivo de los dos sistemas fraseológicos, el español y el búlgaro, muestra una abundante presencia de equivalencia total: *me juego la cabeza / залагам си главата, no dar crédito a sus oídos / не вярвам на ушите си, cerrar los ojos ante algo / затварям си очите за (пред) нещо, echar un ojo / хвърлям едно око, perder la cabeza / загубвам си главата, etc.*

Ahora bien, en español y en búlgaro existen expresiones en que un mismo sentido se expresa mediante una imagen que varía de una lengua a otra. Así, por ejemplo, para aludir a una situación de hartura o de cansancio total en español se dice *estar hasta las narices*, y en búlgaro *дойде ми до гуша* (tr. lit. me ha llegado hasta el cuello), también cambia uno de los dos componentes somáticos en la UF *de pies a cabeza / от глава(та) до нети(ме)* (tr. lit. desde la cabeza hasta los talones), etc.

Como es sabido, la creación de una metáfora o metonimia depende de las características y costumbres de un determinado pueblo. Dobrovolskij y Piirainen (2000) advierten que “las herramientas cognitivas han de ser completadas por las culturales, por herramientas basadas en la convención cultural, no en el conocimiento del mundo o en la experiencia corporal”, ya que existen expresiones que no se pueden interpretar exclusivamente sobre los conocimientos del mundo, sino en el conocimiento de unos valores culturales. Por eso, independientemente de que comúnmente la cabeza se presenta como la parte más importante del cuerpo humano, las locuciones somáticas cuyo referente es la cabeza pueden variar en su estructura y en su significado en las diferentes lenguas.

Que la cabeza se concibe como un recipiente en que caben las ideas lo demuestran las siguientes locuciones: *quitársele a alg. algo de la cabeza / избивам на някого нещо от главата, llenar la cabeza de pájaros / вкарвам муха в главата на някого* (tr. lit. introducir una mosca en la cabeza de alguien), *no me cabe en la cabeza / главата ми не го побира, etc.*

La cabeza representa el raciocinio, por eso abundan ejemplos que aluden a las siguientes cualidades mentales:

- ‘listo, inteligente’: *cabeza bien amueblada*, *има́м мозък в главата си* (tr. lit. tengo cerebro en la cabeza);
- ‘sensatez’: *tener la cabeza sobre los hombros* / *има́м глава на раменете си*;
- ‘hacer esfuerzos de reflexionar’: *calentarse la cabeza* / *блъскам си главата* (tr. lit. empujar la cabeza).

Existen también muchas locuciones que se refieren a la insensatez: *no tener más que serrín en la cabeza*, *estar mal de la cabeza* / *не съм добре с главата*, *tocado de la cabeza*, *cabeza de chorlito* (= búlg. *вятър го вее*, tr. lit. le sopla el viento), *cabeza de tarro*, *нямат ум в главата си* (tr. lit. no tengo cerebro en la cabeza), *лек съм в главата* (tr. lit. soy ligero en la cabeza), *не ми тежи главата* (tr. lit. no me pesa la cabeza), *тиквена глава* (tr. lit. cabeza de calabaza), etc.

La mentalidad poco imaginativa, la frivolidad y la obstinación se expresan mediante las siguientes locuciones:

- ‘mentalidad poco flexible’: *cabeza cuadrada*;
- ‘frívolo, ligero’: *има́м бръмбари в главата* (tr. lit. tener escarabajos en la cabeza);
- ‘obstinado’: *cabeza dura* / *има́м твърда глава*.

La cabeza está presente también en locuciones que aluden a:

- ‘cansar o molestar hablando mucho’: *calentar la cabeza* / *надува ми (някой) главата* (tr. lit. me hincha alg. la cabeza);
- ‘trabajar mucho’: *sin levantar cabeza* / *не вдигам глава*;
- ‘dignidad’: *con la cabeza muy alta* / *с високо вдигната глава*;
- ‘estar abatido’: *con la cabeza gacha* / *с клюмнала глава*;
- ‘conformarse o someterse a alg.’: *agachar (bajar) la cabeza* / *прекланям глава*;
- ‘arrepentirse por haber obrado mal’: *darse con la cabeza en la pared* / *бия си главата в стената*.

La cabeza también es la base metonímica de las UF's que poseen el significado de asegurar rotundamente lo que se dice: *apostar(se) la cabeza* / *залагам си главата* y de ‘quitar la vida’ *смазвам главата на някого* (tr. lit. aplastar la cabeza de alguien). En estas locuciones se observa una metonimia de tipo ‘la parte por el todo’.

Es importante no olvidar tampoco los falsos amigos que se dan entre algunos fraseologismos españoles y búlgaros que poseen estructuras idénticas, pero que difieren en cuanto al sentido. Por ejemplo, *чуня (троша) си главата* (tr. lit. romperse la cabeza) en búlgaro vale por ‘arriesgarse, jugarse la vida’ (DFSLB), y en español *romperse la cabeza* es ‘cavilar mucho’ (DFDEA). Así también, *вдигам глава* (tr. lit. ‘levantar cabeza’) en búlgaro significa ‘rebelarse’ o ‘enorgullecerse’ (DFSLB), mientras que en español *levantar cabeza* tiene el sentido de ‘salir de una larga situación de pobreza, enfermedad o desgracia’ (DFDEA) (Nénkova, 2006).

El ojo es el instrumento de la percepción física e intelectual. Tradicionalmente este órgano está considerado el espejo del alma (Bojílova Tchobánova 2009: 72). El ojo se relaciona con:

- ‘cálculo’: *a ojo / на око*;
- ‘desengañarse’: *abrirse los ojos / отворих си очите* (tr. lit. me abrí los ojos);
- ‘tener cuidado’: *andar con cien ojos / отварям си очите* (tr. lit. abrirse los ojos);
- ‘una cosa valiosa’: *пазя нещо като очите си* (tr. lit. guardo algo como mis ojos); ‘costar mucho’: *costar un ojo de la cara*;
- ‘gustar o resultar agradable’: *llenar el ojo / изпълва ми очите*;
- ‘información confidencial’: *на четири очи* (trad. lit. a cuatro ojos);
- ‘mostrar simpatía o agrado’: *ver/mirar con buenos ojos / гледам с добро око*;
- ‘animadversión’: *ver/mirar con malos ojos / гледам с лошо око*;
- ‘tener vergüenza’: *нямam очи* (tr. lit. no tengo ojos);
- ‘no tener vergüenza’: *дебели ми са очите* (tr. lit. tengo ojos gordos);
- ‘controlar’: *и на врата си имам очи* (tr. lit. tengo ojos también en el cuello) ‘nada se me escapa’;
- ‘exactitud’: *tener buen ojo / имам точно око*;
- ‘mostrar decisión’: *без да ми мигне окото* (tr. lit. sin que me parpadee el ojo);

Interés presenta la UF española *cerrar los ojos* que posee dos significados: 1) ‘morir’ y 2) ‘no querer reconocerlo o enterarse de algo’. En el primer significado se observa una equivalencia total en comparación con la UF búlgara *затварям очи*, mientras que el segundo significado se expresa en búlgaro mediante la UF *затварям си очите* (tr. lit. me cierro los ojos).

La equivalencia parcial a la locución española *pegar (el) ojo* con el sentido de ‘dormir, conciliar el sueño’ en búlgaro es *склапям/склопя очи*, sin embargo, la UF búlgara posee también el sentido de ‘morir’.

El oído es el órgano que permite al ser humano oír y entender, es el órgano de la actividad auditiva, por eso éste se asocia principalmente con los siguientes significados:

- ‘escuchar con atención’: *prestar (dar) oídos / надавам ухо, abrir (aguzar) los oídos / отварям си ушите, ser todo oídos / целият съм в слух;*
- ‘enterarse de una noticia’: *llegar (una cosa) a oídos (de alg.) / стига ми (нещо) до ушите;*
- ‘negarse a escuchar o a entenderlo’: *cerrar los oídos / затварям (запушвам) си ушите;*
- ‘no prestar atención’: *le entra por un oído (alguna cosa) y le sale por el otro / влиза му през едното ухо и излиза през другото;*
- ‘castigar’: *calentar las orejas a alg. / дърпам ушите на някого* (tr. lit. tirar las orejas a alg.), *хващам за ушите някого* (tr. lit. agarrar por las orejas a alg.), etc.

La boca es el órgano que participa en el proceso articulatorio, es el “órgano de la palabra” (DRAE), por eso, principalmente la boca alude a hablar o callar, a hablar bien, a hacer alguien hablar o hacerlo callar:

- ‘hablar mucho’: *имам голяма уста* (trad. lit. tener la boca grande);
- ‘hablar bien’: *boca (pico) de oro / имам златни уста;*
- ‘hablar sin pensar’: *decir lo que le viene a la boca / казвам каквото ми дойде до устата;*
- ‘no hablar’: *cerrar la boca / затварям си устата;*
- ‘hacerle callar a alg.’: *taparle la boca / запушвам (на някого) устата;*
- ‘divulgación de información’: *de boca en boca / от уста на уста;*
- ‘adelantarse a alg. a decir algo’: *quitar (a alg. algo) de la boca / вземам нещо от устата на някого.*

A lo mejor a la imposibilidad de pronunciar alguien cualquier palabra cuando se queda asombrado o maravillado se debe el origen de la locución *quedarse con la boca abierta / оставам с отворена (зяпнала) уста.*

La boca también se relaciona con la comida: *abrir boca* ‘despertar el apetito con algún alimento o bebida’ o *hacer boca* ‘tomar

algún alimento ligero a fin de preparar el estómago para la comida’, expresiones que no poseen equivalencia fraseológica en búlgaro.

El órgano del olfato, la nariz (las narices), se presenta como la parte más prominente de la cara, de ahí que se relacione con:

- ‘tener curiosidad’: *meter la nariz (las narices) / вра си носа (навсякъде)*;
- ‘presumido’: *виря нос* (tr. lit. erguir la nariz);
- ‘no salir de casa’: *не си показвам носа навън* (tr. lit. no me asomo la nariz afuera)
- ‘estrellarse (con, contra, en o sobre una cosa)’: *dar(se) de narices / забождам нос*;
- ‘golpear en la cara’: *romper las narices (a alg.) / разбивам носа (на някого)*;
- ‘mostrar repugnancia’: *arrugar la nariz / бърча нос*;
- ‘ser poco perspicaz’: *no ver más allá de sus narices / не виждам подалеч от носа си*;
- ‘en presencia de alg.’: *delante de las narices de alg. / под носа (на някого)*;
- ‘hartura o cansancio’: *estar hasta las narices*;
- ‘perder la paciencia’: *hinchársele (a alg.) las narices*;
- ‘no importar algo en absoluto’: *importar tres narices*;
- ‘molestar’: *tocarle (a alg.) las narices*;
- ‘pagar caro por haber disfrutado de algo’: *излиза ми през носа нещо* (tr. lit. me sale por la nariz);
- ‘no hacer nada de provecho’: *tocarse las narices / чопля си носа* (tr. lit. hurgarse la nariz).

La lengua es el órgano principal del hablar, por lo cual, la mayoría de las locuciones, que tienen como base la lengua, poseen el significado de ‘transmitir información’, ‘hablar’, ‘callar’ o ‘no guardar secretos’:

- ‘hablar mucho’: *darle a la lengua, mover la lengua, не ми се стира езикът* (tr. lit. no se me para la lengua), *меле ми езикът* (tr. lit. muele mi lengua);
- ‘hablar demasiado’: *tener la lengua muy larga / имам дълъг език*;
- ‘ponerse locuaz’: *soltar la lengua / развързвам си езика* (tr. lit. desatarse la lengua);
- ‘no poder decir algo’: *trabársele a uno la lengua / връзва ми се езикът* (tr. lit. se me ata la lengua);
- ‘no poder hablar a causa de fuertes emociones’: *гълтвам си езика*

(tr. lit. tragarse la lengua);

- ‘no recordar algo, estar a punto de recordarlo o de decirlo’: *tengo algo en la punta de la lengua* / *на върха на езика ми е*;

- ‘abstenerse de decir algo’: *morderse la lengua* / *преханвам език*;

- ‘tener una lengua mordaz, maldiciente’: *lengua de doble filo* / *имам остър език* (tr. lit. tener la lengua aguda), *lengua viperina* / *имам змийски език* (tr. lit. tener lengua de serpiente).

La UF española *tirar de la lengua*, que significa ‘hacer hablar a alg.’, en búlgaro tiene un equivalente basado en la boca: *вадя думите с ченгел от устата на някого* (tr. lit. saco las palabras con gancho de la boca de alg.). Lo mismo ocurre con la UF *irsele de la lengua* que posee el significado de ‘escapársele por imprudencia palabras que no debería o no quería decir’; en la equivalencia en búlgaro cambia de nuevo el constituyente somático: *изплъзна ми се от устата* (tr. lit. se me deslizó de la boca).

Conclusiones

El análisis contrastivo entre el español y el búlgaro en este trabajo ha dado como resultado muchas más coincidencias que divergencias en cuanto a la semántica y las imágenes que subyacen en la estructura de los fraseologismos somáticos. Una de las causas principales de las UFs con equivalencia absoluta entre las dos lenguas objeto de nuestro trabajo se podría atribuir a los universales. Al parecer, en todas las lenguas del mundo existe una estructuración de nuestra experiencia directamente vinculada al cuerpo humano o animal. La base fraseológica metafórica o metonímica es prácticamente accesible para los hablantes, pues, se trata de locuciones cuyo significado idiomático en la mayoría de los casos es altamente transparente. No obstante, se dan también fraseologismos opacos cuyo significado es difícil de ser captado, como es el caso de las UFs búlgaras *разпрана уста* (trad. lit. boca descosida) que significa ‘hablar mucho’ y *дебели ми са очите* (tr. lit. tengo ojos gordos) que posee el significado de ‘no tener vergüenza’.

Por último, se ha demostrado en este trabajo que la mayoría de las locuciones somáticas en el español y el búlgaro conforman una serie fraseológica cuya motivación figurativa se basa en patrones comunes, principalmente en metáforas y metonimias que influyen en el significado idiomático.

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Strategies and functions of irony in the Romanian parliamentary discourse. A pragma-rhetoric approach.

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Abstract

The purpose of this paper is to emphasize the simulation nature of a widely spread pragmatic and rhetoric phenomenon that is the irony. This simulation can be identified by means of some strategies, out of which the focus will be on four of these: the strategy of simulating the illocutionary force, the strategy of impoliteness, the strategy of intertextuality and the strategy of the fallacious argumentation. Verifying these strategies on a corpus made of some Romanian parliamentary discourses will lead to the establishment of some irony functions particular to this special type of speech, such as to attack the opposition, to express affiliation or disaffiliation with MPs, to negotiate the perspectives set in highly institutionalised debates and to maximize the agreement between contrastive opinions. Irony is regarded as a common and 'legitimate' discursive practice in the Romanian parliamentary discourse.

Keywords

'simulation', the strategy of irony, strategy of impoliteness, strategy of intertextuality.

1. Introduction

Irony represents a pragmatic and rhetoric phenomenon of highly interest for linguists, psiholinguists, language philosophers, which consists of a contrast between the propositional content of the enunciation and the meaning intended by the speaker who uses this enunciation.

This way we can discuss about a process of ironical coding and decoding on two distinct levels: the literal level and the implicit level. We shall point out the speaker's strategic ability of creating an ironical enunciation and the interlocutor's interpretative ability of regaining the real communicative intentions of the locutor, directed towards highlighting a disapproving, ridiculous, criticizable state of facts.

Consequently, the reader will face a 'setting' of some enunciations with a 'simulated' illocutionary force, with an 'echoic mention' of the used utterances, with a 'staged intertextuality', with an 'allusion' and a 'pragmatic insincerity' towards some social norms or expectations flouted by the ironist, or which prove a 'strategic maneuvering' of language by appealing to fallacious arguments.

This idea of 'simulation' is not new, but it has been approached by Clark and Gerrig who sustain the fact that the locutor is a naive agent and the interlocutor is an ignorant actor and who pretends to be sincerely communicating the enunciation. The locutor's intention is for the interlocutor not to discover the lack of sincerity in the enunciation, but, as part of this theatre play, the latter will finally remark the locutor's real communicative intentions (Clark&Gerrig 1984 *apud* Gibbs&Colston 2007: 26-27).

The same dramatic perspective can also be found at Grice who speaks about the fact that the ironist pretends uttering a true enunciation, which, at the implicit level, contains the true meaning communicated and recovered by the test of opposition or antiphrasis. Adopting this pretended communication is meant to reveal a negative, hostile evaluation from the ironist's part (Grice 1989: 53-54).

This concept of 'simulation', according to which the ironical assertion lacks the 'force of a serious assertion' (Récanati 2004 *apud* Negrea 2010:114), is still present nowadays in Currie's article. The author notices that the locutor simulates attributing a serious illocutionary force to the enunciation. This way, we witness a counterfactual world where the locutor simulates a particular evaluation of reality, in contrast with the context of the real world (Currie 2006 *apud* Negrea 2010: 87-92).

According to Sperber and Wilson, irony is a type of 'echoic mention' (Sperber&Wilson 1981: 306), namely the ironical enunciation echoically mentions the original utterance by adopting a dissociation mood with the intention to express a critical derogative attitude towards it. This type of irony becomes an example of indirect quotation of someone else's utterance, not for the locutor to describe a state of facts, but to express an opposite attitude towards it which finally he rejects as being false or irrelevant (Sperber &Wilson 1992 *apud* Gibbs&Colston 2007: 41). The relevant communicative intentions which deserve to be retained by the interlocutor will ensure maximal effects for the correct decoding process of the ironical

enunciation (Sperber&Wilson 1992 *apud* Gibbs&Colston 2007: 47).

Regarding Kotthoff's theory of irony as 'staged intertextuality' (Kotthoff 2002: 7), we cannot understand it if we do not connect this to another conceptualization such as 'dissonant poliperspectivity' (Kotthoff 2002: 14). Kotthoff makes a clear distinction between the perspectives staged by the ironical speaker, namely a positive perspective or evaluation at the dictum level and a negative perspective at the implicit level, between these two perspectives being raised an 'evaluation cleft' (Kotthoff 2003: 1389-1390) as marker for the speaker's intention of ironising.

When we talk about intertextuality we also infer this 'evaluation cleft' between the two voices which come into contrast and inclusively the two perspectives that, faced with the mutual knowledge background, will lead the interlocutor to decipher all the implicatures or the presuppositions encoded in the ironical utterance. The simulated aspect of this theory regards the apparent positive perspective which the interlocutor will find as irrelevant for the comprehension of the real perspective intended by the locutor.

Another theory which stands for this idea of simulation regarding irony operates with two important notions: 'allusion' and 'pragmatic insincerity' (Kumon-Nakamura, Glucksberg&Brown 1995 *apud* Gibbs & Colston 2007: 60-61). This feature of indirectness about irony is visible in the notion of 'allusion' to some social norms or expectations which have been flouted by the victim of irony and because of which he has to be verbally sanctioned. This intended sanction cannot be made directly, but implicitly, and in this case we shall confront again with a pragmatic insincere or simulated illocutionary force. This 'pragmatic insincerity' means flouting the sincerity condition for a felicitous speech act, but this violation does not threaten the Cooperative Principle of an ironical enunciation. The ironical discussion follows the 'Cooperative Principle' (Grice 1975: 45), in the sense that the ironical speaker does not make the discussion incomprehensible, does not block it, but he only sanctions his victim in such a way not be accused of irrationality as long as he can always evade behind the literal meaning and implicitly behind the positive evaluation which does not disturb anyone.

If we extend the pragmatic view of the Cooperative Principle to an argumentative perspective regarding irony we shall deal with its pragma-dialectical correspondent, namely the 'Principle of

Reasonableness' (van Eemeren & Grootendorst 2013: 149). This way, we shall understand the fact that in a parliamentary discourse, irony, although it works with ambiguities, represents a legitimate procedure of persuading the reader to accept the implying perspective, many times being a negative, critical judgement.

In order to reach this aim, the ironical Member of Parliament (MP) will appeal to a 'strategic maneuvering' (van Eemeren & Frans 2013: 145) in accordance to which he will communicate his standpoints or perspectives in a reasonable, deliberate manner, even if his hidden intention is to attack the opponent's public image, making the latter lose his credibility.

The MP's commitment to reasonableness will be the shield behind which he will withdraw whenever he is going to be declared irrational. For the purpose to make his perspective be accepted by the reader as the only valid argument, but in a way which does not suggest conflict, adversity, the MP will invoke 'some fallacious arguments' (van Eemeren & Frans 2013: 148-149), that is the ad personam arguments. These fallacious arguments will turn into some strategic movements which are aimed at helping the MP to impose his negative evaluation on the victim and this way highlighting himself as an ethical character.

Taking into account these theories of irony, we can observe the fact that this pragma-rhetoric phenomenon operates with a wide range of concepts such as speech acts, quotation, intertextuality, allusion or fallacious arguments from which we can develop some strategies that spin around the idea of simulation or pretending, such as: the strategy of simulating the illocutionary force, the strategy of impoliteness, the strategy of intertextuality and the strategy of fallacious argumentation. We do not dispose of enough space here to discuss in an exhaustive manner about each strategy and for this reason we shall resume ourselves only to some levels of comprehension such as: the speculative-meditative questions, the allusion, the antiphrasis and the ad personam argument.

In what the functions of irony is concerned, we can underline some of the most representative ones: the MP's intention to reach the reader's understanding of his staged perspectives and the affiliation or disaffiliation towards them, or to reveal the victim's incapacity to respect his responsibilities, losing his credibility in front of the reader.

The analysed corpus contains some Romanian parliamentary

discourses taken from the Romanian Parliament's site which have in common this idea of irony as simulation in order to create a sense of cohesion, reasonableness, institutional rules obeying, agreement, the confrontational evaluations between positive self-presentation and the other's negative presentation.

2. The strategies of irony

2.1. The strategy of simulating the illocutionary force

Oare în acel buget, care are bani de patinoare de lux și numeroase săli comunale de sport sau de târguri săptămânale de turism pentru promovarea unei frunze miraculoase, nu are și ceva mărunțiș pentru despăgubirea supraviețuitorilor opresiunilor comuniste? Sau se așteaptă dispariția totală a acestora pentru a li se face dreptate? (Gerea Andrei Dominic, 23 noiembrie 2010)

Is it possible for that budget, which has money for luxurious skating rinks and for manifold communal gymnasia or weekly tourism exhibitions for promoting some miraculous leaf, not to have some small change too for the compensation of the survivors of the communist oppressions? Or is it that they expect their total disappearance in order for them to be made justice? (Gerea Andrei Dominic, 23rd November 2010)

Gerea asks himself about the possibility for the survivors of the communist oppressions to be financially compensated, but only after their disappearance, and, at the same time, he speculates the idea according to which the reader might agree to one of the two perspectives. This apparent agreement to the expressed possibilities is simulated because he also inserted some linguistic clues antagonistic to the context of the real world. Discovering this simulated agreement, the reader will perceive the ridicule of the dual evaluations. The ironist hints at the gap between these antagonistic situations: the survivors might be financially compensated only after their death, which leads to a distorted, impossible image. The ironist distances himself from this dissonant perspective, placing himself in a counterfactual world in order to express the abnormal state of facts, but also to suggest the way things should look like in reality. One function in this example consists of drawing the reader's affiliation to or disaffiliation from the perspective set by the ironist.

2.2. The strategy of impoliteness

Traian-Gură aurită o să-ți rămână numele, distinse sforar de talie internațională! (Nistor Laurențiu, 10 mai 2011)

Traian-Smooth Tongue shall remain your name, noble worldwide wire puller! (Nistor Laurențiu, 10th May 2011)

The construction ‘distinse sforar de talie internațională (noble worldwide wire puller)’ raises the presupposition that the Romanian president Traian Băsescu is a ‘sforar distins (noble wire puller)’ meaning in fact ‘nobil (noble)’. This praising of the president by the ironist is simulated, in fact revealing an offensive opinion about the president. The real perspective which the reader must achieve is based on the allusion incorporated in the exaggerations ‘distinse (noble)’ and ‘de talie internațională (worldwide)’ and also the allusion to the idiomatic expression ‘a trage pe cineva pe sfoară (to play the fool with)’ which, in the given context, marks a fault of the president and not a quality. The function of this allusion marks the treacherous character of the president, unable to fulfill the assumed responsibility.

2.3. The strategy of intertextuality

Era evident ca în urma acestor ”realizări mărețe” să apară și alți intelectuali care o preamăresc și o apreciază ca fiind: ”Soarele PDL”, ”motorul politicii”, ”femeia care dă ora exactă în politica românească”, ”Kill Bill-ul politicii”, ”inteligentă, frumoasă, tenace, cu îndurață la mediul general dezgustător al politicii românești” cu perspectiva de a deveni <un erou al acestei țări/ un erou al muncii> (Chiriță Dumitru, 29 martie 2011)

It was obvious that after these „great achievements” other scholars who praise and appreciate her as being: „the Sun of PDL”, „the engine of the politics”, „the woman who tells the precise hour in the Romanian politics”, „The Kill Bill of the politics”, „smart, beautiful, tenacious, with endurance towards the general disgusting environment of the Romanian politics” with the perspective of becoming <a hero of this country/a hero of labour> should appear (Chiriță Dumitru, 29th March 2011)

When the ironist quotes somebody else in fact he requires from the reader an antifrastique decodification. The fact that the ironist quotes somebody else creates a sense of cohesion towards the set perspective, but in fact he does not feel responsible for the set perspective, but only for his words. He distances himself from the set perspective which he rejects and this way his enunciation becomes

invalid. This way we shall notice a poliperspectivity: on the one hand, there is the set perspective at the literal level, namely the positive, praising evaluation towards Elena Udrea, but, on the other hand, there is the implicit perspective in which the ironist is critical and disapproves this evaluation. This competition between contradictory perspectives upon reality fulfills the function of attack to the opponent's image in order to weaken his credibility and to increase his vulnerability in front of the reader.

2.4. The strategy of fallacious argumentation

Inventatorul PDL-ului actual se dezice, mai nou, de propria sa creație- ce pare într-adevăr cam hidoasă, dar, mai ales, periculoasă -, de partidul care a făcut până acum, timp de mai bine de zece ani, tot ceea ce a vrut, dictat sau inițiat de Traian Băsescu, sub imperiul lacrimilor, al furiei sau al comenzii ferme, cu pușca la carâmb, uneori!

Acest mic orfan, născut din marele FSN și apoi desprins și vegheat, pentru puțină vreme, de către părintele său real, a fost răpit brusc, sălbăticit și transformat continuu, după chipul și asemănarea noului dur tutore!

Astfel, pruncul PDL a fost crescut, hrănit, îmbăiat, înfășat și învățat să meargă, de către actualul președinte, pas cu pas, de la firavul 7% în 2004, până la uriașul 33% , în 2008! (Atanasiu Teodor, 15 februarie 2011)

The inventor of the present PDL recently denies his own creation- which really seems some hideous , but especially dangerous-, the party which has made so far, for more than ten years, everything Traian Băsescu wanted, dictated or initiated, under the falling of tears, anger or steady command, sometimes with the gun at the head!

This little orphan, born from the great FSN and then separated and watched out, for little time, by its real parent, was suddenly kidnapped, it became wild and continuously transformed after its new tutor's likeness!

This way, the PDL baby was bred, washed, swaddled and taught to walk, by the actual president, step by step, from the fragile 7% in 2004, up to the huge % in 2008! (Atanasiu Teodor, 15th February 2011)

The last strategy represents a particular case of attack towards the opponent's image whose logos and ethos are being deconstructed. In order for the ironist not to be accused of irrationality, he appeals to these fallacious arguments to transform the ad personam attacks in acceptable argumentative movements, this way the ironist being held responsible for a strategic manipulation of the language resources.

The ad personam argument hints at throwing discredit on the opponent's image, but in a subversive way for the ironist not to be submitted to the charge of irrational linguistic behaviour, with connotative, ironical, offensive meanings. In this example, the simulation comes from the set perspective at the literal level: the ironist appeals to an allegory between the idea of childhood and parenthood and the development of a political party, both having in common notions like innocence, the lack of evil. But this family perspective stands as an ad personam argument if we understand the negative national impact of this increasing from 7% to 33%, which brings into the reader's mind not the benefic actions of the Romanian president, but associations like poverty, financial difficulties, severe measure.

This attack towards the president's image is not made directly, but implicitly, in order for the ironist not to be accused of defamation and lose his credibility in front of the reader. Instead, he only inserts linguistic clues, which combined with mutual knowledge background about the political ideologies, work as mitigators of the ironist's real communicative intentions.

3. Conclusions

When we talk about irony, we use a wide range of notions like simulation, evaluation, echo, impoliteness, allusion, insincerity, but they can all be resumed to a main idea: irony has to do with two levels- literal and implicit- and this dichotomy creates double perspectivations which come into contradiction.

The illocutionary force of the implicit level betrays the real communicative intentions of the ironist. These intentions, in the Romanian parliamentary discourse, unlike other types of discourses, reflect the ironist's tendency to criticize the real state of facts, to express the ridiculous, treacherous behaviour of some political characters, to hint at an ideal state of facts, expected by the reader, to attack the opponent's public and private image.

These functions can be achieved by appealing to some strategies meant to maximize the agreement and to minimize the disagreement in a highly formalized institution where these differences of opinion or the competition between contradictory perspectives can be solved in an alluding manner, so that they all could be socially accepted. In conclusion, we can approve the idea that

ironical structures represent legitimate pragmatic and rhetoric movements.

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Noțiunile teoretice și aplicative în analiza contrastivă

Codruța VELOVAN

Rezumat

Privită în ansamblu, istoria, destul de scurtă, a lingvisticii contrastive a fost, ca și în cazul altor discipline, un efort continuu de a-și dobândi o identitate clară și un loc bine definit în ansamblul științelor limbii. Am arătat că un prim pas a fost delimitarea de comparativismul istoric prin plasarea fermă în sincronie și prin atragerea în comparație și a unor limbi din familii diferite.

Cuvinte cheie

analiză contrastivă, comparativism istoric, lingvistică contrastivă

Privită în ansamblu, istoria, destul de scurtă, a lingvisticii contrastive a fost, ca și în cazul altor discipline, un efort continuu de a-și dobândi o identitate clară și un loc bine definit în ansamblul științelor limbii. Am arătat că un prim pas a fost delimitarea de comparativismul istoric prin plasarea fermă în sincronie și prin atragerea în comparație și a unor limbi din familii diferite.

Orientarea ulterioară a lingvisticii contrastive s-a produs pe baza unei duble influențe: a descriptivismului american reprezentat de E. Sapir și L. Bloomfield și a structuralismului european constituit pe baza teoriilor despre limbă ale lui F. de Saussure. În acest sens sunt deseori aduse spre exemplificare idei ale lui Ch. Bally din *Linguistique générale et linguistique française*, Berna, 1932: „La comparaison de deux idiomes – spune el – peut-être faite à deux points de vue fort différents: historique au statique. Tantôt on s’attache aux faites qui prouvent une origine commune ou des analogies surgies au cours de l’évaluation, tantôt on relève dans deux langues surprises à un moment donnée de leur histoire, sans souci de prouver une parenté généalogique, des caractères différentiels qui accusent plus fortement l’originalité de chacune d’elles et le type général dont chacune relève⁴².”

Nu poate fi ignorată nici influența cercetărilor fonologice realizate de lingviștii din Școala de la Praga. Nu e de mirare, de altfel, că cele mai consistente realizări ale lingvisticii contrastive sunt în domeniul fonologiei.

Cum orientarea didactică a analizei contrastive este un dat necontestat de nimeni, este firesc ca teoriile despre *bilingvism*, elaborate de Uriel Weinreich, *Languages in contact* (1953) și de E. Haugen, *Bilingualism in the Americas* (1956) să fi lăsat urme în unele abordări teoretice referitoare la statutul lingvisticii contrastive.

Pe de altă parte, având ca scop necesitățile traductologice, lingvistica contrastivă s-a interferat inevitabil cu obiectivele traductologiei. Făcând o analiză a contribuției pe care analiza contrastivă a adus-o în sistematizarea problemelor de traducere, Solomon Veimberg sublinia că „Analiza contrastivă, în ipostaza ei clasică, a marcat o etapă de considerabilă importanță în dezvoltarea didacticii limbilor moderne“. El amintește de faptul că studierea analogiilor și a similitudinilor dintre limbi a dus la constituirea noțiunii de *transfer* și la cea de *interferență*, prin care se definesc discordanțele și discrepanțele dintre limbile comparate. Mai mult, s-a ajuns la concluzia că prin stabilirea *divergențelor structurale* dintre limbi se poate obține o *predictibilitate* a greșelilor și erorilor. Totuși, precizează autorul mai sus amintit, „practica predării n-a confirmat decât în parte validitatea [acestor idei], formulate *pe cale deductivă* (subl. n.)“⁴³.

Nu s-a putut demonstra, astfel, că diferențele majore dintre două limbi creează cele mai mari dificultăți în însușirea unei limbi străine și că, invers, dificultățile minore facilitează însușirea ei mai lesnicioasă. Dimpotrivă, tocmai aceste fenomene slab contrastante, care sunt, de fapt, interferențe interne, intralingvistice, produc dificultăți dintre cele mai mari în însușirea unei limbi. Acestea sunt relevabile la toate nivelurile unui sistem lingvistic și, înainte de toate, ele trebuie scoase în evidență și analizate. El numește contrastele interne *endoglote*, iar pe cele externe *eteroglote*.

Propunându-și să stabilească contrastele dintre sisteme, adică să realizeze o cercetare paradigmatică, la nivelul deci al competenței, în termenii gramaticii generative care a influențat-o decisiv la un moment dat, lingvistica contrastivă s-a apropiat sub anumite aspecte de *lingvistică tipologică* sau de *tipologia lingvistică*. Aceasta are ca obiective: „Determinarea (printr-o cercetare descriptivă, în primul rând, și apoi comparativă) a unor categorii taxonomice de lingvistică generală ca bază pentru clasificarea limbilor pe tipuri“ și s-a constituit ca domeniu al lingvisticii ce studiază „principiile de clasificare a limbilor“ tocmai pe baza descrierilor taxonomice ce relevau

„procedeele de exprimare în termenii unor sisteme pancronice ale categoriilor lingvistice“. Orientarea comparativ-istorică a studiilor de acest fel și descrierile nu întotdeauna sistematice ale limbilor comparate „au făcut ca tipologia lingvistică să nu-și definească în mod riguros premisele și să nu se impună prin rezultate concludente“⁴.

O reorientare a acestor studii se datorează lui Ferdinand de Saussure, ele îndreptându-se acum spre identificarea modalităților de exprimare a unei funcții în diverse limbi. Aceasta se face prin inventarierea unor structuri din limbile comparate, ajungându-se a se înțelege că „*Tot ce redă o limbă se poate reda și printr-o altă limbă*“, limbile diferind „nu prin ceea ce pot exprima, ci prin ceea ce trebuie să exprime“⁵. Se iau acum în discuție nu sistemele lingvistice în ansamblul lor, ci subsisteme, structuri cât mai mici, care posedă însușiri formale și funcționale comparabile.

S-a subliniat deseori existența posibilității de confundare a analizei contrastive cu tehnicile aplicate în procesul de traducere dintr-o limbă în alta. Cu alte cuvinte, lipsa unei delimitări clare între lingvistica contrastivă și traductologie. Nesiguranța contururilor între cele două domenii derivă, cum se admite în general, din faptul că cercetările contrastive au fost determinate chiar de necesitățile aplicative în învățarea limbilor străine. S-a constatat că observațiile pur aplicative care determină sursele de eroare din limbile supuse învățării sunt insuficiente, ceea ce a dus la orientarea principiilor metodologice privitoare la pregătirea materialului didactic spre decelarea *structurii limbii studiate comparativ* cu cea maternă a elevului. Numai în acest fel pot fi puse în evidență dificultățile esențiale din procesul învățării limbilor străine. Devenise astfel clar că informațiile strict aplicative nu reușeau să pătrundă în mecanismele procesului de interferență, ajungând doar la stadiul constatativ, nu și la cel explicativ.

Ca atare, devenise necesară o „confruntare“ la nivelul *sistemelor lingvistice*, în vederea punerii în evidență nu a unor fapte disparate, ci a unor *opoziii de sistem*.

În opinia lui Mircea Gheorghiu, între cercetările tipologice și cele contrastive se pot stabili următoarele asemănări și deosebiri:

„Asemănări:

- a) compară o serie de limbi;
- b) necesită o prealabilă descriere a limbilor respective;
- c) pun la contribuție limbi neînrudite, dar pot porni și de la limbi

înrudite;

d) privesc limba ca un sistem de structuri interdependente.

Deosebiri:

a) Studiile contrastive își propun să stabilească particularitățile structurale, specifice ale unui număr limitat de limbi (de regulă, două sau trei limbi), [...].

Studiile tipologice urmăresc: (1) relevarea fie a unor tipuri de structuri, subsisteme, părți de vorbire, nivele ș.a.; (2) fie a unor universalii sau cvasiuniversalii.

b) Lucrările contrastive cercetează limba în plan sincron. [...] Universalii, pe care tipologia le pune în centrul preocupărilor sale, nu pot fi corelate cu diacronia sau sincronia [și] ni se pare rațional să le corelăm cu *pancronică* [...].

c) Cercetările tipologice se bazează pe descrieri lingvistice, gramatici, dicționare etc., și nu pe texte, care implică riscul unor devieri de la sistem [...].

Cercetările contrastive pot însă porni și de la texte, unde se pot constata unele neconcordanțe fundamentale între limbi.

d) Studiile contrastive au o finalitate explicit aplicativă, cele tipologice, una teoretică [...].

e) [...] lucrările contrastive, [trebuind] să facă „apel la o concepție teoretică lingvistică, ele sunt într-un fel o etapă „premergătoare“ a cercetărilor de caracterizare tipologică a limbii, tipologia devenind baza teoretică a acestor cercetări. [...]

f) Analiza contrastivă, căutând să releve trăsăturile specifice, diferențiale pe fondul unor trăsături comune, are de cele mai multe ori un pronunțat caracter «prospectiv»⁶.

În ciuda acestor numeroase deosebiri, granița dintre cele două domenii de cercetare ajunge a se estompa în măsura în care analiza contrastivă tinde să depășească obiectivele strict aplicative, didactice și metodice, abordând și probleme teoretice de lingvistică generală. La acest nivel, cercetarea devine una *tipologic-contrastivă*, „care relevă fenomenele contrastante ca tipuri determinate“. De altfel, crede Mircea Gheorghiu, „cu cât e mai larg cercul limbilor studiate, cu atât generalizările sunt mai pertinente și lucrările contrastive se apropie mai mult de cele tipologice“⁷.

Pe o poziție asemănătoare se situează și Clement Mîrza⁸ care crede că analiza contrastivă trebuie să depășească stadiul observației empirice a fenomenelor apărute în contactul dintre limbi, mai exact,

dintre două sisteme lingvistice, și să formuleze un model ipotetic al interferențelor structurale. „Ea poate fi concepută deci, consideră el, ca un model ipotetico-deductiv dotat cu o capacitate generativă, cu un număr restrâns de reguli, care să țină cont atât de diferențele funcționale ale unor sisteme lingvistice în contact, cât și de universalitățile de structură”⁹.

În fond, termenii *contrast* și analiză *contrastivă* implică stabilirea unor diferențe structurale și funcționale ale unor sisteme ajunse în contact.

El este partizanul utilizării modelului generativ, având în vedere caracterul explicativ cu care acesta este dotat și care oferă, implicit, „un aparat comod și formalizat de descriere a procesului general de „interiorizare” a mecanismului sintactic al unei limbi”¹⁰.

Atari poziții ce vizează larga perspectivă generalizatoare sunt efectul orientărilor generativist-transformaționale, care au făcut ca în Europa, spre deosebire de S.U.A., cercetările de lingvistică contrastivă să acorde o mai mare importanță aspectelor teoretice. Astfel, pe baza așa-numitelor sisteme lingvistice intermediare s-a sperat a se putea stabili anumite universalii lingvistice care să stea la baza învățării limbilor¹¹.

Un punct de reper în cercetarea contrastivă l-a constituit stabilirea unei *mărimi relative*, un „sistem corelativ” (Bezugssystem), constituit ca *tertium comparationis*, înțeles ca o *limbă-etalon*, „care reflectă segmentul *comun* din structura de profunzime a limbilor comparate”¹². În acest fel, alături de lingvistica contrastivă tradițională, *unidirecțională*, se poate constitui un al doilea tip, anume lingvistica contrastivă *bidirecțională*.

Se iau în considerare categorii conceptuale, precum „determinare”, „nedeterminare”, „deplasare”, „poziționare” etc. Compararea se face în ambele direcții: dinspre limba A spre limba B și invers, deoarece sunt atrase în comparație numai acele fenomene lingvistice care corespund limbii-etalon, ca termen mediu de comparație. Astfel, luând în considerare, pentru română și germană, în cadrul *limbii-etalon*, ca *tertium comparationis*, categoriile funcțional-semantice „situație”, „poziție”, cu posibilele realizări (a) „poziție verticală”, (b) „poziție șezând” și (c) „poziție orizontală” apare o situație de divergență:

(a) *a sta* „în picioare” *stehen*

(b) *a sta* „șezând” *sitzen*

(c) *a sta „culcat“ liegen.*

O altă viziune asupra accepției ce ar trebui să i se dea noțiunii *tertium comparationis* apare la Carlos Hernández-Sacristan, *Aspects of Linguistic Contrast and Translation. The Natural Perspectives*, Peter Lang, Europäischer Verlag der Wissenschaften, 1994. El pornește de la identificarea a două tipuri de cunoaștere lingvistică: cea științifică și cea naturală, aceasta din urmă adusă la nivelul activității comunicative concrete, plasate deci într-un context situațional determinat în care-și desfășoară activitatea cele două entități ale unui act de comunicare: vorbitorul și ascultătorul/receptorul (speaker/hearer): „language, in effect, – spune el – must be considered not only as a specifiable set of terms and structures, but also as the knowledge that allows us to transform those terms and structures into an instrument for interaction with the world, wich is fundamentally, for man, social reality“ (p. 13).

Într-o astfel de circumstanță, apelul la analiza contrastivă este crucial („contrastive relationships will be crucially important“), căci „contrastive praxis includes both the activities of an „ordinary“ speaker-hearer, that is, one who maintains a natural attitude toward the languages that come into contact through his/her interlinguistic natural activity, and the activities of someone who brings languages into contact for professional reasons, wether scientific or not“ (p. 16). Ca atare, discursul științific e necesar a fi orientat spre studierea practicii naturale („the study of natural praxis“).

Cunoașterea lingvistică naturală se produce chiar prin simpla activitate de comunicare în limbi diferite. Este, de fapt, o cunoaștere contrastivă incipientă. Această cunoaștere naturală începe cu identificarea limbii în cauză, dar continuă prin efortul de a adapta acel sistem la situația de comunicare *in actul*: „We naturally know not only what a linguistic system is, but also how to modify it in order to adapt it to a new communicative situation“ (p. 17).

Dacă sistemul limbilor naturale este departe de a fi unul monolitic, ci mai degrabă o orchestrare a diferitelor varietăți diasistemice (an orchestration of different diasystematic varieties), atunci este firesc ca el să fie adaptat diferitelor situații de comunicare, adică unei certe situații pragmatice („a certain pragmatic situation“): „Natural knowledge is not something that we add to a previously constituted linguistic system, but something that determines the very constitution of the system, making it open to the necesssities imposed by communicative praxis“ (p. 18).

Este, de fapt, direcția pe care a evoluat, în timp, teoria contrastivă: „In general terms, the historical development of contrastive theory can be characterized as a shift from the contrastive study of linguistic systems to the study of contrastive processes or activities“ (p. 35).

Din această perspectivă, *tertium comparationis* nu este altceva decât actul comunicării: „We can conclude from all of this that the true „tertium comparationis“ is the communicative act“ (p. 50). Orice alt tip de „tertium comparationis“ nu face decât să aproximeze acest criteriu de bază. Această viziune aruncă un anumit dubiu asupra conceptului clasic de „tertium comparationis“ ca realitate conceptuală unificatoare și constantă. În acest sens, trebuie să se țină seama de faptul că în comunicare apar două perspective calitativ diferite: una a locutorului, care este de tip „onomasiologic“ și alta a receptorului/alocutorului, care este de tip „semasiologic“. Nu există deci o perspectivă neutră asupra actului de comunicare.

Noțiunea în cauză nu-și poate avea rostul decât în cadrul unei practici comunicative intercodale („intercodal communicative praxis“). El nu poate fi un *dat* ce trebuie luat în considerare înainte de actul comparației interlinguale: „The basic „tertium comparationis“ then [...], is constituted not so much of something that offers itself to us before contrasting languages, but rather of something that is constructed or elaborated in a certain sociosemiotic situation of linguistic contact. It is difficult to conceive of a really universal and pre-established „tertium comparationis“: no less difficult than to conceive of a meaning without form“ (p. 52).

O astfel de abordare a raportului comunicativ interlingual a dus, inevitabil, la constituirea unui alt domeniu în interiorul lingvisticii contrastive, anume *pragmatica contrastivă*. Ea are în vedere variabilitatea empirică a sistemelor în cadrul comunicării („empirical variability of systems of communication“).

Pragmatica contrastivă trebuie să urmărească manifestarea naturală a actelor dialogice, adică, în alți termeni, conversația, și să studieze modul specific prin care formele lingvistice sunt exprimate prin categorii pragmatice. În acest fel, perspectiva universalistă poate fi corectată prin anume componente ce țin de relativismul lingvistic-cultural. Ca atare, analiza contrastivă în pragmatică implică variabilele socioculturale și chiar sistemele nonverbale care diferă atât de mult de la o cultură la alta, ceea ce indică o direcție clară spre semiotică: „Any

linguistic category, – se afirmă în acest sens – and especially a pragmatic category, should always be considered as the product of various semiotic components (forms, meanings, functions, references) that all interact in the process of categorial synthesis“ (p. 60). În fapt, aceasta înseamnă că o categorie pragmatică rezultă din reprezentarea a ceva cu ajutorul unei anumite forme într-un anumit context situațional: „The effect (sense) of a pragmatic category is produced by representing something (meaning) by means of a certain form (form) in a certain situation (ist)“ (p. 64).

Sunt luate în considerare și *erorile pragmatice* apărute în conversația *exolinguală* (a pragmatic error in exolingual conversation). Ele apar ca urmare a lipsei de corespondență a categoriilor pragmatice din sistemele cultural-lingvistice la nivelul interacțiunii comunicative, dar sunt specifice și procesului de însușire a unei a doua limbi. Erorile respective sunt consecința faptului că nu există o corespondență absolută între două sisteme categoriale.

În ce privește eficiența lui „tertium comparationis“, Carlos Hernández-Sacristan este destul de rezervat: „We can say, therefore, that if „tertium comparationis“ does exist, it is an ephemeral reality created by the affinity relation which is, in itself, a result of the need to resolve an interactiv problem. Or, we might also say that the real „tertium comparationis“ of pragmatic categories, at least, is the act of communication that relates them“ (p. 69).

La intersecția cu atâtea direcții de studiere a limbajului s-a simțit nevoia unei clarificări a domeniului de cercetare și a metodelor de investigare. Punctele de vedere au oscilat între a acorda *lingvisticii contrastive* statut de știință teoretică și a rezerva *analizei contrastive* orientarea pragmatică, aplicativă. În funcție de obiectivele luate în considerare au fost folosite și diverse denumiri. Astfel, Ludwik Zabrocki face distincția între două tipuri de gramatici: gramatica „contrastivă“ și gramatica „confruntativă“. Aceasta din urmă este considerată ca o componentă a lingvisticii comparate, care cercetează limbile după criterii tipologice. De asemenea, el neagă și apartenența gramaticii contrastive la lingvistica aplicată. Cele două orientări pot constitui doar o bază pentru analiza lingvistică aplicată, în sensul că ar putea oferi material lingvistic pentru predarea limbilor străine¹³.

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Licensing Conditions for Different Types of PPIs in Romanian

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Abstract

In a previous paper (Zamfirescu, 2012) we analyzed experimental evidence which showed that lexical positive polarity items (PPIs) like 'olecuta', 'o sumedenie', 'cat ai clipi' are sensitive to the semantic property antimorphy – classical negation 'not', 'deloc' and 'nicidecum'. In this paper we present a classification of PPIs with respect to the class of negative contexts, contexts which license negative polarity items.

Key words

licencing conditions, sensitivity of PPIs, occurrence of PPIs

1. Introduction

As known, polarity items are compatible with various semantically definable types of non-assertive contexts/ operators, like: downward entailing operators, anti-additive operators and antimorphic operators. Zwarts (1998) shows that the three licensing conditions, i.e. the compatibility with the various semantically types of negation mentioned above, are downwards applicable, in the sense that they hold for PIs that are members of a class with a weaker condition. This falls out from the algebraic definitions of these negations, given here in (1) – (3). The underlined items in the following examples represent typical NPIs in English and Romanian.

Downward Entailing: $X \subseteq Y \rightarrow f(Y) \subseteq f(X)$ – few, seldom, hardly, at most N etc.

- (1) a. **Few** students ever said anything.
(Gajewski, <http://www.gajewski.uconn.edu/papers/NLSNPI.pdf>)
b. **At most** 5 students ever said anything.
(Gajewski, <http://www.gajewski.uconn.edu/papers/NLSNPI.pdf>)
c. **Puțini** *studenți* **dau** **doi bani** *pe noul*
regulament.

Few student-pl. give-3rd.p.pl. two money-pl. on new-the. regulations

‘Few students give a damn on the new regulations.’

d. *Cel mult 5 colegi cred o iotă din ce spune Maria.*

At most 5 colleague-pl. believe-3rd.p.pl. an iota from what say-2nd.p.sg. Maria.

‘At most 5 colleagues believe an iota from what Maria is saying.’

Anti-additive: $f(XUY) = f(X) \cap f(Y)$ (in other words: $(X \text{ or } Y) = f(X) \text{ and } f(Y)$) – nobody, never, nothing, deny/ refuse/ be amazed, surprised; without etc.

(2) a. Sandy is **amazed/ surprised** that Robin ever ate kale. (Kai von Fintel, 1999)

b. Sandy is **sorry/ regrets** that Robin bought any car. (Kai von Fintel, 1999)

c. *Sunt surprins că Maria a pus geană pe geană azi.*

Am surprised that Maria have-3rd.p.sg. put eyelash on eyelash today.

‘I am surprised that Mary has ever brought flowers.’

d. *A plecat fără a spune o iotă.*

Have-3rd.p.sg. left without to say an iota.

‘S/he left without saying an iota.’

Antimorphic: $f(X \cap Y) = f(X) \cup f(Y)$

$f(XUY) = f(X) \cap f(Y)$ – not, not the teacher, allerminst

in other words:

$f(X \text{ or } Y) = f(X) \text{ and } f(Y)$

$f(X \text{ and } Y) = f(X) \text{ or } f(Y)$

(3) a. Bill **isn't** here yet. (Giannakidou, 2006)

b. I haven't seen Bill in years. (Giannakidou, 2006)

c. B ill doesn't like pasta either. (Giannakidou, 2006)

d. *Nu înțeleg deloc această problemă.*

Not understand-1st.p.sg. at all this problem.

‘I don't understand this problem at all.’

e. *Vasile Blaga nu dă doi bani pe sondaje.*
 Vasile Blaga not give-3rd.p.sg. two money-pl. on survey-pl.
 ‘Vasile Blaga doesn’t give a red cent on the polls.’
 (<http://www.ziuanews.ro/stiri/vasile-blaga-nu-da-doi-bani-pe-sondaje-16302>)

Given the previously mentioned typology, we shall see that all PPIs in Romanian are compatible with downward entailing operators (*puțini, cel mult N* – ‘few’, ‘at mostN’ etc.), and thus Romanian does not exhibit any strong PPIs and we also suggest that PPIs like ‘*într-o clipită/cât ai clipi* (in the blink of an eye) and *cam* (‘sorta’) cannot scope below anti-additive operators (*fără, neagă* – ‘without’, ‘deny’ etc.), which makes them PPIs of medium strength.

2. Experimental Evidence – The sensitivity of PPIs to other types of negative contexts

In order to provide an accurate classification of PPIs in Romanian with respect to their occurrence in the scope of non-assertive contexts (as such a classification was never proposed for PPIs in Romanian) we will test the occurrence of PPIs in the scope of the following operators: downward entailing operators (*puțini, cel mult N* – ‘few’, ‘at mostN’ etc.) and anti-additive operators (*fără, neagă* – ‘without’, ‘deny’ etc.). The expectation is that in **Romanian lexical PPIs are not of the strong type**, in the sense that there aren’t any lexical PPIs that cannot occur in the scope of downward entailing operators (*puțini, cel mult N* – ‘few’, ‘at mostN’ etc.). Another prediction is that there are some lexical PPIs that cannot occur in the scope of anti-additive operators (*fără, neagă* – ‘without’, ‘deny’ etc.), which makes them **PPIs of medium strength**.⁵

The following examples show that *puțini* (‘few’) and *cel mult n* (‘at most N’) are downward entailing operators. As expected, they license inferences from sets to subsets.

(4) a. *Puțini copii mănâncă legume.* →
 Few child-pl. eat vegetable-pl.

⁵ As was shown in Zamfirescu (2012), lexical PPIs in Romanian cannot scope below the clausemate antimorphic operators: *nu* (‘not’), and thus we suggested that **mostly, Romanian lexical PPIs are of the weak type**.

- ‘Few children eat vegetables.
 → **Puțini** copii mănâncă broccoli.
 Few child-pl. eat broccoli.
 ‘Few children eat broccoli.’
- b. **Cel mult** 5 invitați au băut alcool. →
 At most 5 guest-pl. have-3rd.p.pl. drunk alcohol.
 ‘At most 5 guests drank alcohol.’
- **Cel mult** 5 invitați au băut vin.
 At most 5 guest-pl. have-3rd.p.pl. drunk wine
 ‘At most 5 guests drank alcohol.’

The following example shows that *refuză* (‘refuse’) and *fără* (‘without’) are antiadditive operators.

- (5) a. **Refuză** să mănânce sau să doarmă. ↔
 Refuse-3rd.p.sg. SA eat or SA sleep
 ‘He refuses to eat or sleep.’
- ↔ **Refuză** să mănânce și **refuză** să doarmă. ↔
 Refuse-3rd.p.sg. SA eat and refuse-3rd.p.sg. SA sleep
 ‘He refuses to eat and he refuses to sleep.’
- b. Maria a plecat **fără** bani sau acte.
 ↔
 Maria have-3rd.p.sg. left without money-pl. or document-pl.
 ‘Maria left without money or documents.’
- ↔ Maria a plecat **fără** bani și Maria a
 a
 Maria have-3rd.p.sg. left without money-pl. and Maria have-3rd.p.sg.
 plecat **fără** acte
 left without document-pl.
 ‘Maria left without money and Maria left without documents.’

The aim of the following experiment is to see if speakers of Romanian rule out or judge as grammatical sentences where PPIs scope below antiadditive operators like *fără* (‘without’) and *refuză* (‘refuse’). The hypothesis is that if PPIs can scope below antiadditive

operators like *fără* ('without') and *refuză* ('refuse') we talk about PPIs of medium strength and by contrast if the PPIs we test cannot scope below antiadditive operators like *fără* ('without') and *refuză* ('refuse') we talk about weak PPIs.

With respect to the PPIs' sensitivity to antiadditive operators like *fără* ('without') we tested items/ phrases like '*într-o clipită* ('in a jiffy'), *cât ai clipi* (before you could say Jack Robinson'), *ca dracu*' ('as hell') on 90 participants – 40 students of English philology (Faculty of Foreign Languages and Literatures, University of Bucharest) and 50 other native speakers (friends, family). We established the threshold of acceptability at 70% for the following examples. The footnotes show the percentages we obtained in the experiment and thus we ordered the examples ranging from the highest percentage we obtained to the lowest.

(6)

a. **Concurenții* *au* *așteptat în culise* *fără*
a se

Contestant-pl.-the have-3rd.p,pl. waited in backstage
without to

emoționa *într-o clipită*.

get nervous in a moment. ⁶

'*The contestants waited backstage without getting nervous in a jiffy.'

b. **Soldații* *vor* *răspunde la apelul*
comandantului *fără*

Soldier-pl.the will-3rd.p,pl. answer at call-the commander-
Gen. without

să se *gândească* *cât* *ai* *clipi*.

SA CL-refl. think how much/ many would-2nd.p,sg. blink. ⁷

c. *Elevii* *iau* *note* *mici* *fără* *a fi* *ca dracu*
de proști.

Student-pl.the take mark-pl. small without to be like hell
DE stupid⁸

⁶ 10% of the participants considered this example grammatical and 90% judged it as ungrammatical.

⁷ 17,7% of the participants considered the example grammatical and 82,2% judged it as ungrammatical.

‘The students take low marks without being stupid as hell.’

d. *O conspirație fără o fărâcă de romantism e ca o zeamă fără oleacă de piper.*⁹

A conspiracy without a crumb DE romance is like a soup without a little DE pepper

‘A conspiracy without a little bit of romance is like soup without a little pepper.’

e. ? *Politicienii refuză să voteze într-o clipită.*

Politician-pl.the. refuse SA vote in a blink.

‘The politicians refuse to vote in the blink of an eye.’

f. ? *Copiii refuză să mănânce ciorba cât ai clipi.*

Child-pl.the. refuse SA eat soup-the how much/ many would-2nd,p,sg. blink.

‘The children refuse to eat in the blink of an eye.’

g. *Ion refuză să arate o fărâcă de bun simț.*

Ion refuses SA show a crumb DE good sense.

‘Ion refuses to show a bit of decency.’

h. *Profesorii refuză să fie ca dracu’ de umiliți.*

Teacher-pl.the.refuse SA be like hell DE humiliated.

‘The teachers refuse to be humiliated as hell.’

The percentage shows that around 70% of the participants considered that *ca dracu’* (‘as hell’) is acceptable in the scope of *fără* (‘without’). Although we haven’t tested *o fărâcă/ oleacă* (‘a little’) and *o droaie* (‘a lot’) in the scope of *fără* (‘without’), we suggest that (6d) should be considered grammatical by Romanian speakers.

The percentages show that ‘*într-o clipită* (‘in a jiffy’), *cât ai clipi* (before you could say Jack Robinson’) were judged as ungrammatical by many participants. Although we haven’t tested the occurrence of these items/ phrases in the scope of *refuză* (‘refuse’) the examples in (6e, f) sound as unacceptable to me as (6a, b). Thus, the inability of ‘*într-o clipită* (‘in a jiffy’), *cât ai clipi* (before you could say Jack Robinson’), to scope below *fără* (‘without’) and *refuză* (‘refuse’) makes them, for now, **PPIs of medium strength**. As (6g, h) sound just as acceptable to me as (6c, d) we suggest that *ca dracu’*

⁸ 63,3% of the participants considered the example grammatical and 36,6% judged it as ungrammatical.

⁹ <http://www.jurnal.md/ro/news/razi-tu-razi-harap-alb-scrisorile-lui-buraga-218624/>

(‘as hell’), *o fărâmbă* (‘a bit’) are acceptable in the scope of *fără* (‘without’) and *refuză* (‘refuse’), which makes them **weak PPIs**.

In conclusion, we suggest that ‘*într-o clipită/ cât ai clipi* (in the blink of an eye) and *cam* (‘sorta’) qualify as PPIs of medium strength.

We expect that the following experimental study will show that ‘*ca dracu*’ (‘as hell’), *o fărâmbă* (‘a little’) can also happily scope below downward entailing operators like *puțini* (‘few’) and *cel mult N* (‘at most N’).¹⁰

With respect to the sensitivity of PPIs to operators like *puțini* (‘few’) and *cel mult N* (‘at most N’), we tested items/ phrases like ‘*într-o clipită* (‘in a jiffy’), *ca dracu*’ on 90 participants – 40 students of English philology (Faculty of Foreign Languages and Literatures, University of Bucharest) and 50 other native speakers (friends, family). The instructions were provided on the questionnaire, and the participants had to mark Yes or No, if the sentences seem correct/ acceptable or not in Romanian. As was previously mentioned we established the threshold of acceptability at 70% for the following examples. The footnotes show the percentages we obtained in the experiment and thus we ordered the examples ranging from the lowest percentage we obtained to the highest.

(7)

- a. *Puțini politicieni au o fărâmbă de bun simț.*
Few politician-pl. have-3rd.p.pl. a crumb DE good sense.¹¹
‘Few politicians have a bit of decency.’
- b. *Puțini elevi sunt ca dracu’ de proști.*
Few student-pl. are like hell DE stupid.¹²
‘Few students are stupid as hell.’
- c. *Puține secretare dactilografiază 100 de cuvinte într-o clipită.*

¹⁰ Remember that the three licensing conditions within the **hierarchy of monotone decreasing functors** are downwards applicable in the sense that they hold for PIs that are members of a class with a weaker condition.

¹¹ 71% of the participants considered this sentence grammatical and 29% judged it as ungrammatical.

¹² 74,4% of the participants considered this sentence grammatical and 25,5% judged it as ungrammatical.

Few secretary-pl. type 100 DE word-pl. in a moment.¹³

‘Few secretaries type 100 words in a New York minute.’

d. *Cel mult 5 profesori semnează protestul într-o clipită.*
At most 5 teacher-pl. sign protest-the in a moment.¹⁴

‘At most 5 teenagers sign the protest in a jiffy.’

e. *Cel mult 5 elevi sunt ca dracu’ de proști.*
At most 5 student-pl. are like hell DE stupid.¹⁵

‘At most 5 students are stupid as hell.’

f. *Cel mult 5 locatari au o fărâmbă de bun simț.*
At most 5 tenant-pl. have-3rd.p.pl. a crumb DE good sense.¹⁶

‘At most 5 tenants have got a bit of decency.’

The percentages show that over 70% of the participants judged as grammatical the occurrence of PPIs like ‘*ca dracu*’ (‘as hell’), *o fărâmbă* (‘a little’) below downward entailing operators like *puțini* (‘few’) and *cel mult N* (‘at most N’). Following the requirements imposed by the hierarchy of negative strength ‘*ca dracu*’ (‘as hell’), *o fărâmbă* (‘a little’) are **weak PPIs**. Also, the percentages show that *într-o clipită/ cât ai clipi* (in the blink of an eye) can scope below downward entailing operators like *puțini* (‘few’) and *cel mult N* (‘at most N’) we must conclude that they are **PPIs of medium strength** and not strong PPIs.

3. General conclusion:

The aim of the experiments we presented above was to see if speakers of Romanian judge as grammatical or rule out the occurrence of PPIs in the scope of the antiadditive operators like *fără* (‘without’) and *refuză* (‘refuse’) and in the scope of downward entailing operators

¹³ 96,6% of the participants considered this sentence grammatical and 3,3% judged it as ungrammatical.

¹⁴ 76,6% of the participants considered this sentence grammatical and 23,3% judged it as ungrammatical.

¹⁵ 76,6% of the participants considered this sentence grammatical and 23,3% judged it as ungrammatical.

¹⁶ 93,3% of the participants considered this sentence grammatical and 6,6% judged it as ungrammatical.

like *puțini* ('few') and *cel mult N* ('at most N'). In other words, the aim of the experiments was to see what differences there are between typical NPI licensing contexts.

As this is the first experimental study that aimed at classifying PPIs in Romanian with respect to non-assertive contexts, which typically license NPIs, we can conclude that, according to the experimental results obtained, Romanian does not exhibit any strong PPIs, '*ca dracu*' ('as hell'), '*o fărâșă*' ('a little') and their synonyms are **PPIs of the weak type**, while '*într-o clipită/cât ai clipi*' (in the blink of an eye) and *cam* ('sorta') and their synonyms are **PPIs of medium strength**.

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◆ LITERARY STUDIES ◆

La “nueva manera espiritualista” de Federico García Lorca y su duende

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Resumen

El estudio examina la teoría estética lorquiana, expuesta en “Juego y teoría del duende”. Aclaremos el significado del término, ya que toda la obra de Lorca es una prueba de la presencia constante del duende. Siendo éste último una expresión de autenticidad artística y un poderoso espíritu de evocación, pasamos revista a sus elementos constitutivos según la percepción lorquiana: lo irracional, la consciencia de la muerte, lo telúrico y el espíritu demoníaco, es decir a aquellos componentes que lo transforman en una alternativa estilística de lo genuinamente artístico, sin olvidar el cambio radical de formas. Escudriñamos sus reflexiones sobre la cultura de su tiempo que es también el nuestro, y lo que significa para el poeta español “el espíritu oculto de la dolorida España”. Finalmente, destacamos la actualidad de la concepción lorquiana del arte, así como la de su visión sobre las exigencias de la comunicación auténtica.

Palabras clave

teoría estética, duende, cultura

La estética de Lorca fue mucho menos estudiada que su poesía y su teatro, aunque en ella se basan tanto sus poemas como sus obras dramáticas. Además, es ella la que encierra las influencias presentes en su poesía (el Siglo de Oro español, el simbolismo, el surrealismo, el neopopularismo). Dicha estética viene formulada por el poeta español en una de sus más exquisitas prosas, una conferencia en forma de ensayo que Lorca pronunció por primera vez en octubre de 1933 en Buenos Aires, “Juego y teoría del duende”. El texto fue provocado por la reorientación de su poética, en perfecta correlación con lo que Lorca llamó en 1928 mi “nueva manera espiritualista” y en él se nos explica, en términos poéticos cargados de metáforas y sin embargo extremadamente naturales, en qué consiste “el espíritu oculto

de la dolorida España”. En pocas palabras, su “nueva manera¹⁷” tiene que ver con la apertura a las vanguardias y particularmente al surrealismo, que Lorca confiesa en una carta dirigida en septiembre de 1928 al crítico Sebastián Gasch, al enviarle dos de sus poemas en prosa (“Responden a mi nueva manera espiritualista, emoción pura descarnada, desligada del control lógico, pero ¡jojo!, ¡jojo!, con una tremenda lógica poética.”). Para Lorca, como resulta de un debate que tuvo con su amigo Salvador Dalí, el surrealismo se convertía en un medio de evadirse de la realidad con la ayuda de la inspiración, vista, en la línea de San Juan de la Cruz, como un “don inefable”. No hay que olvidar que la amplitud del surrealismo incluye tanto una filosofía como una ética; el olvido de cualquier estética está doblado por el rechazo de las normas morales. Con el surrealismo, los poderes oscuros de nuestro subconsciente se convierten en categorías esenciales de la obra artística, mientras que la razón se retira para darle paso a una libertad demoníaca¹⁸.

Considerado “una de las más profundas reflexiones que se han dado desde la cultura española sobre la creación artística” (José Martínez Hernández, “La teoría estética de Federico García Lorca”), ese ensayo no es, como resulta del mismo título, pura teoría, sino también “juego”, es decir aplicación, por medio de metáforas, de términos exactos, y al mismo tiempo de geniales fulguraciones, de intuiciones poéticas únicas sobre el arte español. Tomando el término “duende” del lenguaje flamenco o taurino, en el que “tener duende” significa “tener atractivo” o de las narraciones tradicionales, en las que el duende es un espíritu fantástico que aparece con cara de viejo o de niño y causa trastorno y estruendo en las casas, Lorca transforma el término en una nueva categoría estética, creando al mismo tiempo una nueva concepción sobre el origen del arte.

¹⁷ En efecto, la “nueva manera” había empezado en la pintura, partiendo del impresionismo, pasando por el cubismo y culminando con Monet, Picasso, Miró y Cezanne, cuyas imágenes se reivindicaban del inconsciente, de la inspiración directa, y no de la inteligencia.

¹⁸ La crítica habló del satanismo de Lorca bajo la influencia del simbolismo francés, particularmente del de Baudelaire, identificándolo en el tema del *carpe diem* presente en el *Libro de poemas* lorquiano, y lo explicó por la estructura apasionada del poeta andaluz, que tenía un culto dionisiaco de la naturaleza.

El duende es lo que Goethe había afirmado sobre la música de Paganini, es decir un “poder misterioso que todos sienten y que ningún filósofo explica”. Tiene algo del “dáimôn” socrático (con su equivalente español “deinón”), espíritu independiente y poseedor de poderes sobrenaturales, pero es mucho más que éste, porque es capaz de equivaler a un “cantaor” del flamenco, pobre e iletrado, con las figuras más famosas y eruditas de la cultura occidental. Según Lorca, “todo lo que tiene sonidos negros tiene duende”, porque “estos sonidos negros son el misterio, las raíces que se clavan en el limo que todos conocemos, que todos ignoramos, pero de donde nos llega lo que es sustancial en el arte” (Federico García Lorca, “Teoría y juego del duende”, en *Prosa, poesía, teatro*, Moscú, Editorial “Progreso”, 1979, p. 48). El texto lorquiano está lleno de repetidas osadías sin precedente. Lo revolucionario de este ensayo no consiste sólo en audaces comparaciones (entre viejas bailarinas gitanas o rameras sevillanas y Glúck, Brahms, Nietzsche, o entre cantaoras andaluzas como Pastora Pavón y Goya), sino también en la importancia que Lorca da al arte popular y al espíritu genial del pueblo. En efecto, para Lorca el duende es una alternativa al estilo, al mero virtuosismo, a la gracia divina (lo que los españoles llaman “ángel”) y a las normas artísticas clásicas dictadas por la musa.

Adentrándose en esas consideraciones artísticas, el poeta andaluz destaca la naturaleza oscura del duende, diferenciándolo de la musa (que “dicta y, a veces, “sopla”) o del ángel (que “guía y regala”), entidades exteriores, puesto que “vienen de fuera”. El duende es más bien un ser demoníaco, al que “hay que despertarlo en las últimas habitaciones de la sangre” (*Ob. Cit.*, p. 50), al que el artista debe abandonarse y con el que tiene que luchar cuerpo a cuerpo. Desde luego, no todos lo tienen, sino sólo los artistas auténticos; entre los poetas estremecidos por su presencia, Lorca los menciona a Jorge Manrique, a Rimbaud y al conde Lautréamont. Por otro lado, están “los grandes artistas del sur de España gitanos o flamencos”, que “saben que no es posible ninguna emoción sin la llegada del duende” (*Id.*).

En este punto, convendría aclarar el hecho de que, con la exaltación del cante jondo y del flamenco, de los gitanos andaluces, Lorca no hacía otra cosa que rechazar el mundo mecánico y mecanicista del modernismo. Aunque muchos lo estigmatizaron como un poeta costumbrista, cantor de los gitanos y conectado al folclore

andaluz, Lorca se había delimitado de esa falsa imagen, tal como resulta de una carta que le dirigió a su gran amigo Jorge Guillén, a principios de enero de 1927, donde dejaba claro, de una vez por todas, cuál era su posición al respecto: “Me va molestando – escribe él – mi mito de gitanería. Los gitanos son un tema y nada más. Yo podía ser lo mismo poeta de agujas de coser o de paisajes hidráulicos. Además, el gitanismo me da un tono de incultura, de falta de educación y de poeta salvaje que tú sabes no soy. No quiero que me encasillen. Siento que me van echando cadenas.”

Lo que Lorca se propone al hablar de la “aristocracia” gitana es más bien contradecir la opinión común, chocar, interponer entre la crítica y su obra la frescura y la osadía de una imagen nueva. Es esto nada más que la estampa del duende en la obra lorquiana, su portentoso disfraz que a veces descansa en la cara de algún “bailaor” o “cantaor” gitano. A Lorca le repugnaba ser etiquetado, no aceptaba rótulos que esquematizaran su creación. Un Lorca genial y tan enduendado no podía no admitir e incluso afirmar rotundamente que la unicidad de un acto artístico reside en la fuerza de ese demonio, cuya llegada supone siempre “un cambio radical en todas las formas sobre planos viejos, da sensaciones de frescura totalmente inéditas, con la calidad de rosa recién creada, de milagro, que llega a producir un entusiasmo casi religioso” (*Id.*, p. 52).

¿No será ésta la impresión que nos deja la lectura de los poemas lorquianos? La pregunta es retórica. Evidentemente, una de las características de su obra es la capacidad del poeta de transformar todas las fuentes de inspiración, incluyendo la literatura popular y las costumbres de la sociedad rural que tanto le gustaban en un espacio de la fantasía donde se logra su *cambio radical* en hondas emociones expresadas a través de algunos temas predilectos, entre los cuales cabe mencionar el deseo, el amor y la muerte. Son éstas las tres preocupaciones obsesivas del poeta andaluz¹⁹. A ellas se añade una

¹⁹ Creyendo fuertemente en la dimensión oral de la poesía (el poeta enduendado la interpreta), Lorca prefiere, de las formas poéticas tradicionales, el romance, un poema narrativo con líneas de ocho sílabas en el que los pares riman en asonante, acompañado de música y transmitido oralmente por una comunidad popular casi analfabeta. Las baladas lorquianas, a diferencia del romance, hacen uso de la metáfora, revelando el amor del granadino para don Luis de Góngora y San Juan de la Cruz. Como su creencia íntima era que el lenguaje no puede expresar lo inefable,

voz, la del arte, que no se puede separar de la autenticidad radical. En su teoría del duende, Lorca pone de relieve el hecho de que la creación genuina es un “desgarrar”, un “luchar”, una ascesis. El mencionado cambio radical de formas es sólo la consecuencia de las necesidades dictadas por el duende. España misma es el país que éste último elige para manifestarse, porque es “un país de muerte”, “un país abierto a la muerte”. A diferencia de Italia, que siempre tiene ángel y de Alemania, que generalmente tiene musa, España es la región trágica y negra en la que los muertos (y la voz de la tierra) siguen estando vivos. Del ensayo no faltan ejemplos de la lírica popular española, por los cuales Lorca ilustra su idea. Estamos pues delante de un nuevo concepto del arte, delante de la tragedia del ser humano, agónico y desesperado, cuya razón se ve trastornada por la masiva presencia de lo ilógico, de lo absurdo, de lo irracional, de lo misterioso²⁰.

El efecto del duende sobre el público es el de una realidad tan alta y exagerada, que se adquiere un sentido de irrealidad, mientras que la intensidad llega a ser casi insoportable. No nos sorprenderá, pues, que el mismo Lorca le invocó al duende antes de leer delante de un público inmenso en España y Latinoamérica uno de sus más difíciles y herméticos libros de poemas, *Poeta en Nueva York*. En una lectura de 1932, Lorca opinaba que ésta invocación es la única manera de que todo el mundo entendiese las metáforas difíciles sin disponer de un aparato crítico o de inteligencia al respecto.

“Juego y teoría del duende” encierra lo que José Martínez Hernández llamaba, en su citado estudio, “una ética de la pasión, de la autenticidad, de la expresión pura, (...) una nueva teoría de la catarsis, en la que la expresión de las emociones es un medio para el autoconocimiento, una concepción ritual del arte, en la que éste no tiene ya simplemente una función social, sino una comunitaria, pues se convierte en creador de comunidad” (*Ob. Cit.*).

La filosofía trágica de Lorca, semejante al grito agónico de Unamuno, que había exclamado no con la boca, no con el cerebro, sino con sus entrañas las famosas palabras “me duele España”, tiene

Lorca se orienta hacia metáforas musicales y titulará muchas de sus composiciones poéticas “canciones” o “madrigales” (*Canción menor, Canción otoñal, Balada triste, Madrigal de verano, etc.*).

²⁰ Debajo de uno de sus dibujos, Lorca escribió: “Sólo el misterio nos hace vivir. Sólo el misterio.”

algo del también unamuniano “sentimiento trágico de la vida”, que parte de la realidad²¹ y encuentra su razón de ser en la muerte misma. Ésta última es la fuente de las angustias, siendo paradójicamente el único manantial posible de la vida. El duende se niega a asomarse si no siente el acercamiento de la muerte. De la experiencia de la muerte nacen la religión y la filosofía. ¿Cómo se va a quedar fuera de esa ecuación la más alta expresión humana, que es el arte, cuando entre él y la muerte existe ya un lazo inextricable? Lo dice Lorca con claridad: “(...) el duende no llega si no ve posibilidad de muerte, si no sabe que ha de rondar su casa, so no tiene seguridad de que ha de mecer esas ramas que todos llevamos y que no tienen, que no tendrán consuelo” (*Ob. cit.*).

El duende hiere, pero no lo hace por maldad, sino porque sólo “en la curación de esta herida, que no se cierra nunca, está lo insólito, lo inventado de la obra de un hombre.” (*Ob. cit.*, p. 58). La verdad del arte coincide con la pena de morir, con la trágica experiencia de la muerte y es una verdad pasional y agónica, furiosa y no repetitiva. Sobre todo no repetitiva, por la naturaleza misma del duende, que “no se repite, como no se repiten las formas del mar en la borrasca”. (*Ob. cit.*, p. 59)

Todas las artes tienen capacidad de duende, pero puesto que el artista deber ser de alguna manera poseído por ese espíritu, Lorca opina que la música, la danza y la poesía hablada, que reclaman un cuerpo vivo, dan más espacio a esa fuerza misteriosa y trágica. Otro campo regalado por su presencia es la corrida de toros (porque el torero se juega la vida en la plaza dando “una lección de música pitagórica”, una lección de vida y de muerte, diríamos nosotros, ya que “España es el único país donde la muerte es el espectáculo nacional” – *Ob. cit.*, p. 60). Auténticos artistas como San Juan de la Cruz, Quevedo y Cervantes que “coronan el retablo del duende de

²¹ A propósito de la componente trágica de Lorca y su originalidad en la época, un estudio interesante y convincente es “Lorca, hoy” de Antonio Buero Vallejo, él mismo dramaturgo y uno de los mejores. Conviene destacar un fragmento: “En medio de la inacabada discusión acerca de la posibilidad de la tragedia moderna, Lorca realiza grandes tragedias modernas. Hoy no es el único, pero cuando las escribió la realidad trágica era bastante insólita en la escena y Lorca resulta un adelantado. Él y otros pocos advirtieron con clarividencia lo que después hemos visto todos: que nuestro tiempo, por ser trágico, necesita expresarse en la tragedia”. (*Ob. cit.*, p. 2)

España”, pintores geniales como El Greco, Velázquez y Goya, escultores como el granadino Pedro de Mena vienen a completar la lista de los geniales enduendados españoles. Una lista que se queda abierta, pero que representa el “espíritu oculto de la dolorida España”. El duende es, como observaba Soria Olmedo, “el dolor mismo, la conciencia, hiriente y no resignada, del mal o de la desgracia”. (cf. Andrés Soria Olmedo, *Federico García Lorca, Sólo un caballo azul y una madrugada. Antología poética (1917-1935)*. Selección y prólogo de Andrés Soria Olmedo, Barcelona, Galaxia Gutenberg/ Círculo de Lectores, 2004).

Consiguientemente, el concepto se convierte en nueva categoría estética, pese a una definición tanto sencilla como profunda que produce Lorca cuando afirma: “el duende es el espíritu de la tierra”. Diríase que ese espíritu al mismo tiempo malevolente y juguetón, siempre grave pero exento de seca y estéril solemnidad, viene tanto de los muertos que nutren con sus cuerpos la tierra, como de sus espíritus que nutren el arte de una nación.

Pero para entender qué significa para Lorca “el espíritu de la tierra”, debemos comprender primero su “instintivismo”, ya que el poeta mismo se había declarado, en 1928, en la Gaceta Literaria, un “apasionado instintivista”. Uno que no creía en la concepción racionalista del mundo porque se daba cuenta de que el racionalismo que pretendía explicarlo todo a través de la lógica dejaba la mayoría de las cosas por fuera. Y para un poeta como Lorca, el mundo sólo hubiera podido tener valor si el misterio y la concepción mágica de la realidad hubieran sido resucitados por un instinto artístico surgido del corazón. A la razón, pues, Lorca le opone el corazón apasionado y considera que la poesía debe rodear con un estrato de calor los temas eternos (deseo, alegría, vida, muerte, dolor), mientras que el poeta debe disolverse y proyectarse en ellos. Lorca es más bien un poeta del deseo que del amor, de añorar más bien que del cumplimiento. Y aunque biógrafos tan conocidos como Ian Gibson escribieron insistentemente sobre la obra de Lorca como expresión de una “frustración erótica” de parte de un artista homosexual rodeado de intolerancia e incapaz de expresar abiertamente su deseo, en efecto la frustración de Lorca tiene raíces mucho más profundas, siendo un fenómeno general. El deseo, presente en toda su obra, no puede ser frustrado porque ni siquiera tiene objeto. En otros términos, su objeto no puede ser identificado. En el teatro lorquiano, los personajes no

saben qué desean y el mismo Lorca sugiere que, incluso si pudieran saber qué es lo que quieren de verdad, ellos no serían más felices, puesto que otros deseos reemplazarían a los viejos deseos. Lo que en efecto buscó el poeta andaluz sin confesarlo fue siempre “otra cosa”, a lo mejor la esencia de la divinidad a través del lenguaje imperfecto de la poesía, al que se le exige expresar lo inefable. Quizás los versos más adecuados para ilustrar esa idea son los de *Casida de la rosa*: “La rosa/no buscaba la aurora: /casi eterna en su ramo/buscaba otra cosa. / La rosa/no buscaba ni ciencia ni sombra;/ confín de carne y sueño/buscaba otra cosa. / La rosa/no buscaba la rosa: /inmóvil por el cielo/buscaba otra cosa”. Su entera obra apunta a esa “otra cosa”. Inspirándose a lo mejor de un poeta del siglo XIX, Gustavo Adolfo Bécquer, Lorca opina que el lenguaje es inadecuado e insuficiente para expresar lo inefable, al fin de cuentas.

Un análisis muy pertinente de la estética de Lorca es el que proporciona Christopher Maurer, uno de los biógrafos más conocidos de Lorca, en su prefacio a *In Search of Duende*. El duende, sostiene él, tiene cierta componente demoníaca y es la irrupción momentánea de la inspiración. (“The duende is a momentary burst of inspiration, the blush of all that is truly alive, all that the performer is creating at a certain moment.” (*In Search of Duende*, “Preface”, C. Maurer, New Directions, 1998). En cuanto a la visión lorquiana del duende, Maurer identifica cuatro elementos que se pueden aislar y analizar separadamente: la irracionalidad, lo telúrico, la alta conciencia de la muerte y un toque de lo diabólico (“At least four elements can be isolated in his vision of *duende*: irrationality, earthiness, a heightened awareness of death, and a dash of the diabolical.” (*Ob. cit.*)). Como vimos, la irracionalidad no tiene que ver, para Lorca, con la falta de lógica, sino todo lo contrario, es simplemente la conciencia “vanguardista” o surrealista de los límites de la inteligencia y de la razón. Lo telúrico lo identificamos ya en la definición misma del duende como “espíritu de la tierra”, con las aclaraciones que se imponían, tanto como hablamos de las demás dos “facetas” del duende, la conciencia de la muerte y lo demoníaco.

Para que se produzca un acto artístico auténtico se necesita, en conclusión, además de la gracia divina, el instinto enduendado, ese estremecimiento furioso que viene de las raíces y nunca puede ser captado y encapsulado en una fórmula seca. La permanente metamorfosis de Lorca así se explica: es prueba de la presencia del

duende, que le hace funcionar sin diletantismo en campos tan distintos como la poesía, la prosa, el teatro, la música, el dibujo. Después de definir ese espíritu juguetón e imprevisible, después de analizar sus modos de manifestarse, queda una sola pregunta a la que el poeta no tarda en contestar: “¿Dónde está el duende? Por el arco vacío entra un aire mental que sopla con insistencias sobre las cabezas de los muertos, en busca de nuevos paisajes y acentos ignorados un aire con olor de saliva de niño, de hierba machacada y velo de medusa que anuncia el constante bautizo de las cosas recién creadas”.

No obstante, se impone subrayar que el artista enduendado no es un histérico o un loco poseído por un espíritu demoníaco, sino es un ser que siempre vuelve a sí mismo, y en este ensimismamiento encuentra la realización concentrada y esencial de su arte. Según José Martínez Hernández, “crear con duende no es estar fuera de sí, es estar ensimismado, lo cual no significa hallarse distraído o falta de atención, sino concentrado en lo esencial, más consciente que nunca de sí y ajeno a cualquier apariencia engañosa (...). Crear con duende es, en fin, sentirse arrojado al mundo sin remisión, desgarrado entre el amor y la muerte, expuesto a la pasión, expósito, huérfano y desamparado”. (*Ob. cit.*). Y cuando se crea de esta manera, añadimos nosotros, es imposible que el artista no se quedara siempre actual, como Lorca mismo, en un presente ilimitado e infinito, transformado en eternidad.

Toda la obra de Lorca es un himno a la vida y a la libertad, un himno, para emplear los ya famosos términos becquerianos, tanto “gigante” como “extraño”. Esta actitud que muchos consideraron dionisiaca o simplemente una prueba involuntaria de pánico o de terror, por no haber entendido que el duende es el que la anima, explica las pasiones violentas que adquieren una victoriosa supremacía, en el alma del poeta, sobre la razón organizada. Como observaba Guillermo Díaz Plaja, Lorca era tan devoto a lo natural y espontáneo, que para él, el mundo no era otra cosa que una eflorescencia de libertad, para él sólo existía la Vida que quería levantarse y la Muerte que la obligaba a bajar la cabeza, la Vida siendo la naturaleza y la Muerte, la razón fría, que imponía límites a la alegría de vivir. (Guillermo Díaz Plaja, *Federico García Lorca*, Espasa-Calpe, Madrid, 1961).

Finalmente, éste es el “instinto” o el “instintivismo” lorquiano: su conciencia de artista que no se dejaba engañar. La

lección “sencilla” que Lorca supo dar es la de un enorme poeta que había pronunciado, en un momento en que todos aplaudían cualquier gesto suyo, las siguientes palabras: “Yo tengo pies de plomo y me siento como tal en el arte²²”. Lorca es sinónimo de la modestia del genio que siempre deriva de la conciencia de los propios límites. Es el poeta absoluto que sabe verter en palabras la belleza metafórica del mundo como espectáculo maravilloso, y que, al mismo tiempo, tiene la capacidad de contemplarse objetivamente y de dejarse sorprender por el hecho de que, de todas las eventualidades cósmicas, se materializa una sola: la de que se llamase Federico.

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²² En una carta dirigida a Sebastián Gasch en 1928.

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El arte de magia xortazariano concretizado en la *Rayuela* y el *Vértigo*

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Resumen

Además del camino iniciático que le toca recorrer al lector mediante una obra fantástica de Julio Cortázar, esta lectura supone un regreso a «lo argentino», es decir, a lo palpable, a lo posible, a lo natural, a lo sano, a lo maravilloso y a lo sabio. Me emociono cada vez que tengo que referirme a un escritor argentino porque los argentinos tienen una forma muy particular de sentir, de percibir la vida, de existir; se trata de un toque sumamente auténtico de crear un universo en cada instante. Es conmovedor analizar «los sentires» argentinos, sobre todo si se trata de un autor tan complejo, tan carismático, tan vertiginoso como Julio Cortázar. En la metáfora del juego de la rayuela, el primer casillero representa la niñez, el segundo representa la juventud y el tercero representa la vejez. En los casilleros cuarto y quinto, debemos darnos la vuelta para mirar el recorrido, el mismo que nos llevará al cielo. Lo que plantea su creador, es que si uno tira la piedra, nunca sabremos en qué casillero caerá, pero lo que está claro, es que estos caminos pueden cambiar de la noche a la mañana, solamente hay que buscar el cielo propio, «el corazón del alcaucil»; es la ciclicidad temporal en el marco del universo y se hace referencia al símbolo circular que se encuentra desde el comienzo de la humanidad tratándose de una armonía que guía al ser humano total y a su búsqueda hacia el camino iniciático en forma de vértigo. El juego, en la obra de Cortázar, tiene dignidad literaria y simboliza un instrumento de creación y exploración artística muy sutil y sumamente benéfico. "Rayuela" es la obra maestra de Julio Cortázar y en esta novela, el insigne creador se propuso la búsqueda del humor entremezclado con la nostalgia, con el «juego» y con la profundidad que nos ofrece su relato, la profundidad de la vida misma en la búsqueda del salto de la tierra al cielo.

Palabras clave

realismo mágico, ciclicidad temporal, nostalgia

Cuando se trata de un reconocimiento de escritor universal del insigne autor argentino Julio Cortázar se percibe la realidad que busca, persigue, explora y encuentra en el ser humano. Sus relatos muestran

la cara viva y mística de protagonistas que son generalmente seres anónimos, gente sencilla y humilde que actúa ante su pluma con naturalidad y enorme dignidad. En efecto, la realidad de la literatura cortazariana se caracteriza por un toque de resplandor mágico y melancólico, silencioso y frondoso, discreto y muy inductivo; es como si el universo argentino criollo primordial prendiera vida con todos sus fantasmas, costumbres, filosofías y aquellos seres humanos resucitaran instantáneamente. Julio Cortázar es un creador, un mago, un sabio que concientiza que uno de los principios de la creación literaria es la invención, la imaginación pero de cualquier invento sale una recreación de la realidad, ya que recrear la realidad resulta ser, en efecto, uno de los principios fundamentales de la creación. Además del camino iniciático que le toca recorrer al lector mediante una obra fantástica de Julio Cortázar, esta lectura supone un regreso a «lo argentino», es decir, a lo palpable, a lo posible, a lo natural, a lo sano, a lo maravilloso y a lo sabio. Me emociono cada vez que tengo que referirme a un escritor argentino porque los argentinos tienen una forma muy particular de sentir, de percibir la vida, de existir; se trata de un toque sumamente auténtico de crear un universo en cada instante. Es conmovedor analizar «los sentires» argentinos, sobre todo si se trata de un autor tan complejo, tan carismático, tan vertigoso como Julio Cortázar. En la metáfora del juego de la *rayuela*, el primer casillero representa la niñez, el segundo representa la juventud y el tercero representa la vejez. En los casilleros cuarto y quinto, debemos darnos la vuelta para mirar el recorrido, el mismo que nos llevará al cielo. Lo que plantea su creador, es que si uno tira la piedra, nunca sabremos en qué casillero caerá, pero lo que está claro, es que estos caminos pueden cambiar de la noche a la mañana, solamente hay que buscar el cielo propio, «el corazón del alcaucil»; es la ciclicidad temporal en el marco del universo y se hace referencia al símbolo circular que se encuentra desde el comienzo de la humanidad tratándose de una armonía que guía al ser humano total y a su búsqueda hacia el camino iniciático en forma de vértigo (*Figura 1*). El juego, en la obra de Cortázar, tiene dignidad literaria y simboliza un instrumento de creación y exploración artística muy sutil y sumamente benéfico. “**Rayuela**” es la obra maestra de Julio Cortázar y en esta novela, **el insigne creador** se propuso la búsqueda del humor entremezclado con la nostalgia, con el «juego» y con la profundidad que nos ofrece su relato, la profundidad de la vida misma en la

búsqueda del salto *de la tierra al cielo*. Este estudio tiene también como objetivo el análisis del registro lingüístico tan particular empleado en la prosa fantástica latinoamericana, que se encuentra en una estrecha relación con el comportamiento humano. El protagonista representa, por supuesto, un personaje «víctima y símbolo» cuyas inquietudes existenciales (orientadas correctamente o erróneamente) afectan a toda la humanidad; éste «héroe» percibe a la existencia como a un “esfuerzo magistral” y como una concientización de sus propios límites. Lo que mejor puede ejemplificar este estudio, es, precisamente la obra maestra de Julio Cortázar. En efecto, sin más ni menos, esta pieza ofrece una perspectiva distinta, particular, tumultuosa del mundo; el autor tuvo la intención de conferir a este estudio una trascendencia universal y esta creación suya constituye una fascinante expansión de su propia teoría sobre la culpa y el castigo, representando una alegoría destinada al ser humano universal de todos los tiempos. El realismo mágico consiste en la yuxtaposición de escenas y detalles de gran realismo con situaciones fantásticas. Lo maravilloso, lo asombroso e irreal se introduce en la desnuda realidad sin estridencias y sin diluir sus límites, como algo perfectamente natural, pero que no deja de producir asombro. El autor mágico-realista suele utilizar un estilo muy expresivo y personal, aunque se mantenga, en general, dentro de un tono objetivo, aparentemente sencillo, preciso y poco adornado. En *Rayuela* Julio Cortázar maneja con tal maestría y acierto la combinación de los dos planos, el real y el fantástico, que supuso la transformación de la narrativa realista de su época al ofrecer una visión mágica de la realidad en su verdad más desolada y desesperanzada. *Rayuela* es una novela de fuerte y auténtica originalidad, una novela que acusa una nueva sensibilidad y, para expresarla, echa mano de los más audaces recursos de la novela moderna. Gracias a la estructura de la obra, gracias a su enfoque subjetivo y su concepción poética, el tema que trata —que es un tema de la realidad humana en lo general, argentina en lo particular— cobra un aspecto fantástico, de alucinante irrealidad y eso la convierte en «una novela hecha de la materia de que están hechos los sueños». Se puede considerar a Horacio Oliveira como un antepasado mítico y se sabe bien que él no es el primer habitante del Universo Cortazariano, pero al menos en la parte de la historia del Buenos Aires que presenta la novela, Horacio sí se constituye en un eje estructurante. **Esta obra** tiene múltiples lecturas y se podría interpretar como un inmenso libro

que abarca en sus filas a varios libros. El escritor nos ofrece, antes de comenzar la lectura un **Tablero de Dirección** y a través de este, que supone un juego más de **Cortázar**, el autor ofrece al lector la posibilidad de elegir su forma favorita de lectura porque, más allá del tablero, *Rayuela* se puede leer de cualquier modo y el lector jamás se cansará de leerla y de releerla ya que es una novela mágica que nunca dejará de sorprendernos. La *historiade Rayuela* gira alrededor de su protagonista principal que es **Horacio Oliveira**, el típico argentino que se va a vivir a París y allí conoce a *La Maga*, una uruguaya que también viajó a París con su hijito Rocamadour y ella es una protagonista clave de la historia, una protagonista que ningún lector olvidará. En *Rayuela* existen diferentes planos de la realidad: por un lado, **Oliveira** se junta con su grupo de amigos para embarcarse en largas conversaciones de índole metafísica y divagaciones filosóficas y políticas. De una forma u otra, cada uno de estos personajes (**Oliveira, Etienne, Horacio, Ronald, Gregorovius**) se presenta como un mundo y representa un universo. Por otro lado, **La Maga** es la única de los personajes que muestra una realidad tangible; debido a que su nivel intelectual no es tan alto como el de *Oliveira*, ella plantea sus dudas ante los complejos razonamientos del grupo de amigos. Y no lo hace porque sabe, sino, precisamente por lo contrario, porque no sabe y no entiende de qué hablan los hombres amigos. **Ella** es un personaje entrañable, querible desde el comienzo hasta el final, personaje que quedará para siempre en el corazón de cada uno de los lectores y ella no conoce, por ejemplo, el concepto de la *filosofía zen* con respecto a la felicidad, ni entiende el pensamiento de los filósofos eclécticos pero eso no significa que no pueda expresar su adorable concepto sobre el tema. Esta es una lectura que funciona como guía *desde la tierra hasta el cielo* y muestra todo el recorrido de *amor, desamor, discusiones filosóficas acerca de la vida y la magia de Rayuela* pone en marcha toda la sensibilidad del espíritu y se sienten auténticos deseos de leerla y de releerla una y otra vez más. En cada una de las lecturas que se hace se puede aprender algo nuevo. A la *rayuela* se le pueden atribuir, como a muchos otros juegos, significados míticos, mágicos, religiosos, cabalísticos, relacionándola con los arrebatos del alma, con ceremonias y ritos ocultos o alquímicos, con la rayuela, con el laberinto, la espiral o el vértigo. Es muy existencial, desde un punto de vista alegórico, esa facilidad con la que uno alcanza *el Cielo* en el juego de la *rayuela*, y es *el Cielo* esa

quimera auto impuesta de *Oliveira* de buscar siempre algo que no está seguro qué es. *Rayuela* reivindica la importancia del lector y hasta en cierta forma lo impulsió y lo alienta a una actividad y protagonismo negados por la novela clásica en la que éste se veía arrastrado por la linealidad de una historia en la que lo más importante era *la conclusión final*. En *Rayuela* el argumento no existe, o, si existe, no importa, o, a lo mejor sí existe y sí importa, pero no es posible hablar de él sin caer en inevitables reduccionismos que nos alejan del sentido de la obra, ya que lo relevante de esta novela no es lo novedoso de la trama, sino el vasto universo psicológico de cada personaje y la relación que, desde este universo, cada personaje establece con el amor, la muerte, los celos y el arte. Si el argumento es importante sólo lo es en la medida en que sirve de escenario para que los personajes habiten y se desenvuelvan, en una libre y profunda vitalidad que el autor les otorga y de la que él mismo dice no hacerse responsable. Considerando lo que dije anteriormente, opino que esta obra, podría entrelazarse y compenetrarse bajo tres niveles: el primer nivel - *Del lado de allá*, que cuenta la vida del argentino *Horacio Oliveira*, durante su estancia en *París*, como también la relación que tiene con *LaMaga*, además de su grupo de amigos que forman el *Club de la Serpiente*, con los que entablan memorables conversaciones y discusiones que demuestran la visión de *Cortázar* sobre diferentes aspectos del arte en la vida y de la vida en el arte, simultáneamente; el segundo nivel - *Del lado de acá*, que narra el regreso de *Oliveira* a su *Buenos Aires*, donde vive con su antigua novia y allí pasa largas horas con sus amigos *Traveller* y *Talita* (en el primer nivel se ve a sí mismo antes de partir y en el segundo nivel ve a *LaMaga*, inolvidable y siempre presente); el tercer nivel - *De otros lados*, que agrupa materiales heterogéneos: complementos de la historia anterior, recortes de periódicos, citas de libros y textos autocríticos atribuidos a *Morelli*, un viejo escritor (posible *alter egote* de *Cortázar*). Estas páginas, a veces se relacionan con los capítulos que las preceden, pero otras veces no son más que estímulos imprecisos que *Cortázar* presenta al lector para ayudarlo de alguna forma a alejarse de la linealidad clásica de la literatura y sumergirse en subtextos y subtextos de subtextos. Yo pienso que *Cortázar* nunca escribió para el lector, sino junto con el lector porque siempre hizo del lector un cómplice y lo convirtió en copartícipe de sus experiencias, proponiéndole tareas pero, al mismo tiempo, tendiéndole un puente para arrancarlo de su soledad

esencial. Pues, para *Cortázar*, tanto como para su alter ego- *Morelli*, no existe novela si el lector no es al mismo tiempo creador. La literatura significa y supone para el ilustre escritor argentino, una vida compartida. *Cortázar* siempre se refirió a *Rayuela* como a una *contranovela*, ya que su obra maestra es difícilmente clasificable dentro de un género, sin embargo, podría inscribirse en lo que se denomina *obra abierta*, porque el significado de la obra está entre líneas, se ubica en lo extraliterario y existe en la cabeza del lector. Todo lo narrado por Cortázar supone un licor mágico que fermenta y se nutre de sí mismo y que el autor calificó como su propio sentimiento de lo fantástico, una percepción de la realidad que definía como extrañamiento, como irrupción en lo cotidiano de elementos que escapan a las leyes y a las explicaciones de cualquier inteligencia lógica; imaginar a una persona como el producto de una obra de ficción es increíble y precisamente la ilusión no es casual, sino que forma parte de la experiencia vital que aporta su lectura. El principio, *Tablero de dirección* destruye en el mismo inicio de la obra el orden formal entre lo escrito y lo leído al proponer dos maneras de leer las seiscientas páginas que siguen: de recorrido (en cuyo caso el libro terminaría en el capítulo 56, siendo el resto prescindible), o como propone el autor, según un orden alterado en el que ubica como primero al capítulo 73, en cuyo caso todos los capítulos serían necesarios. Este jaleo inicial rompe con el pacto de lectura de la narrativa, según el cual el escritor se adueña del papel activo y el lector queda atado a una cómoda pasividad. El principio de *Rayuela* destruye ese acuerdo tácito, ya que el lector tiene que elegir, y precisamente esta elección lo eleva a un ilusorio plano de igualdad con el escritor, al serle otorgado un protagonismo que como lector le estaba negado. Ya desde la primera página del libro surgen los códigos de lectura y quebrado ese pacto, se debilita el criterio de realidad que toda obra propone y al que el lector se acomoda. El lector se ve deslumbrado, partícipe a un espacio sin reglas que le exige adoptar una actitud alerta, ya no de receptor sino de cómplice de ese acto que se está tramando con su acuerdo y por su elección de libre albedrío. Está claro que, la única solución para acabar con *el* absurdo de la realidad es sumergirte totalmente en *lo* absurdo; es la propuesta de *Cortázar* y logra transformar al lector en protagonista. En *Rayuela* se unifican elementos de la cultura de masas como por ejemplo: el arte pop, las tiras cómicas, el collage y el montage, los folletines radiales y

televisivos, la música popular, la jerga urbana, pero también las técnicas literarias experimentales, la intercalación de relatos, las experimentaciones sonoras y sintácticas, la alteración del orden del relato, los finales falsos, los quiebres, los desplazamientos en la narración. El escritor está satisfecho porque logró su meta, el de otorgar al lector un protagonismo no esperado, no obstante, las analogías entre las interrogaciones del escritor y su época no se limitan al papel activo que los jóvenes pretendían ejercer en aquel tiempo, sino que acompañan en forma y contenido las búsquedas filosóficas con las cuales se enfrentaban. Está claro que, la gran tensión del pensamiento de la época estaba puesta en el conflicto entre lo espiritual/trascendente y el compromiso político-social (que aparecían como corrientes irreconciliables aún cuando compartían un mismo marco) y, la tensión entre estas perspectivas del mundo, nacía más de las similitudes que de las diferencias porque los supuestos conflictos entre el individualismo egoísta de lo espiritual y el colectivismo solidario de la militancia quedan minimizados ante una búsqueda igualmente ansiosa de la verdad, cuyo mecanismo de funcionamiento impone una moraleja del triunfo del bien sobre el mal como aspiración final. La lectura de *Rayuela* supone también un afilado recorrido por los puntos débiles de estas interrogaciones y por las tensiones en apariencia irreconciliables entre estas corrientes del pensamiento, ya que *Cortázar* era un ser humano comprometido con las luchas políticas de su época, pero su interrogatorio no se limitaba a la realidad de las injusticias sociales sino que atravesaba la estructura misma de la realidad, juntando dos perspectivas distintas por la puesta en crisis de la existencia vista como finalidad. Si las maravillosas reflexiones de *Rayuela* expresaban una mezcla de toda una filosofía en los años sesenta, ahora, esas reflexiones parecen anticipatorias de nuevas búsquedas filosóficas, que impactan e influyen tanto en la metafísica como en el ser social. La quimera de la búsqueda de *Oliveira*, su locura es también la alienación de la modernidad, su acorralamiento no es sólo conceptual sino existencial; es un grito angustioso, por romper los chalecos de fuerza de las ideologías dominantes, por concebir un rincón dentro del ser humano desde donde pueda percibirse la realidad entera, que es tomado hoy por los nuevos filósofos. *Rayuela* es también una proclamación por la libertad del ser humano, una llamada de auxilio que se prolonga en otras llamadas, distintas, múltiples, poderosas y actuales que surgen,

paradójicamente, de la asfixia (como le gustaría decir a Oliveira). *Rayuela* es un libro único, abierto a múltiples lecturas, lleno de humor, de riesgo y de una originalidad sin precedentes y que, desde su aparición, revolucionó el panorama cultural de su época y significó un real boom en la narrativa en lengua castellana porque era la primera vez que un escritor llevaba hasta los últimos detalles la voluntad de sacudir el orden tradicional de una historia y el lenguaje para contarla. Lo novedoso e inédito concierne también en la propuesta del ilustre escritor argentino, de acercamiento activo al libro, ofreciendo varias posibilidades de lectura y el lector tendrá que decidir si optar por el orden de lectura tradicional, o bien seguir el *tablero de dirección*, o quizás remitirse al azar. Luego lo lleva a dos lugares distintos: *Del lado de allá*, París, la relación de Oliveira y LaMaga, el club de la serpiente, el primer descenso de Horacio a los infiernos y *Del lado de acá*, Buenos Aires, el encuentro de Tráveler y Talita, el circo, el manicomio, el segundo descenso. Es indudablemente una experiencia iniciática, un viaje hacia adelante, un viaje hacia atrás, es decir, un viaje iniciático, sin duda, del que el lector se deslumbra, a lo mejor con otra idea acerca del modo de leer los libros y de percibir la vida, un espejismo donde toda una época se vio magistralmente reflejada. La conciencia humana es un misterio en continuo movimiento, en el que lo real y lo fantástico se entremezclan azarosamente. Algunos de los toques más representativos de la obra de Julio Cortázar están a la vista y es precisamente en su obra literaria donde encontraremos su sabiduría, su espíritu más íntimos y reales, como también lo más transparente y lo más místico de su personalidad. El arte de magia cortazariano es un ejemplo particular en el marco de la literatura fantástica latinoamericana pero también universal.

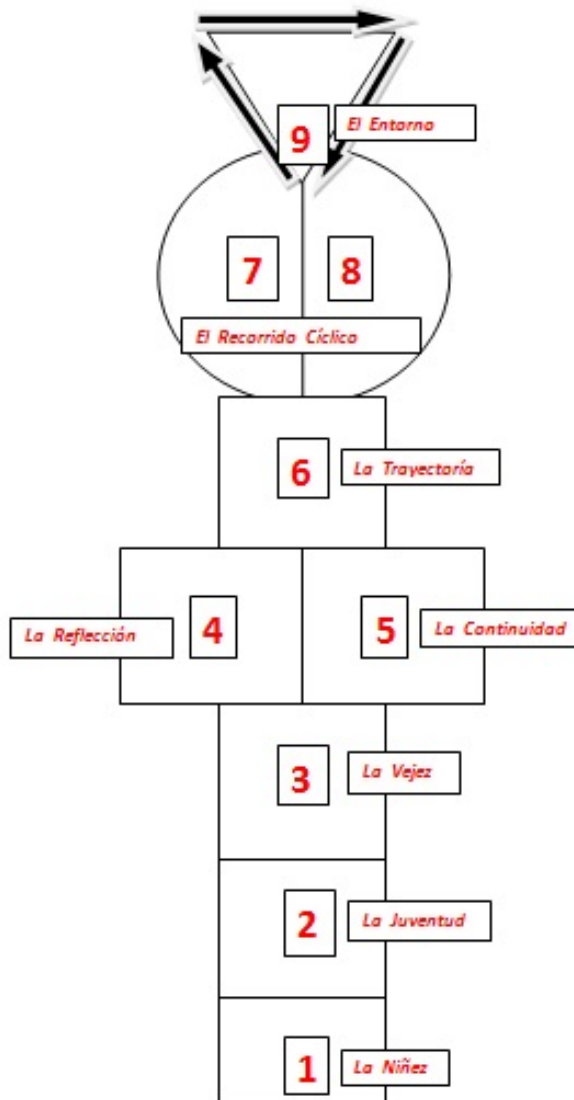
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Figura 1



La couleur comme représentation du monde fictionnel dans *La voyeuse interdite* de Nina Bouraoui

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Résumé

*Depuis l'Antiquité l'homme utilise les couleurs pour exprimer ses sentiments et pour envoyer des messages. La couleur a aussi une fonction sociale et culturelle, voire identificatrice. Elle peut être un code, un signe, un langage symbolique. La couleur est liée également à la psychologie humaine. Dans la présente communication nous nous proposons d'étudier les couleurs et leur rôle dans le roman de Nina Bouraoui *La voyeuse interdite*. Tout dans le texte passe par l'idée de la couleur, les objets sont à la fois sombres et éclatants, le noir est opposé à la lumière. La vie de Fikria, narratrice et personnage principal, est basée sur le contraste. Les couleurs agissent directement sur les sens. Le lecteur suit le regard de la narratrice, mais va au-delà de la simple perception des formes et des couleurs pour accéder à la profonde signification du texte.*

Mots clés

couleur, crise, clair-obscur, perception, postmodernité

La Voyeuse interdite (1991) est le premier roman de l'écrivaine française d'origine algérienne Nina Bouraoui qui s'inscrit dans les traditions de la littérature magrébine d'expression française de la dernière décennie du 20^e siècle. Depuis la publication de ce premier roman, la critique française continue à se demander si Nina Bouraoui est un écrivain "beur" ou bien, elle n'entre pas tout à fait dans cette définition qui s'impose dans le monde littéraire français pendant les années 80, et qui, selon Michel Laronde, est une "étiquette" (Laronde 1993: 5) pour désigner l'émergence d'un nouveau mode d'expression culturelle, propre aux descendants des immigrés d'Afrique du Nord.

Le roman *La voyeuse interdite* raconte l'histoire d'une jeune algérienne Fikria qui attend d'être mariée par ses parents, enfermée dans sa maison paternelle, sans aucun contact avec le monde externe. Cachée derrière sa fenêtre, elle devient la "voyeuse interdite" qui

passer ses journées à regarder et à s'inventer des histoires. Le texte présente le regard féminin dans une atmosphère silencieuse et étouffante, dans le monde clos des objets, des formes et des couleurs.

Dans la présente communication nous nous proposons d'étudier la représentation des couleurs et leur rôle dans le roman de Nina Bouraoui. Tout dans le texte passe par l'idée de la couleur, les objets sont à la fois sombres et éclatants, le noir est opposé à la lumière. La vie de Fikria, narratrice et personnage principal, est basée sur le contraste. Une place très importante dans le roman a le rouge, la couleur du sang et du feu, et le sang dans le texte très souvent est synonyme de désespoir. Dans le roman de Nina Bouraoui les couleurs agissent directement sur les sens. Le regard et la perception des couleurs ont un rôle très important dans la découverte de la réalité par la narratrice, mais ils ont également une importance pour le lecteur qui conçoit la réalité à travers l'expérience perceptive de Fikria. Donc, on peut parler d'un effet de réception. Le lecteur suit le regard de la narratrice, mais va au-delà de la simple perception des formes et des couleurs pour accéder à la profonde signification du texte. La visualisation des couleurs permet de comprendre mieux l'atmosphère du monde clos de la narratrice.

Le roman *La Voyeuse interdite* est un texte où les perceptions en général occupent une place très importante. Dans une autre communication nous avons étudié ce problème et nous avons défini la perception comme une "deuxième narration, celle des sens, et surtout du regard, qui est parallèle à la narration verbale" (Nedelcheva-Bellafante 2012 : 349). La perception assure le lien du protagoniste avec le monde et c'est aussi la source principale de ses connaissances. Privée de la possibilité de s'exprimer verbalement, les sensations deviennent le seul intermédiaire de Fikria dans la relation avec le monde. Dans ce processus cognitif et associatif, les perceptions visuelles sont les plus riches et abondantes.

Depuis l'Antiquité l'homme utilise les couleurs pour exprimer ses sentiments et pour envoyer des messages. La couleur a depuis des époques aussi une fonction sociale et culturelle, voire identificatrice. Elle peut être un code, un signe, un langage symbolique qui exprime les particularités d'une culture et d'une société. La présence de la couleur est liée non seulement à la vie sociale des hommes mais aussi à leur psychologie.

Diverses disciplines s'occupent des couleurs et de leur

influence sur l'homme. La physiologie examine les diverses actions de la lumière et des couleurs sur notre système visuel – l'oeil et le cerveau - et étudie les conditions et les fonctions anatomiques. La psychologie s'intéresse au symbolisme des couleurs, aux problèmes de l'action des couleurs sur notre inconscient et sur notre esprit. Selon les conceptions scientifiques, les ondes lumineuses en elles-mêmes sont incolores. La couleur naît dans notre oeil ou dans notre cerveau. Donc, elle reçoit son contenu et son sens grâce à la perception transmise par l'oeil au cerveau et dans ce sens, elle est très subjective. La couleur est également complexe, d'un côté, elle procède de la perception et dans ce sens elle varie selon l'intensité et la source lumineuse, mais d'un autre, elle est liée à la culture du sujet regardant et des symboliques associées.

La couleur a besoin de mots pour être expliquée, mais elle aussi sert la langue pour élaborer des images explicites et fortes. Les couleurs ont des valeurs symboliques mais, elles nous servent aussi pour créer des expressions et des concepts.

La notion de couleur est liée à la perception et à l'interprétation subjective de chaque personne. Merleau-Ponty disait à propos de la subjectivité de la sensation : "Il est vrai que rien n'a de sens et de valeur que pour moi et par moi" (Merleau-Ponty 1945 :501). Les mots qui expriment la couleur changent avec les époques et les modes. Le même objet peut être vu selon les repères et l'expérience de chacun et sa couleur exprimée à l'aide des mots, peut être très diverse, ainsi que son interprétation. L'expression verbale de la couleur est trop complexe. Et dans ce sens, l'écriture de Nina Bouraoui est très riche et convaincante.

Dans le roman *La voyeuse interdite*, comme nous avons déjà mentionné plus haut, la narratrice est privée de la communication verbale, voilà pourquoi elle regarde et les yeux apparaissent souvent dans le texte comme l'instrument essentiel du regard : "Deux yeux. Deux yeux semblables à des bulles d'encre accrochées à un papier glacé occupent ma chambre." (90)²³ et un peu plus loin : "deux énormes yeux me lancent une flèche en plein cœur" (102). D'une certaine manière cela explique le titre : cachée derrière les rideaux clos

²³ Pour toutes les citations : Bouraoui, Nina *La voyeuse interdite*, Gallimard, 1991 ; désormais nous ne marquerons que la numérotation des pages.

de sa chambre Fikria devient “la voyeuse interdite” qui observe les personnes et les objets.

Dans le texte qui suit, nous allons analyser l’expression de la couleur dans le roman de N. Bouraoui dans trois directions : l’absence de couleur et sa signification ; l’expression du contraste clair-obscur et la présence de quelques couleurs fréquentes dans le texte et leur symbolisme.

Absence de couleurs

Selon les sciences qui s’occupent des couleurs (la colorimétrie, la physique), c’est le gris qui marque l’absence de couleurs, il est indifférent et neutre. Le gris ne reçoit de la vie que par la proximité des autres couleurs, qui lui donne un caractère.

L’absence de couleurs dans le roman de N. Bouraoui n’est pas exprimée seulement par le gris, elle est liée aussi au manque de lumière (dans le roman la clarté est considérée comme couleur), elle est liée au néant, elle marque le rien, le vide ; c’est “une passerelle jetée dans le vide” (9), un port sans lumière est “un lieu d’arrêt entre le rien et le rien” (9).

Dans le texte l’absence de couleurs est liée également à la tristesse : “Nos chambres, toutes précisément carrées, sans la moindre trace de couleur, se ressemblent” (24) et encore “Mon avenir est inscrit sur les yeux sans couleur de ma mère et les corps aux formes monstrueuses de mes sœurs : parfaites incarnations du devenir de toutes les femmes cloîtrées” (16).

La narratrice parle de l’austérité des chambres qu’elle appelle “cellules” aux fenêtres “étroites, mais efficaces”, cachées par un drap, où manque la lumière, le vestibule aussi est sans couleur :

Le rez-de-chaussée se compose d’un salon trop bien rangé, d’un vestibule sans couleur et d’une petite cuisine à peine désordonnée ; les fenêtres du salon sont condamnées par un large drap à une place tenant grâce à douze punaises savamment enfoncées dans le papier peint. (23)

Tout est gris, sombre, il y a seulement quelques accessoires colorés – un rideau à fleurs, une couverture marron - qui personnalisent ces chambres “sans la moindre trace de couleur” (24).

Souvent dans le roman la couleur est synonyme de vie, dans ce sens, son absence, au contraire, peut signifier le désir d’étouffer la vie :

[...] ma mère ne se cache même plus pour arracher les rares fleurs arrivant à terme ! Effrayée par ce qu'on appelle banalement les choses de la nature, elle s'acharne quotidiennement sans remord sur les misérables pousses de couleur. (25)

La fleur colorée dans ce cas c'est le symbole de la vie et de la joie qui sont absentes de la maison de Fikria. Les paroles de la narratrice "Aucun espoir pauvres plantes" (ibid.), est un cri de douleur, elle ne voit aucun espoir pour elle-même, ni pour ses sœurs. L'expression "Meurtrière maman" (ibid.) sonne comme une accuse pour la complicité de la mère du malheur de ses filles.

La disparition du soleil et de la lumière, c'est l'ennemi de la narratrice, elle appelle la lumière artificielle "des éclairages maladifs" (52). Sa chambre lui paraît "plus étouffante" (ibid.), et exprime ses angoisses enfantines.

La narratrice voit tout en couleurs, même les concepts abstraits pour elle s'explicitent par la présence ou le manque de couleurs. Dans ce sens, pour Fikria le passé n'a pas de couleur, il n'existe plus, c'est une absence : le visage de tante K. est "décoloré par le passé" (85).

Comme on voit, dans le roman l'absence de couleurs, le plus souvent, signifie manque de lumière, mais ce n'est pas neutre et sans effet. Au contraire, c'est une manière de s'exprimer, c'est une façon de décrire l'atmosphère de la maison et en même temps, de souligner la présence des couleurs et leur symbolisme.

Le contraste clair-obscur

Selon les dictionnaires, le contraste est l'opposition entre deux choses qui sont mises en valeur par leur juxtaposition. La perception des contrastes est effectuée directement par nos yeux. Le blanc et le noir sont les plus forts moyens d'expressions pour le clair-obscur. Le blanc et le noir sont, du point de vue de leurs effets, totalement opposés ; entre ces deux extrêmes s'étend tout le domaine des tons gris et des tons colorés. Bien que le blanc ne soit pas à proprement parler une couleur (il est appelé souvent non-couleur), l'homme le met dans cette catégorie. Selon les spécialistes, le blanc est de point de vue optique la synthèse chromatique de toutes les longueurs d'onde visibles. Cela explique sans doute le sens qu'on lui accorde : celui de l'unité, de l'équilibre. Depuis des générations, le blanc a une signification positive, il est lié au mariage, à la pureté, à l'innocence,

souvent à la perfection et au divin. Le blanc est exprimé souvent par la lumière, comme c'est le cas de notre texte.

Le contraste clair-obscur est présent dans le roman et a son rôle. Il est traduit surtout par le jeu d'ombres et de lumières. Le jeu entre le clair et l'obscur très souvent révèle la présence des jeunes filles. On les voit presque toujours à travers les fenêtres, derrière les rideaux clos – comme des êtres sans chair :

Un jeu d'ombres, de lumières et de nuances habiles entre le clair et l'obscur révèle la présence des jeunes filles avides d'événements, encadrées par leurs fenêtres, debout, droites et sérieuses derrière la popeline des rideaux clos, elles ornent comme des statues érigées à la gloire du silence et de l'aparté les immeubles vétustes ; réduites à l'état de pierre inanimée, prêcheuse muettes, guetteuses clandestines, vicieuses ignorantes suspendues par un fil divin au-dessus de la chaussée des fantômes, elles narguent les hommes, le désir et la promiscuité. (11)

Le rideau clos qui crée le contraste en empêchant à la lumière d'entrer, d'ailleurs, est un autre élément important dans *La voyeuse interdite*. Il protège l'intimité de l'héroïne, cache son petit monde personnel, mais en même temps c'est son lien avec le monde externe. C'est une sorte de cloison, de frontière entre la rue et l'univers intime de la narratrice, qui se trouve en position de voyeuse par rapport au monde extérieur. D'un autre côté, il y a le mouvement contraire : la lumière, le soleil (l'odeur d'algue, aussi) traversent les persiennes et assurent le lien de la narratrice avec le monde du dehors.

La description de la chambre aussi est sous le règne du contraste sombre-clair, comme projection des pensées de la narratrice et de son incertitude :

Tabouret à droite, lit au milieu, bureau devant la fenêtre, coussins ouverts, robinets fermés, porte close, rideaux tirés, sombre, clair, rectangle, rond, courbe, je m'insurge dans les formes les plus extraordinaires, tabouret sur lit, lit sur bureau, chaise dans lavabo et abat-jour au plafond. (66)

Un peu plus loin dans le texte, le contraste entre la chambre obscure et la plage des souvenirs – étincelante sous un soleil nouveau - apparaît comme symbole de la lumière et de l'espérance : "La plage des souvenirs, neuve, étincelante, s'étire et s'étire dans la maison amenant avec elle de nouvelles bâtisses, de nouveaux personnages sous un nouveau soleil." (81). L'homme en tricot blanc, comme un accent sur cette plage, se profile comme un point clair dans son

quotidien sombre.

Tout ce qui cache, crée l'obscurité, le foulard de tante K., tombé sur la tête de Leyla, est "en plein jour l'obscurité !" (79). La fenêtre qui, normalement est le symbole de la lumière, pour la narratrice "affiche une clarté impénétrable" (87), parce qu'en même temps elle cache, la narratrice est à l'intérieur mais elle regarde vers l'extérieur. Ici nous sommes en présence de la dichotomie ouvert / clos, très présente dans le texte : "Derrière le verre : la vie. Loin. Elle se moque." (ibid.). Dans le cas de Fikria, la fenêtre ne signifie pas ouverture, au contraire, elle souligne le sentiment de clôture et de prison.

Un autre contraste est présent dans le texte, le contraste entre la nature et la ville (traduit par la métaphore du goudron, le monstre noir), explicité aussi par l'opposition clair-obscur :

Le goudron envahissait peu à peu la forêt, emprisonnant danseurs et musiciens dans leurs tombes coniques. [...] la clairière était ma chambre, triste mais tranquille, la forêt était l'au-delà de mes murs ; cette forme obscure, ombre habile et trompeuse était l'idée vraie d'un goudron qui avait eu le pouvoir de m'asphyxier ! la serre bruyante avait un attrait irrésistible mais son sol renfermait un monstre noir auquel personne ne pouvait y échapper. Pas même le soleil ! (113).

Donc, l'antithèse clair / obscur a non seulement pour but de présenter l'atmosphère et l'environnement des personnages, mais elle "parle" au lecteur, qui voit presque "en relief" les filles sans chair et peut "toucher" la monotonie et la grisaille de leur quotidien.

L'expression des couleurs

Les couleurs ont une fonction culturelle mais elles sont liées aussi à la psychologie humaine. Les couleurs fortes abondent dans le roman, très souvent les vêtements des personnages sont multicolores et bigarrés :

[...] soie, paillettes, clochettes d'argent sur rythme de déhanchement, chaussures piquantes, bas de résille et bras de chair, volcans d'or sur décolletés moites, faces tricolores des yeux au menton, étincelles de la fête, bouches bavardes, grimaçantes ou figées, profil de singe et de déesses, masques, grimes, parures et paraître, brocards et satin brillant, formes grasses ou transparentes, du joufflu à l'anémiée, l'orfèvrerie est au complet ! (125)

Les couleurs éclatantes – le rouge, le jaune, l’or agissent directement sur les sens et la psychologie des lecteurs. Pour Fikria sa famille est un tableau affligeant où “le peintre a forcé sur les couleurs du désespoir” (60). Chaque personnage a son relief, son coloris, il est très “visible” et c’est une des caractéristiques de l’écriture bouraouienne.

Les couleurs de N. Bouraoui sont toujours fortes, elles ont une visualisation concrète qui parle aux sens. Par exemple, on peut “voir” la poire et “sentir” son odeur de pourri dans la description du visage :

La tristesse est une substance vivante qui s’est fondue aux traits de mon visage, un menton incroyablement pointu plonge dans un cou granuleux, mes grands yeux indiscrets tombent sur des os saillants, le derme des joues est de texture parfaite mais sa couleur ressemble à celle d’une poire pourrie. (16)

Même le passé a sa couleur : “Après s’être purgées dans le champ **jaune** du passé, les monstres retrouvent la réalité avec une étonnante facilité.” (84, c’est nous qui soulignons).

Une autre particularité se dessine dans le roman de N. Bouraoui. Très souvent les couleurs dans le roman sont indéterminées – les voiles sont grisâtres (18), l’abat-jour est jaunâtre (15). A part les couleurs fortes – le noir, le blanc, le rouge, les autres couleurs sont plus difficiles à définir, elles ne sont pas si déterminantes. On peut ajouter à ces exemples les fleurs “lunaires”, et les “pétales de sable” (53).

A certains endroits, pour expliciter les couleurs, N. Bouraoui utilise des noms d’objet symbolisant la couleur :

Les voiles tombent sur des sandalettes de plastique, s’enroulent autour de l’anse d’un couffin vide ou se faufilent entre les sacs à main aux boucles lumineuses, les **petites torches** à peine **enflammées** tournoient comme des **lucioles réveillées** par l’ombre des femmes, farce de la Vie ! (18, c’est nous qui soulignons).

La couleur domine dans la description des objets et des êtres. Le trolley est le monstre bleu (19), plus loin devient noir (100). Les personnages de N. Bouraoui se déplacent comme des fantômes et se “profilent” devant le lecteur : “Je me reconnais dans ces visages dont la dureté est accentuée par des teints blafards et des cheveux trop noirs, dans ces corps laiteux vêtus de blanc et de marron qui se déplacent en silence dans la semi-pénombre du huis clos infernal.” (26).

Les couleurs donnent aux personnages de l'originalité et de la densité. Voilà comment Fikria voit sa tante K. :

Une chevelure brune rebondit sur son dos, des ongles démesurément longs prolongent ses boudins de chair congestionnés par des bagues trop brillantes, un paquet de peinture sèche sur ses cils et tombe parfois en poudre bleu marine sur le trait grossier d'un khôl sombre. (80)

Dans une autre communication ²⁴ nous avons parlé de l'écriture cinématographique de N. Bouraoui, surtout dans la présentation des premiers plans. Le regard de la narratrice suit comme une caméra les visages et les corps des personnages. On peut observer cette particularité dans la citation ci-dessus. Dans ce processus, le rôle des couleurs est primordial et rend la description très expressive et suggestive.

Une autre caractéristique se présente dans le texte : très souvent N. Bouraoui emploie des substantifs pour nuancer la couleur, les boutons sont "noisette" (47), la couverture est "marron" (24), la petite Leyla est "aux boucles cendre" (47).

Dans le roman la chair aussi réagit par la couleur :

Quand mon index court le long de sa petite colonne vertébrale, creusée comme celle de l'hippocampe, ses yeux se colorent en jaune, sa gorge se transforme en une fourmilière affairée, et je sens son sang rougir sous sa peau comme la pulpe de l'orange sanguine, une fois satisfaite, la petite garce abandonne mes bras pour Zohr, mais la porte de notre sœur aînée est toujours fermée à clé. (49)

Dans ce contexte, il faut mentionner le symbolisme d'un autre geste dans le texte de Nina Bouraoui, lié à la couleur, celui de raser et de colorer le corps, ses parties les plus intimes avec du henné, comme étape de la préparation de la jeune fille pour le mariage. Avec le rasage, le corps retrouve sa pureté et le henné a une place importante dans la tradition musulmane, Fikria l'appelle le liquide "porte-bonheur" (121). Le henné sur les mains et les pieds est une distinction, qui met en évidence la féminité et la grâce.

²⁴ „Le geste comme émancipation du corps dans *La voyageuse interdite* de Nina Bouraoui” in *Actes du colloque international (5-6 novembre, 2011)*, Université de Sofia (à paraître).

Tous les détails dans le texte sont décrits dans leurs dimensions colorées “Un voile blanc passe et repasse sous ma fenêtre, trois fillettes à cheval sur une caisse de plastique orange s’amusent avec les pieds d’une table que le temps a fracassée.” (115).

Même la description d’une voiture, qui dans le texte est “la déesse noire” (101), passe par la couleur : “Les pneus brûlants, à présent en veilleuse, crânent sous le soleil, leurs enjoliveurs brillent en sphères argentées venues d’une autre planète, bien au-dessus de la lune” (100).

Dans la suite de notre exposé, nous voudrions nous arrêter, en particulier, sur la présence de quelques couleurs très fréquentes dans le texte et sur leur symbolisme.

1. Le jaune et le doré

Le jaune est la plus joyeuse des couleurs. C’est la couleur du soleil, de la fête et de la joie, elle rend gai le monde et peut aussi le faire briller. Le jaune est aussi une couleur chaleureuse et stimulante. Tout comme le soleil, le jaune est la couleur de la vie et du mouvement. Mais il peut être aussi la couleur du déclin, de l’automne. Selon le symbolisme des couleurs, le jaune est la couleur de l’ouverture et du contact social : on l’associe à l’amitié, à la fraternité et au savoir.

Une nuance du jaune qui domine dans le texte de N. Bouraoui, c’est le doré ou l’or : c’est un jaune brillant qui symbolise la puissance, la richesse matérielle, le pouvoir. Couleur du luxe, l’or est le privilège des personnes aisées, visible à travers leurs bijoux et leur vêtements. C’est une couleur qui réchauffe le cœur et l’esprit, qui ajoute de l’éclat.

Dans le roman de N. Bouraoui, le jaune est très souvent représenté par le soleil et la lumière qui, de son côté, devient symbole de l’espoir. Mais la narratrice est pessimiste, selon elle le quotidien tue tout ce qui est pur et clair : “La lumière, l’envie, l’espoir se meurent dans le fond d’une poubelle sous les immondes ordures du quotidien.” (17).

La lumière et le soleil sont liés à la beauté : les pétales cristallisés **dorent** les pourtours d’un cadre de bois (24), une terrasse est belle parce qu’elle est **ensoleillée** (ibid.), le grillage est **argenté**

(80), la plage est **étincelante** (81), les **diamants jaunes** ornent les vieux troncs (111)²⁵.

Mais en même temps, la lumière est un ennemi pour les voyeurs qui “déambulent à la recherche du sombre comme refuge” (21). La clarté peut être aussi “meurtrière” :

Mais la beauté ne se laisse pas facilement amadouer, insolente, elle brûle le jour, disparaît la nuit, et, au petit matin, elle se montre hautaine et lointaine, vierge et inviolable. Complice d’un soleil meurtrier qui grava sur le visage de la Targuia les initiales de l’effort et de la solitude, on la trouve dans les régions les plus dénudées, là où il n’y a plus d’ombre ni de pas, là où il n’y a qu’elle pour trôner. (54)

Le soleil peut être incendiaire, il brûle et porte la destruction : “J’étais dans une clairière brûlée par le soleil du mois d’août dont les bords sont cendre et alpha, levés vers le ciel, les épis secs picotent mes mollets, la sécheresse du plan sans encombre me désole.” (110).

Le jaune, explicité par le soleil et la lumière, est synonyme de liberté. La narratrice est “ivre d’air, étourdi de soleil” (99) dans les rares moments où elle ouvre sa fenêtre, elle se sent “écartelée par les faisceaux lumineux” (ibid.) et ressemble à une sainte “s’apprêtant à énoncer le dernier commandement” (ibid.). Un mince filet de lumière se présente comme un “mince fil d’espérance” (92) et Fikria voudrait “nager sous le soleil, courir dans la ville” (ibid.) profitant de cette sensation d’autonomie, libre d’agir sans contraintes.

La narratrice est amoureuse de l’air et de la lumière qui lui manquent. La fenêtre pour elle est “une mince ouverture spatiale, un fragment de liberté qu’elle humait à perte d’haleine” (103), la rue est “étirée par une lumière énigmatique” (117). Fikria a cultivé pendant son enfance “la fleur de l’observation” (104) - elle regarde, elle voit tout, et “s’amusait à épier sans être vue” (ibid.). Ses grands yeux sont “avides d’images et soûle d’oxygène” (112).

Encore une fois le texte témoigne que, pour la narratrice tout passe par le regard et la perception – la description en abonde :

Mousses, fourmis affectueuses, vers rosés, plantes grasses, fougères affamées, cicindèles, hannetons, carabes multicolores, bouquets de nèfles, pistils, trèfles, doryphores et boutons bleutés

²⁵ Dans tous les exemples c’est nous qui soulignons.

s'enlaçaient sur une musique enchanteresse : l'Hymne à la Vie ! les criquets frotaient leurs élytres d'or [...] (ibid.)

Couleurs, musique, odeurs se mêlent, la perception est complexe, la narratrice déclare “[...] toujours silencieuse, j’écoute, j’observe” (86) et cela résume son rapport avec le monde.

Dans les pages que nous avons citées (103-104), se révèle une particularité narrative qui poursuit, selon nous, un effet de réception : change le statut du narrateur - la troisième personne remplace la première – comme si Fikrias’(auto)regarde et se commente de distance. Cela permet à la narratrice de présenter les réflexions des autres personnages, en particulier de “l’homme de la voiture noire” qui l’épie, et aussi de se “voir” à travers ses yeux.

En parlant de sa tante et de sa mère, très souvent Fikria utilise le doré et les couleurs des fleurs. La mère “fait claquer ses tatanes dorées” (77), la tante K. “évente son visage avec un foulard fleuri” (79), ses bagues sont “trop brillantes” (80).

Mais le moment où l’on observe la prédominance absolue de l’or, c’est la description des fiançailles de la narratrice. C’est une exhibition de l’opulence et de la richesse – tout brille, l’or se mêle à l’argent, on voit un fleuve de couleurs – pierreries, bracelets, “des chicots dorés qui flamboient dans l’obscurité” (128).

L’éclat est un signe de statut et de position sociale, d’honneur :

[...] soie, paillettes, clochettes d’argent sur rythme de déhanchement, [...] volcans d’or sur décolletés moites, faces tricolores des yeux au menton, étincelles de la fête, [...] masques, grimes, parures et paraître, brocards et satin brillant, formes grasses ou transparentes, du joufflu à l’anémiée, l’orfèvrerie est au complet ! (125)

Cette image où l’or brille, où tout est éclatant, est en plein contraste avec l’état d’âme de l’héroïne. Normalement, le mariage est un jour heureux dans la vie d’une jeune fille, symbole de l’espérance, mais seulement quand il est basé sur l’amour réciproque. Dans le roman de N. Bouraoui le mariage est symbole du malheur parce que ce n’est pas un acte volontaire de la part de Fikria, ce n’est pas elle qui décide son avenir. C’est une décision imposée par ses parents.

2. Le rouge

Le rouge selon les spécialistes en colorimétrie, c'est la couleur

chaude par excellence. Elle est dynamique, brutale, exaltante, parfois même peut énerver. C'est la couleur de l'amour, du sang, elle est forte et s'impose directement. Mais c'est aussi la couleur de la guerre, elle peut être liée au meurtre. C'est une couleur très intéressante, avec un rôle primordial en peinture quand on veut créer un effet chaud et accueillant.

Le rouge a la symbolique de couleur excitante, forte, en représentant la chaleur et la vie. Le rouge est la couleur qui a le plus d'impact sur nos fonctions physiologiques. C'est sans doute pour cette raison qu'on l'a toujours associée à la passion, à la sensualité et au désir, en traduisant l'exubérance et en attirant l'attention. Le rouge, couleur du sang, évoque également la destruction, la colère, la violence, la conquête et l'agressivité.

Dans le roman de N. Bouraoui la présence du rouge est très sensible, on l'observe aussi bien dans la description des personnages que dans la peinture des objets. C'est une des couleurs dominantes. L'épicier est toujours "rougeaud" (9,103), le visage de tante K. rougit par la vapeur du thé (85), et dans ce cas le rouge est synonyme de santé et de vitalité.

Mais le rouge dans le roman de N. Bouraoui est lié surtout à la présence du sang, qui est chargé d'un fort symbolisme. A plusieurs reprises dans le texte le sang signifie maturité et marque la transformation de la jeune fille en femme : "les premières marques de la souillure tant redoutée" (32), qui provoque l'irritation du père. Mais "le drap maculé de sang" (14) est un moment important pour la jeune fille, où elle devient femme et doit vivre tout ce qui découle de ce fait : la femme découvre son corps et doit être prête à le défendre des hommes "au désir vagabond" (12).

Même les cauchemars sont sanglants (15), et les paroles de la narratrice "la jeunesse s'achèvera dans le sang" (14) marque son pessimisme, le duel entre la tradition et la pureté. Le sang est également synonyme de souffrance. Quand l'envie du mal assaille la narratrice, elle brosse ses dents avec fureur : la peau est carmin, la douleur (des gencives) est brûlante, accompagnée d'un sang neuf, enivrant par son sel (43), ses veines dessinent des ruisseaux de sang (80).

N. Bouraoui est très forte dans les métaphores : le sang est "un serpent pourpre" (89), le liquide est "un ver sanguin" (90), le "carrelage est choqué de sang" (91), le sang est le "liquide satanique"

(94), les arbres saignent (110). C'est une autre particularité de l'écriture de N. Bouraoui, basé à la couleur ou non, son langage est fortement connoté et suggestif.

Dans le cadre de cette communication nous n'avons pas pu analyser toutes les particularités de l'expression de la couleur dans le roman *La voyeuse interdite*, nous ne prétendons pas aboutir à des conclusions radicales. Nous avons essayé seulement de marquer les grandes lignes d'une possible étude. En conclusion, nous pourrions confirmer que le rôle des couleurs est très important dans la représentation de l'univers fictif et des personnages dans le roman, pour expliciter, d'une manière très métaphorique et expressive, l'atmosphère étouffante et la psychologie de l'héroïne principale.

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Produzioni letterari degli stranieri in Italia: il caso di scrittori albanesi

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Riassunto

Il discorso delle produzioni letterari degli scrittori emigranti in Italia ha un posto meritevole nell'ambito del discorso letterario italiano. Queste produzioni costituiscono un ruolo di rilievo nel modo di vedere la figura dell'emigrante in Italia. Infatti, oggi si parla di produzioni culturali i quali costituiscono, al di là del loro valore letterario, uno strumento per superare i confini che ancora condizionano il modo di pensare degli italiani e vivere il fenomeno migratorio e la presenza di cittadini immigrati nel loro Paese.

Questo lavoro tratta in modo particolare la produzione letteraria della scrittrice albanese Anilda Ibrahim, scrittrice che appartiene alla seconda generazione degli scrittori migranti in Italia.

La storia dell'Albania, la sua indipendenza, la vita di diverse generazioni, la famiglia albanese ecc arrivano in lingua italiana tramite le opere di Ibrahim.

Parole chiave

produzione letteraria, scrittori emigranti, produzione albanese,

1. Premessa

La letteratura della migrazione prodotta in lingua italiana si può valutare un campo di studio assolutamente recente nel momento che i primi testi si pubblicano già all'inizio degli anni novanta. Il primo studioso in Italia a individuare e definire la letteratura italiana della migrazione è Prof. Armando Gnisci, docente di Letteratura Comparata presso l'Università La Sapienza di Roma. Nel suo testo critico, *Creolizzare l'Europa: letteratura e migrazione* che raccoglie quattro saggi dell'autore pubblicati dal 1992 al 2002 si possono riconoscere alcuni punti di base da cui ha preso avvio il dibattito su questo fenomeno.

Si tratta di un fenomeno letterario in pieno sviluppo, un processo da analizzare e considerare nei suoi aspetti particolari e in un contesto che cambia continuamente. Come conseguenza della globalizzazione la letteratura della migrazione in Italia rappresenta il

movimento letterario più importante da un secolo a questa parte, il più grande movimento letterario dal Futurismo, in grado di rinnovare la lingua letteraria. Questa nuova letteratura in lingua italiana rappresenta varie categorie.

Nella prima categoria migranti, che raccontano la propria esperienza diretta, dal viaggio, all'inserimento nella società. Storie quasi sempre costruite su una base autobiografica. Ci si riferisce a testi pubblicati soprattutto una ventina di anni fa, testimonianze sul trauma migratorio. Da metà anni '90 hanno invece iniziato a crescere gli scrittori migranti, persone che erano già scrittori nel proprio paese, emigrati in Italia per ragioni letterarie e culturali. Innamorati della lingua italiana o incompatibili con la situazione culturale del proprio paese di provenienza. Poco dopo questi 'momenti di gloria', la letteratura migrante conosce un momento di crisi. L'attenzione mediatica su questi temi va scemando e le grandi case editrici perdono interesse alla pubblicazione: l'esotismo migratorio non attira più e gli autori sono costretti a cercare altre strade. La crisi approda a una nuova, originale stagione: gli scrittori si moltiplicano, abbandonano i coautori, giungono a uno stile più maturo, scrivono liberamente, senza paura di sbagliare, contenendo lo slancio autobiografico.

Dopo la prima fase centrata sulle difficoltà della vita da migrante, si passa a una fase di creatività fortemente ancorata agli elementi culturali del paese di provenienza. Fondamentale rimane sempre il bisogno di comunicare, di aprire una finestra sugli usi e costumi del paese di appartenenza, di valorizzare la propria cultura che effettivamente viene ignorata nel paese di accoglienza. Questa fase è definita con l'espressione "scrittori italiani di seconda generazione". Questa definizione si può vedere in diversi livelli. Primo, in senso sociologico, perché indica appunto la generazione dei figli di non italiani ovvero figli di genitori venuti ad abitare in Italia. Secondo vale inoltre in senso linguistico, e volendo anche psicolinguistico: questi autori, infatti, appartengono a un contesto di plurilinguismo, piuttosto che a una situazione di generico multilinguismo o poliglottismo, e questa particolarità crea nuove situazioni non solo di natura linguistica in senso strettamente tecnico. Il bilinguismo, o il trilinguismo, fan sì che a parlare contemporaneamente lingue diverse – e tra di esse la lingua che spesso è stata ed è nemica: usata come forma di dominio, di discriminazione e di respingimento –, a parlare tutte queste lingue non

sia soltanto la vita pubblica, ma anche la vita interiore, vale a dire, per esempio, anche la fantasia, o la memoria, e perfino – o soprattutto – il dolore. E tutto ciò non può non comportare modi diversi di relazione con il mondo.²⁶

Terzo, vale in senso culturale-formativo: per i figli degli immigrati l'italiano non è più una lingua imparata lungo la strada materiale e simbolica dell'integrazione, ma una lingua appresa a scuola.²⁷

Ormai sono attivi oltre 300 scrittori migranti, anche di seconda generazione. Una situazione che prefigura una possibile espansione futura.

È una letteratura che sta ridisegnando anche una nuova geografia della letteratura mondiale, quindi anche europea e l'Italia non può sottrarsi a questi movimenti che, insieme alle persone, investono tutte le sfere della società.

Esistono ormai studi critici e strumenti di ricerca su di essa, tra cui vorrei citare il volume curato nel 2006 da Armando Gnisci per Città aperta, dal titolo Nuovo Planetario italiano. Geografia e antologia della letteratura della migrazione in Italia e in Europa. Affianco e insieme a tale strumento di ricerca e di aggiornamento critico "cartaceo", esistono alcuni siti on-line che svolgono la funzione di piattaforma per autori migranti e per interventi critici sull'argomento (basti citare la rivista «Kúma. Creolizzare l'Italia» (diretta dallo stesso Armando Gnisci), oltre a «El Ghibli» . Inoltre, disponiamo di uno strumento eccellente e utilissimo come una banca dati, denominata BASILI (la sigla per Banca Dati Scrittori Immigrati in Lingua Italiana), fondata nel 1997 da Armando Gnisci e consultabile sul portale del Dipartimento di Italianistica, Musica e Spettacolo di questa Università.

²⁶ Per le implicazioni psicanalitiche di questa differenza cfr. J. Amati Mehler, S. Argentieri, J. Canestri, *La Babele dell'inconscio. Lingua madre e lingue straniere nella dimensione psicanalitica* [1990], Cortina, Milano 2003.

²⁷ A. Gnisci, *Creolizzare l'Europa. Letteratura e migrazione*, Meltemi, Roma 2003; *Nuovo planetario italiano. Geografia e antologia della letteratura della migrazione in Italia e in Europa*, a cura di A. Gnisci, Città aperta, Troina 2006.).

2. La produzione albanese. Anilda Ibrahimi, scrittrice della seconda generazione

La produzione albanese letteraria albanese degli autori migranti ha avuto il suo ruolo e la sua funzione culturale nella società italiana. Testi di poesia e prosa di autori albanesi sono parte del dialogo interculturale che promuove la conoscenza della realtà culturale albanese e soprattutto il contribuisce a promuovere la conoscenza del fenomeno dell'emigrazione degli albanesi in Italia.

Gli scrittori albanesi come molti altri scrittori migranti in Italia, hanno scelto l'italiano come lingua di espressione letteraria. La scrittura dei loro testi in italiano è stata una sfida ed un compito abbastanza complicato. Questo perché la scrittura migrante è molto legata alla lingua, ad una lingua che è in continuo cambiamento. L'italiano per molti di loro viene concepito come uno strumento di comunicazione comune, tra immigrati ma anche un modo di comunicazione con la comunità italiana. Per il poeta Hajdari «scrivere nella lingua italiana vuol dire sollecitare la lingua italiana stessa e nel tempo medesimo arricchire la letteratura italiana contemporanea. La nostra sfida è: vivere tante identità nella nostra identità; la nostra scommessa: costruire una nuova cultura umanistica» (Hajdari, 2002: 29)

Alla domanda in quale lingua scrive, la scrittrice albanese Ornella Vorpsi risponde: *.....perché quando uno scrive in una lingua cerca di stare in quella lingua; già, essendo straniero, crea delle modifiche interne perché comunque è portatore di un'altra morfologia e sintassi, quindi già usa un italiano scomposto, spiazzato..... Scrivendo in italiano non mi sembra di togliere niente all'Albania, per me la lingua è un mezzo, non è perché scrivo in italiano che sono italiana, io sono al cento per cento albanese, è un mezzo.... “*

Gli scrittori migranti albanesi scrivono in quella che per loro è diventata ormai lingua adottiva e sono del tutto coscienti del bisogno di scrivere non solo per essere se stessi, ma anche per dare forma ad una nuova identità in evoluzione. Per mezzo della loro scrittura essi sono divenuti costruttori di cultura: hanno scelto l'italiano per fare poesia, per creare romanzi e racconti che appartengono a pieno titolo alla “nuova” letteratura italiana.

In questa comunicazione ho scelto di affrontare una voce femminile, l'autrice migrante albanese, Anilda Ibrahimi²⁸. Il mio interesse è di ampliare lo sguardo sull'fenomeno della letteratura di migrazione in Italia in quanto è un argomento presente ma poco conosciuto in Albania. Quindi il mio interesse è di far sì che questo fenomeno salga e di far luce sempre di più.

Un altro motivo che mi ha spinto ad approfondire è il grande peso delle autrici nella letteratura migrante in Italia. I dati dell'ultimo bollettino Basili, la Banca Dati Scrittori Immigrati in Lingua Italiana dell'Università di Roma 'La Sapienza', parlano di una predominante presenza femminile, all'interno degli autori censiti: all'inizio del 2012 la scrittura femminile si attesta al 56,2%. Per Armando Gnisci, questo significa «un eccezionale valore esistenziale e culturale della creatività e della intrapresa intellettuale femminile migrante, che non ha pari nemmeno nelle più 'evolute' civiltà letterarie nazionali europee».

Accanto al dato statistico, merita di essere segnalata anche la crescente maturità critica delle scrittrici, il valore di eccellenza raggiunto da alcune di esse.

Anilda Ibrahimi è senza dubbio una delle autrici di maggior spicco in questo panorama; albanese di Valona, si dedica soprattutto alla scrittura dei romanzi. I suoi romanzi si capiscono e si leggono dal pubblico italiano. Ha pubblicato in italiano tre romanzi editi da Einaudi, "Rosso come una sposa" (2009), "L'amore e gli stracci del tempo" (2011), di cui sono stati opzionati i diritti cinematografici, e "Non c'è dolcezza" (2012).

Dotata di una solida formazione letteraria, con la sua letteratura lei riesce a dialogare con il pubblico e trasmettere messaggi forti.

²⁸ Nata a Valona nel 1972, laureata in Letteratura a Tirana, emigra nel 1994 in Svizzera, vive in Italia dal 1997, dove lavora come giornalista. Approda alla narrativa in lingua italiana con il suo primo romanzo Rosso come una sposa, che è uscito presso Einaudi nel 2008 e ha vinto diversi premi. Sempre per Einaudi ha di recente pubblicato anche il suo secondo romanzo L'amore e gli stracci del tempo (2009).

Il primo suo romanzo in italiano “ Rosso come una sposa”²⁹ non è un romanzo autobiografico comunque ha come “humus”, l’Albania, terra madre della scrittrice. Riguarda ai ricordi, alle storie più vicine che aveva riassorbito da piccola. Parla di un modo epico, arcaico quasi perduto nei giorni di oggi. L’Albania del primo Novecento è un luogo misterioso, magico e caotico. Un luogo dove gli opposti convivono da sempre: cristianesimo e islam, tradizioni risalenti all’Impero bizantino come all’Impero ottomano. Ed è anche, e soprattutto, una società fortemente patriarcale, in cui per il potere che si acquisisce diventando suocere le donne passano la vita aspettando con gioia d’invecchiare. Alla scrittrice interessa la maternità in tutte le sue sfaccettature. Le interessa anche la rottura con il vecchio mondo e soprattutto interessa questa grande tribù che si apre verso il nuovo.

Nel secondo romanzo “ L’amore e gli stracci del tempo”³⁰ l’autrice parte non dall’ Albania, comunque dai Balcani. Raccontando

²⁹ *Racconta è l’epica vicenda delle donne della sua famiglia, a partire da un villaggio sperduto sulle montagne albanesi, Kaltra, ai primi del ’900. Attraverso le storie di Saba, la sposa bambina di appena quindici anni che è costretta a sposare il marito della sua sorella maggiore, Sultana, morta di parto insieme alla sua bambina, l’autrice ricostruisce la vicenda storica che ha condotto l’Albania dagli anni lontani degli inizi del secolo, attraverso la dominazione italiana, attraverso le tragiche vicende della seconda guerra mondiale, col seguito di stragi naziste, fino all’avvento del comunismo, che chiuderà quel piccolo paese di appena tre milioni di abitanti, in una enclave da cui nessuno riesce ad evadere fino al 1992. Ma anche se la storia dell’Albania e del suo difficile rapporto con il mondo occidentale sono descritti minuziosamente nel libro, quello che colpisce di più è la personalità dei personaggi descritti, a partire da Saba, la nonna della voce narrante. Le donne albanesi, il loro coraggio, il loro attaccamento a tradizioni antichissime, a rituali ancestrali, ma anche la loro curiosità e voglia di trasgressione sono raccontate attraverso le vite di donne diverse, zie, cugine, amiche della protagonista: ecco la bella Esmà, innamorata perdutamente del colonnello, ma ripudiata perché sospettata di tradimento e costretta ad allontanarsi perché una tirannica tradizione non ammette deroghe; ecco la giovane Atika, il cui sviluppo mentale è fermo alla prima infanzia, odiata da sua madre perché la malattia psichica non è ammessa e condannata al manicomio; e ancora la tragica storia di zio Endri, mandato a studiare a Mosca, dove conosce e sposa Inessa, da cui ha un bambino, Sascia... Ma la grande storia investe la nuova famiglia. Il padre del comunismo albanese nel 1960 accusa il compagno Kruscev di revisionismo e l’Albania esce dal Patto di Varsavia: il giovane Endri è costretto dalle autorità a rientrare in Albania mentre la sua famiglia non può seguirlo...*

³⁰ *L’amore fra Zlatan, serbo, e Ajkuna, kosovara, nasce e cresce nel cuore dei Balcani quando ancora loro sono bambini. La diversa etnia non impedisce ai loro padri e alle loro madri di essere amici, né tantomeno a loro di diventare*

il dramma dei Balcani negli anni 90'. intrecciando una storia di amore e di guerra Ibrahim riesce a trasmettere messaggi di pace.

Il romanzo segue le vite dei due protagonisti, Zlatan e Ajkuna e una piccola folla di personaggi intensi, veri, col loro bagaglio di storie al seguito. Ma è per lo più anche uno sguardo politico sulla guerra in Cosovo. Per l'autrice l'unica strada possibile sarebbe l'indipendenza del Cosovo. Il messaggio che si vuol dare è che è arrivato il momento di convivere in pace e finire con le catene di violenze.

“Non c'è dolcezza”³¹ è il terzo romanzo di Ibrahim. L'autrice torna alle atmosfere del suo primo libro Rosso come una sposa. In una sua intervista Ibrahim dice di aver scritto una storia fuori dal tempo, per poi, in un secondo momento, collocarla in un periodo storico ben definito. Il personaggio che più l'appassiona è quello di Eleni, la madre adottiva per cui non c'è dolcezza: ama il figlio, ma da lui non riceve l'amore che desidera e lo stesso succede con il marito che si era illusa di poter cambiare. Incombe sui protagonisti del libro un forte fatalismo: ognuno va incontro al suo immutabile destino. L'apparizione periodica degli zingari con i loro canti rappresenta la colonna sonora della narrazione e rievoca un

indispensabili l'uno per l'altra. Ben presto però, i due saranno divisi dalla guerra, sconvolti dal dolore per la perdita delle persone care, tenuti in vita solamente dal desiderio reciproco di ritrovarsi. Passeranno gli anni, entrambi saranno capaci di ricostruirsi una vita, nuovi incontri popoleranno le loro esistenze, senza però smettere mai di cercarsi. Saprà il tempo restituire loro il vecchio amore?

Senza essere stucchevole, l'autrice racconta con scorrevolezza e poeticità di tutti i temi fondamentali della vita dell'uomo: della guerra, dell'amore, dell'attesa e della speranza. Gli orrori della guerra sono testimoniati con precisione, ma senza violenza. L'amore è raccontato con sincerità, ma senza sentimentalismi. E il finale della storia spinge a una riflessione profonda sugli effetti dello scorrere del tempo e su quanto, molto spesso, le cose non prendono la piega che ci si aspettava.

³¹ *Si racconta la storia di Lila e Eleni, due compagne di scuola, innamorate dello stesso ragazzo, Andrea. Lila studia in città, diventa maestra, sposa Niko, il fratello di Andrea e ha tre bambine; Eleni resta in paese, quando il suo amato viene lasciato dalla prima moglie, ne diventa la sposa e soffre con lui per la mancanza di figli. Quando Lila resta incinta per la quarta volta, decide di donare il nascituro alla cognata: è convinta che sarà un'altra femmina, ha voglia di tornare al lavoro e soprattutto vuole fare felice Eleni. Nasce un maschio e con lui Lila sente subito un legame fortissimo. Non ha il coraggio però di infrangere la parola data e dopo tre mesi si separa dal bambino, che cresce convinto di essere il figlio di Eleni ed Andrea. Non ne verrà nulla di buono per entrambe le famiglie.*

mondo di rispetto reciproco e di salde relazioni tra popoli diversi che si è perduto nell'Italia e nell'Europa di oggi.

3. Conclusione

Un'ultima riflessione riguarda la lingua italiana.

È scelta dall'autrice in quanto lingua della quotidianità e del rapporto con i figli; rifuggendo dalla retorica della lingua materna, Ibrahimy usa uno strumento del suo presente per rievocare il passato e avvolgerlo in un'aura di epicità.

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Inner Fragmentation: Blake's Quaternary of the Divided Man and Jung's Archetypes

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Abstract

From ancient Greek philosophy down to the modern Western one, the idea of totality and of balance within unity has crossed boundaries of time, displaying man's need to delineate the whole and define its constitutive elements. Thus, macrocosm and microcosm were explained through the theories of the four elements, four qualities, four humors and so on. We encounter the same quaternary in William Blake's poetry, which deals with the inner "spiritual world" of man, and in Carl Gustav Jung's works, which investigate the "psychic life" of man. The goal of the present paper is to draw correspondences between Jung's archetypes of the collective unconscious and Blake's Albion, the divided man. The poetic universe of Blake bears the characteristics of a deeper layer of the psyche.

Keywords

Blake, Jung, archetype, collective unconscious, Zoa

Wholeness and integrity are considered of crucial importance when it comes to the workings of the mind. The psyche is sane when all of its functions are balanced and when all elements coexist in harmony and work attuned. The absence of one element or its expansion beyond regular bounds determines the fall of cohesion and the collapse of the entire psychic structure, which translates often as a catastrophic experience. Most readers of William Blake will probably agree that the prophetic books deal with the fragile human nature and tell the tragic story of man's inner fragmentation and the dire consequences that follow it. The reading of the long poems feels like a journey into the human psyche and a probing of the deeper layers of the unconscious. It is a dark, agitated labyrinthine world that pulsates with an incomprehensible life of its own. From this nebulous and floating Blakean universe surface figures much akin to Carl Gustav Jung's archetypes. The striking similarity between many of Blake's

characters and Jung's personifications of the unconscious is one reason that justifies drawing correspondences between them. Both explore the inner reality of man – one calls it 'psychic life' and the other 'spiritual world'. What the "prophet" infers through poetic insight and imagination, the psychiatrist claims to have discovered through empirical studies carried along many years. To the common reader who finds Blake's poetry hard to understand, Jung's archetypes represent an easier way of access to the meaning encoded in the prophetic books. Jung provides us with a guiding thread that brings order in Blake's poetry. The gain is therefore obvious and considerable.

Another reason that authorizes one to apply Jungian assumptions to Blake's text is the semblance of the latter to the structure and content of a dream, as it has already been suggested. It ensues therefore that Blake's text can be viewed as unconscious content, as a deeper layer of the psyche projected outwards in the form of a written vision/dream and respectively, some of Blake's characters correspond to archetypes of the collective unconscious. Moreover, Blake's main characters strongly resemble similar forms appearing in mythology and in various artistic manifestations, such as painting and literature, therefore they do not belong to the poet's personal unconscious. As Jung noticed, personifications of the collective unconscious have a wide occurrence across times and spaces, they represent a common ancestral spiritual heritage of man.

Blake's longest prophetic books "Jerusalem" and "Vala or The Four Zoas" abruptly introduce the reader into a chaotic state of things and denounce the fall of Albion, which is the source of all the unhappiness and evil. Once glorious and powerful, Albion the Giant Man, the father of all mankind, is fallen into division. He is a "perturbed man" (*J I: IV.22*)³², "all is confusion: all is tumult" (*J II: XLIII.82*). In psychological terms, this "division" of man and the ensuing state of confusion signifies a dissociation of the psyche and a loosening of the links between the psychic processes. Concerning the nature of the psyche, Jung warns:

³² This paper will use the following abbreviations for William Blake's poems and prophetic books: "Jerusalem" (J), "The Marriage of Heaven and Hell" (MHH), "Vala or The Four Zoas" (FZ), "The Book of Urizen" (Ur).

The original state is one in which the psychic processes are very loosely knit and by no means form a self-contained unity. Moreover, psychiatric experience indicated that it often takes only a little to shatter the unity of consciousness so laboriously built up in the course of development and to resolve it back into its original elements. (Jung 1960:174)

The psychiatrist further adds that “psychic wholeness comprehended in the unity of consciousness is an ideal goal” (Jung 1960:175). Therefore, this division, this “fallen state” of Albion is less exceptional than one might be led to think.

In this disorganized “outside spread within” (*J I: XVIII.2*), otherwise said, in Albion’s psyche, Blake distinguishes the first quaternary structure – “the Four Regions of Human Majesty” (*J I: XVIII.1*), that is, the four Zoas- Urizen, Luvah, Tharmas and Urthona, who are the chief characters in Blake’s mythology. The Zoas, principles of life, bear a strong resemblance to what Jung actually called “forms of life” in his book “Psychological Types”. The four functional types that he identifies are *thought, feeling, sensation and intuition*. They refer to the particular way of the subject in approaching the object, to his manner in the course of an action. The functional type determines *l’habitus réactionnel*, the fashion in which a man perceives the world and adapts to its requirements. With these four types, one reaches, as Jung put it, a totality: *sensation* ascertains what exists in reality, *thought* allows people to understand the signification of that which exists, *feeling* gives it the affective value and *intuition* indicates the past and future possibilities of that which presently exists (Jung 1996: 218).

Clearly, each functional type corresponds to one Zoa: Tharmas fulfills the function of sensation, Urizen, that of thought, Luvah accomplishes the function of feeling and Urthona stands for the intuition. Ideally, the Zoas should cooperate harmoniously and assist each other in their work, aspiring to bring man to happiness and personal fulfillment. Unfortunately, this is not the case as they are “in opposition deadly and their wheels in poisonous/ And deadly stupor turn’d against each other loud & fierce” (*J III: LXXIV.5-6*). Blake renders in apocalyptic language the inner fragmentation that occurs and the dismal state of Albion.

Apparently, as Jung remarks, all the basic psychological functions seldom or never have the same strength or grade of

development, in one and the same individual. As a rule, one or other function predominates, in both strength and development (Jung 1923: 434). Thus, there is a superior, highly differentiated function, which is more prominent, and inferior functions, which are less differentiated. The superior function constitutes the conscious standpoint, it is “always the expression of the conscious personality, its aim, its will, its achievement” (Jung 1923:426). It plays the principal role in an individual’s adaptation or orientation to life (Jung 1923: 412). The inferior functions nonetheless, also manifest themselves from the side of the unconscious. If the superior function gains too high an ascendancy, the other inferior functions become repressed and take a regressive character. They will mix up with archaic and infantile contents from the unconscious, assuming thus a destructive character and coming to light in a symptomatic form (Jung 1923:425-26).

This state of affairs sounds like a fairly accurate description of Albion’s situation, whose “endless labyrinth of woe” (*J* II: XXVIII.19) is caused by the discord between the Zoas, “divided into Four ravening deathlike Forms” (*J* II: XXXII.35). They are fighting because the balance between them has been disrupted by the immeasurable rule of Urizen, “Prince of Light”. He represents the conscious standpoint of Albion, which assumes dictatorial power and aims at exclusive validity among the contents of the psyche: “My strong command shall be obeyed/ For I have placed my centinels in stations each tenth man” (*FZ* I: 21.33-34).

As a result, the other Zoas rebel against his dominion and though he manages to maintain his empire for a long time, they suffer and are constantly trying to undermine and escape his rule- Luvah (*feeling* as directly opposite to the function of *thought*) is “walked in robes of blood” (*FZ* II: 33.15), as he fights against Urizen, Tharmas is “in endless torment” (*FZ* IV: 47.15) and Los, otherwise merciful and magnanimous, is divided, fighting with Enitharmon, planting “divisions in the soul of Urizen & Ahania” (*FZ* II: 34.3). These three Zoas engage in what Jung named a compensatory reaction from the side of the unconscious, which manifests its opposition towards the repression of the less differentiated functions.

In the end, Urizen’s fate is doomed because only by reason alone man cannot reach truth and realize individuation. After all, “every intellectual formula can be no more than a partial truth and can never lay claim to autocratic authority” (Jung 1923: 441). Jung

repeatedly warns that in the long run, the prolonged predominance of one function may lead to a nervous collapse because of the imbalance and of the counter-influence of the opposing unconscious contents. Urizen loses his majesty and the universe created by him disintegrates when he casts out the last remaining piece of sensible emotion standing by him, his emanation Ahania. Most probably, Blake intended to illustrate Urizen's fall as a critique directed at the hyper-use of reason during his age. His attitude parallels that of Jung in this sense as in many others.

Besides the quaternary structure constituted by the four functions which have been previously discussed, there is a second fourfold structure identified both by Jung and Blake in man, and rendered in scientific and respectively poetic terms. What Jung denominates as personifications of the collective unconscious, Blake views as elements forming the Universal Man, before his fall into division. He deplors their fallen state that seclude man from Eternity: "Such is my awful vision./ I see the fourfold Man. The Humanity in deadly Sleep,/ And its fallen Emanation. The Spectre & its cruel Shadow" (*J I: XV.5-7*).

Thus, the four constituents are the *Divine Humanity*, the *Emanation*, the *Spectre* and the *Shadow*. The Emanation occupies an outstanding place in all of Blake's poems. Damon Foster describes her as the feminine portion or "counterpart" of the fundamentally bisexual male. In Eternity the sexual division no longer exists. The Emanation is an active part of the individual, though without a will (Damon 1988: 120). Given the fallen state of Albion, the emanation is presented as being divided and separated from man in most instances. Not only does Albion have his feminine counterpart, Jerusalem, but also each Zoa has an emanation. Blake defines them as "the female hid within a Male" (*J III: LXXV.15*). The emanation corresponds to Jung's notion of *anima*, which he describes as the omnipresent and ageless image of woman (Jung 1959: 13), she is "a personification of all feminine psychological tendencies in a man's psyche" (Franz 1964: 177). The anima is a spontaneous product of the unconscious that takes personified form in man's dreams, visions or fantasies (Jung 1959: 13-14). When there is tension between the conscious and unconscious (this situation has been described above), the anima, harmless till then, confronts the conscious mind in personified form and behaves rather like a system "split off from the personality, or like part souls" (Jung 134

1959: 20). This autonomous character of the separated emanation from man is often emphasized by Blake: “two wills they had, two intellects & not as in times of old. [...] Envyng each other, yet desiring, in all devouring Love” (*JIV*: LXXXVI. 61, 64).

The division between man and his emanation evolves into a problematic and hostile relation between them, translating into a genuine war of the sexes. Thus, Enitharmon sings “in sweet intoxication”:

‘This is Woman’s World [...]
Till God himself become a Male subservient to the Female’ [...]
She spoke in scorn & jealousy
[...] her bosom in milky Love
Flow’d into the aching fibres of Los, *yet contending against him*
In pride, sending his Fibres over to his objects of jealousy.
(*JIV*: LXXXVIII.16, 2122, 28-30) [my italics]

When she separates from Los, she flees from his arms “in perverse and cruel delight” (*Ur* VI.3.) Jung states that the animosity surrounding women expresses itself in the form of opinionated views, interpretations, insinuations, which all have the purpose of severing the relation (Jung 1959: 16). Blake’s constant critique of the “Female Will” runs parallel to the psychiatrist’s formulations and expresses itself in almost the same words, referring to “will”, “power” and “righteousness”.

Consequently, the emanation’s/anima’s actions can be highly damaging and dangerous for man because instead of helping him, she departs from him and poses obstacles deepening the gap between them. She embodies emotional life and sensitivity, she stands for the maternal Eros and without her, man is robbed of these essentially humane qualities and behaves like a “dark spectre” (*J III*: LIII.25).

However, just as there is a negative side of the anima, there is also a positive one. Man needs to reconcile with her and be re-united to her because, as Marie Louise von Franz states, the anima can help man discern facts that are hidden in his unconscious, she puts a man’s mind in tune with the right inner values and thereby opens the way into more profound inner depths. The anima plays the role of guide, of mediator to the world within and to the Self (Franz 1964:180-183). The striking resemblance between Jung’s concept of anima and Blake’s concept of emanation holds true in the positive aspects, too:

When in Eternity Man converses with Man, they enter
Into each other’s bosom (Which are Universes of delight)

In mutual interchange; and first their Emanations meet
Surrounded by their children; if they embrace & comingle,
The human four-fold forms mingle also in thunders of intellect;
But if the Emanations mingle not,
[...] they roll apart in fear;
For Man cannot unite with Man but by their Emanations.
(*JIV: LXXXVIII.3-10*)

Only when each Zoa is united to his emanation and Albion is united to his bride and emanation Jerusalem, is man complete and able to approach Divine Vision which represents wholeness (in the spiritual and psychic sense).

Another component of the divided man that separates from him is the shadow, which has multiple meanings in Blake's work. According to Damon Foster the shadow may appear as "a reflection or projection of something else" (Damon 1988: 369). In the prophetic book "Jerusalem", Vala, the bloodthirsty emanation, is "the shadow of Jerusalem" (I: XII.19); in turn, Jerusalem, the ever weeping emanation, is the "lovely shadow of Sleeping Albion" (III: LX.37) and the whole "World of Mortality is but a Shadow" (III: LXXI.19). Apparently, the shadow designates the copy of an original, a pale reflection which is less than the actual entity.

On the other hand, the shadow refers to suppressed impulses and desires, as Blake himself suggests: "Those who restrain desire do so because theirs is weak enough to be restrained [...] And being restrain'd it by degrees becomes passive till it is only the shadow of desire" (*MHH* 47). It is in this sense that one can identify Blake's concept of "shadow" with the same term employed by Jung, though the correspondence is not as obvious as in the previous cases. For Jung, the shadow represents "the dark aspects of the personality", the relative evil of man's nature (Jung 1959: 8, 10). It is only a part of the unconscious personality, not the whole of it, because the unconscious is constituted not only by repressed contents. Marie Louise von Franz stresses that:

Whether the shadow becomes our friend or enemy depends largely upon ourselves [...] The shadow is not necessarily an opponent. [...] Whatever form it takes the function of the shadow is to represent the opposite side of the ego and to embody just those qualities that one dislikes most in other people. (Franz 1964: 173)

She speaks of projected qualities that one sees and dislikes in others, but fails to acknowledge them in himself. Thus, the shadow can be either positive, when man for various reasons chooses to stifle valuable, good qualities or attitudes because he cannot integrate them into his life, or negative, containing impulsive acts of aggressiveness or other bad tendencies. Either way, the shadow is rejected by the ego and it is in this repression and in this stubborn denial that its negative manifestation consists of. The shadow is an important figure that should not be ignored because it entails man's intimate, innermost desires and tendencies, be they good or bad. On the contrary, man should make an effort to bring it to consciousness, to listen to its voice and to learn from it, so that he can integrate it into his personality and thus enrich it.

In the same vein, Blake does not necessarily assign a positive or negative value to the shadow. He mostly intends to emphasize its usefulness and crucial role in man's realization of individuation: "thus he [*Albion*] spake/ Idolatrous to his own Shadow words of Eternity uttering:/ 'O I am nothing when I enter into judgment with thee!/ If thou withdraw thy breath I die & vanish into Hades'" (*J* II: XLIII.45-48). Indeed, man cannot live without fostering desires and hopes – his life would be devoid of charm and motivation. Desires and impulses constituting the shadow define man's innermost nature and even if he manages to shovel them in his unconscious, they will surface and manifest themselves nonetheless.

The Spectre is the third component that separates from Albion and, as Blake illustrates it, it proves to be the most dangerous of all. The poet defines it as "the Reasoning power in every Man & when separated / From Imagination, [...] it thence frames Laws & Moralities/ To destroy Imagination, the Divine Body, by Martyrdom and wars" (*J* III: LXXIV.10-13). Not only is Albion haunted by his Spectre, who aims to achieve absolute power, but also one of the Zoas, Los, has to contend incessantly against his Spectre in order to save himself and Albion. The Spectre corresponds to Jung's concept of *Ego*, "the conscious factor par excellence" (Jung 1959: 5). The psychiatrist repeatedly accentuates the difference between *Self*, which is the total personality and the *Ego*, the conscious personality, which does not coincide with the former. The ego is "by definition, subordinate to Self and is related to it like a part to the whole [...] It finds its limits [...] in the subjective inner world, where it comes into

conflict with the facts of the self” (Jung 1959: 5). In poetic terms, Blake makes this distinction between self and ego by comparing the Spectre with Satan, who separated himself from God, the metaphor of the all-comprising Self, demanding to be “worship’d as God by the Mighty Ones of the Earth” (*J II*: XXIX.18). Jung warns that the ego having a significant part to play in the psychic economy, “its position there is so important that there are good grounds for the prejudice that the ego is the center of the personality and that the field of consciousness is the psyche per se” (Jung 1959: 6). However, as he warns us, this is an erroneous viewpoint.

Blake constantly rejects this prejudice by denouncing the possible harmful effects of the spectre that “devours [...] Human Perfection” (*J I*: VI.14). Just as the field of consciousness is capable of indefinite extension, so is the spectre capable to extend his power indefinitely over man and rule his life, robbing him of Imagination, that is, of the possibility to explore his inner and outer life through some other channel than the mental one. That is why Los heroically fights against the mighty Spectre striving to keep its power within certain limits. He does not annihilate the spectre though he is strong enough to be able to do it. Yet he is firm and makes a priority task of keeping it under control. The demarcation of the ego’s influence is vital for the balance of elements within the psychic reality. Otherwise the ego might become inflated and assimilate the self – a situation which Jung catalogues as “psychic catastrophe” (Jung 1959:25). In other words, the unconscious is limited, its influence is decreased and it cannot bring anymore its useful contributions. It is the case of the rising spectre that becomes “insane and most deform’d” (*J II*: XXXIII.4) in man, disrupting his inner balance.

Fortunately, the inner balance is restored due to the fourth member of the quaternary, Albion’s *Humanity*, which corresponds to Jung’s notion of *Self*. As it has already been suggested, the archetype of the self expresses the totality of one’s personality, the psychic nucleus, of which the ego is only one constitutive part. Franz states that the self stays with man throughout his life, it exists beyond the consciously realized flow of time and it is simultaneously omnipresent. This omnipresence manifests itself in that the archetype can take the form of a gigantic, symbolic human being who embraces and contains the whole cosmos, a symbol which conveys the idea of a total oneness of all human existence, beyond all individual units.

Otherwise said, it is the basic principle of the whole world (Franz 1964: 199-200). Blake's Albion, the "Eternal Man" is one form through which the idea of totality, of self is expressed. In Albion the whole of mankind is contained. His four divided Zoas testify his being a unity/wholeness, as "the natural unhampered manifestations of the center are characterized by fourfoldness" (Franz 1964: 200).

As Jung has shown in his numerous case studies, the archetype of the self can appear in more than one form. In Blake's major prophetic books, the Divine Vision/Divine Imagination is another symbol that signifies the self, in agreement with the Christian tradition. Christ is the ultimate, supreme symbol of totality. He exemplifies the "archetype of the self" and is "the true image of God, after whose likeness our inner man is made" (Jung 1959: 37-38). The same is said by Blake, who perceives man as the "Brother image of the Eternal Father" (FZ IX: 133.28). At the beginning of "Jerusalem", Jesus tells Albion "I am in you and you in me, mutual in love divine" (I: IV.7). It is as though the self whispers to man's conscience, knocking at the soul's door. But Albion fails to hear his voice and it is precisely because of this that his fall into division and doom follows. His terrible split signifies *une perte de l'âme*, it is a consequence of the fact that he refuses to acknowledge Christ's existence and to receive him into his bosom. As long as Albion is estranged from the Divine Vision, his (psychic) components depart from him and his sense of wholeness is compromised. His deadly sleep represents the dissociated state of his psyche, a loss of the true meaning of life. The resurrection into unity takes place when Christ descends to Albion and saves him, reestablishing harmony. The psychological equivalent of this is the integration of contents from the collective unconscious into the field of consciousness, the solving of a psychic conflict due to the positive influence of the self, through which the process of individuation is realized. The self functions as an organizing center from which this process emanates – a "hidden regulating or directing tendency at work, creating a slow, imperceptible process of psychic growth. [...] Gradually a wider and more mature personality emerges, and by degrees becomes effective and visible to others" (Franz 1964: 161). Thus, redemption is parallel to the process of individuation, whose goal is "the realization of [...] uniqueness in the individual man" (Franz 1964: 162). The author further mentions that the process of individuation is often triggered by a wounding of the personality

and the suffering that accompanies it (Franz 1964: 166). After the initial shock and the prolonged suffering, Albion manages to come to terms with his inner center and achieve individuation.

In conclusion, it might be said that Jung's scientific work and Blake's poetic one bear a striking resemblance. The poet's prophetic books tell the story of Albion's inner fragmentation, his fall into division and his resurrection into unity. Jung's work deals with man's psyche and its various manifestations. The atmosphere predominating in the poems reminds one of the pulsating life of the unconscious with its dark side. Blake's divided Albion displays a fourfold structure at two levels. At the first level, the four Zoas constituting Albion correspond to the four functional types identified by Jung – thought, feeling, sensation and intuition. At the second level, Blake's quaternary structure consists of emanation, shadow, spectre and humanity. These poetic characters are discussed at length by referring to Jung's archetypes of the collective unconscious – anima, shadow, ego and self. The redemption of Albion parallels the process of individuation in its goal and expression. Both authors exhibit in their work a desire to define (human) totality and its constitutive elements, asserting that wholeness is made up of four components and inner balance dwells in their consonance and harmonious cooperation.

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◆ TRANSLATION STUDIES ◆

Principles of Translating Children's Literature

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Abstract

Although in translation studies the translation of children's literature seems to have been somewhat neglected, it provides a very fertile ground for investigation. Research mainly focuses on the adopted translation strategies, which range from omissions and deletions to adaptations and, therefore, radical modification of the source text. This paper aims to take a closer look at some of the techniques used in the translation of CL and the reasons that govern the translators' decisions in implementing such techniques, among which the target readership with its special needs and general knowledge level.

Keywords

children's literature, adaptation, translation, explications

Within the field of translation studies, the translation of children's literature has been either ignored or insufficiently explored. The situation may stem from the fact that children's literature, which is mostly considered as belonging to peripheral literature, has not seemed to promise a fertile ground for research and analysis as far as translation is concerned. In fact, translating for children requires, on the translator's part, good knowledge of the child's psychology, special communication and linguistic skills – he should be knowledgeable not only of the language appropriate **for** children, but also of the language **of** children – plus special attention played to the semiotic part involved in the work, since texts written for children are often accompanied by illustrations and peculiar arrangements of the text on the page.

There are different trends referring to the translation of children's literature depending on the ways of considering CL itself, either as a peripheral part or as an important component of mainstream literature, with its own rules and norms. The linguists of the School of Tel Aviv define children's literature by integrating it in a "literary polysystem" (Shavit, 1986: 5). They are of the opinion that

the translator may take whatever liberties he chooses in translating CL, which suggests that they favour adaptation to the detriment of translation proper. They provide as arguments for their approach a certain number of features of CL, among which the scarce readings and life experience of the readers, which make them reluctant to the new and the strange.

The Tel Aviv scholars, who place great emphasis on the principle of acceptability, seem to ignore aspects referring to the loyalty to the original. Therefore, other scholars oppose this radical approach and propose, for the explicitation of new concepts introduced by the translators, the insertion of prefaces and footnotes in the target language. In this perspective, children's literature is not a special literary genre and that is why it should be written and translated as any other piece of literature.

Three important aspects need to be taken into account in the case of CL translation. One refers to the fact that the translator should make the message of the original accessible to children, without ceasing to be good literature. The second aspect refers to encouraging and promoting the international perspective and understanding of young readers. The third points out that, when the aim of the translation is purely pedagogical, a number of changes are allowed in the ST. These are motivated by the fact that the child may not have any knowledge of the foreign culture or because the translator considers that there are certain values in the ST which are not appropriate for the target culture (moral, religious or political values). In all these cases, suppression or change is recommended. It is in this context that the concept of "degree of adaptation" (Klingberg, 1985: 14) is used. It indicates the level of adaptation of the source text, operated by the author himself, so as to suit the needs of his target readership, which has to be maintained in the TT.

The translation of both texts for adults and for children broadly follows the same guidelines. But although there is a common theoretical framework for both translation types, the practice of translating children's literature reveals a number of specific problems which require the analysis of the main factors influencing the translation process. One of them is the asymmetry present in the process. An adult writes for children and another adult translates for them, that is for a group of people whose linguistic competence, experience and knowledge of the world are not fully developed.

Although the content, the structure and the language level are already adjusted in the source text, the translator has to produce a text adapted to other readers, who belong to a different culture and who may be of different ages.

A second factor concerns the fact that the translations are indirect, because there are always two types of readers: children on the one hand, and parents, teachers, editors, etc., on the other. The latter group exerts a tremendous pressure upon the translator. He will have to operate a series of omissions or adjustments of religious, political or pedagogical aspects present in the source text.

The third factor represents the children's limited world experience, which forces the translator to deal carefully with the rendering of cultural references. Thus, all the elements belonging to the socio-cultural context need to be handled with the help of more or less extended adaptations or explications. The use of these techniques depends on the function of each translation. Informative books do not need any adjustment, but when the function is to facilitate the familiarisation with another culture, a series of annotations and explications are to be given especially under the form of forewords or epilogues, which would provide children with a useful instrument for good comprehension of the text.

The translation of children's literature raises certain problems which derive from the special target readers, as well as from the aesthetic and linguistic characteristics of this genre. Nevertheless, as already mentioned, it is mainly governed by rules and conventions which guide the translation process in general. In the translation process, the principle of acceptability is of great relevance, particularly during the recent decades, when the reader and his needs have been the main focus of the transfer mechanism. The author's original goal cannot be faithfully rendered in the target language if the reader does not know what the text is supposed to do. For a text to be received as a piece of purposeful linguistic communication, it must be seen and accepted as a text. "Acceptability does not necessarily imply that the receiver believes the specific content of the text. It does require that the addressee be able to identify and extract those contents" (Neubert & Shreve, 1992: 70). The receiver must be able to determine what kind of text the sender intended to convey and what was to be achieved by sending it. One of the main goals of the

translation is to make the translation acceptable to an audience that does not know the conventions which govern the source culture.

The group of Tel Aviv scholars offers some norms upon which the translation of children's literature should rely. One principle is the adjustment of the text so as to make it appropriate and useful for the child, in compliance with what the target society considers educationally acceptable at a given moment in time. Another argument refers to the adjustment of plot, characters and language so as to suit the society's perceptions of children's ability to read and comprehend.

The relationships between these two principles have differed at distinct periods of time. Thus, in times when children's literature had highly didactic meanings, the first principle, based on the understanding of CL as a tool for education, was dominant. Nowadays, the perspective has changed and the second principle, that of adjusting the text to the child's level of comprehension, is the rule. Yet, it is possible that these two principles may not always coincide, and even be antagonistic. For example, it may be considered that a child is able to understand a text involved with death and yet, at the same time, the text may be regarded as harmful to his mental balance. In such a situation, the translated text may totally delete one aspect in favour of another, because the translator hesitates between the two above-mentioned principles.

The technique of abridging the text in the target language is an important issue in the translation of CL and it is mainly viewed in the light of the text affiliation to already existing models in the TL. The process of adjusting the text to suit a certain pattern does not only consist of omissions of certain elements. A manifestation of text adjustment is also represented by elements that the translator considers necessary to add to the original. These added elements are the best indicators of the coercing force of the model, since adding new elements to an already shortened text implies that the translator regards them as indispensable.

A certain degree of manipulation of the original text is encountered especially when adult books are transferred into the children's system. In this case, the main reason for all abridged texts for children is based on the supposition that children are usually incapable of reading lengthy texts. The decision of what to omit is the result of the need to revise the text in compliance with two main

criteria, in addition to system affiliation. First, the norm of morality accepted and demanded by the children's system, and second, the assumed level of comprehension of the target readership.

Consequently, a translator's decision to adjust the text so as to be suitable for children means that he has to shorten it and make it less complex at the same time. These two procedures may contradict each other because fewer elements are required to fulfil more functions. As a result, the translator needs to manipulate the text very carefully, in order to maintain the balance between the above-mentioned principles.

The simplest manipulation of the text consists of deleting undesirable elements or whole paragraphs. However, this option is not always available to the translator. Sometimes, the need to delete certain scenes may be highly problematic, especially when they are regarded as indispensable for the development of the plot. When a translator assumes that a certain paragraph will not be understood by children, he will make changes and deletions in order to adjust it to the appropriate level of comprehension.

The complexity of the translated text is affected by the need to shorten the text and the demand for a less complicated end product. When shortening a text, translators have to make sure they also reduce the ratio between elements and functions, and have less elements carry even fewer functions. In contrast to adult literature in which the norm of complexity is prevalent, the norm of simplified models is still prominent in CL. "This norm tends to determine not only the themes and characterization of the text, but also its options concerning permissible structures" (Shavit, 1986: 24).

A frequent strategy adopted when translating CL is adaptation. The main difference between translation and adaptation is that translation is an equivalent bilingual activity, with functional and intentional purposes, while adaptation is a bilingual activity which reflects the change of intentional and functional structure of the ST when translated into the TL (PascueFebles, 2000: 56).

In CL, adaptations have been used since its very beginning. The terms "fairy tale" and "adaptation" used to appear in the same context and were used interchangeably, which was quite logical given the fact that the initial form of fairy tales was oral. Sometimes, the importance of these adaptations was reduced to cultural particularities (Cinderella's shoes were made of silk in China, whereas in Europe

they were of crystal); other times, the author's intentions were completely modified, as was the case with Defoe and Swift's books. During certain periods, the distinctive trait of adaptations was their status of anonymity, the invisibility of the "second" author.

The somewhat marginal status of children's literature is also reflected, as can be noted, by the treatment of this literary genre in translation. Over centuries, the approach to the translation of children's literature has varied with the very perspective on CL. However, a common feature of all approaches to translation in this particular field is the greater freedom translators seem to be taking, and which mainly takes the form of adaptations, omissions and explicitations as preferred strategies. These are dictated by the special target readership, with its limited knowledge of the world and of cultural, social and religious concepts.

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Describing Reality from the Scientist's Perspective – Focus on the Scientific and Technical Discourse in English

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Abstract

Searching for the deep various meanings of reality has long been one of mankind's wishes. Among the various possible perspectives on reality, that of the scientist certainly has different features that are worth exploring. The paper aims to investigate some of the characteristics of scientific and technical communication, as they were presented in the author's course of 'Scientific and Technical Communication in English'. Both the written and spoken patterns of communication in science and technology are investigated. The main means of achieving accuracy, clarity, conciseness and appropriateness in depicting reality scientifically are revisited.

Key words

scientific view of reality, scientific and technical communication, discourse of science and technology, written communication, oral communication

1. Communication in the scientific and technical world – paper focus and theoretical background

In technical universities the requirement for both master and doctoral level students to attend a course focused on developing their soft skills of communicating in the scientific and technical fields of professional activity has proved to be a must. The main course objectives are quite broad, and they comprise not only the intention to support them to upgrade and amend their English language proficiency with a view to applying it in their scientific/technical careers at international standards of quality, but also to enable the learners to better access information in their fields of activity, covering the most relevant aspects of written and oral communication encountered in professional situations. In designing such a CLIL (*Content and Language Integrated Learning*) type of course, the language and content teacher, such as in the case of the present educational context, also the course author, should carefully analyze the literature in the field on the multiple aspects that, seen together,

rebuild the intricate tapestry of reality as understood by a professional in science and engineering. These input sources should be embedded, in both implicit and explicit manners, in the course content, we maintain, in order to contribute to the development of a real scientific perspective on reality of each engineer.

Thus, we agree with a philosopher of science (Randhawa 2006: 3), who points out to the rather wide array of aspects that should be taken into account when a valid answer to the basic question "What is reality?" is attempted at. The perceivers of reality have their own beliefs and ideas influencing them, alongside with the personal experience of facts and, naturally, their results from probing into the 'non-physical probability'.

The literature (Yore, Hand and Florence 2004: 338-349) emphasizes the strong relationship that must exist between the skills of communicating well in written and oral forms within the scientific community, and the chances to 'gain recognition and support' from the members of this community. Moreover, there seems to be full agreement on the fact that 'writing generates insights and clarifies ambiguity in science'. Moreover, as pointed out in an interesting study (Lemke 1990: 1), there are deep 'rhetorical and text semantic similarities' among the various branches of science, as well as certain linguistic features that they have in common, most probably due to the fact that they fulfil relatively similar social functions. Also, most literature recognizes the fact that the main qualities of effective technical communication necessarily include features such as: accuracy, clarity, conciseness and appropriateness (The McGraw-Hill Companies 2001: 1). Hence, a range of aspects that should be emphasized in a course focused on this type of communication and internalized by the learners, e.g. directness of style, clarity of sentence syntax, avoidance of digression and lack of precision in expressing ideas, achieving good coherence and cohesion of the text, including an appropriate use of signposting words/phrases, good choice of register and adapting it to the audience/readership profile a.s.o.

There has been interest in analyzing the 'forms and conventions of scientific discourse' lately (Kinneavy 1980: 170). The literature (Trimble, 1985: 70) encourages 'model-building and practice' as they represent 'powerful strategic technology for discovering and interconnecting scientific concepts'. Similarly, one can find (Kimball 1996: 3) lists of the techniques and functions considered 'modes of

invention' and also steps in the processes of communicating ideas in science. Thus, one can ascendingly construct the final structure by steps which can be summarized as follows: discourse structure – relationships between information items – rhetorical functions – grammatical elements governing functions – lexical components. We fully agree with this complex multi-staged vision, and we have tried to turn our students familiar with these steps in each of the course modules/units, according to the specific topic of each. Another element to be taken into consideration in depicting reality and communicating about it is the use of graphic information and/or visuals, as shown in the literature (Prieto Velasco 2009: 41), as the correct impactful 'grammar for visual images' should be internalized by the scientist-communicator. Therefore, the main components of such a grammar should be found in any course of scientific and technical communication, in our opinion.

2. The '*Scientific and Technical Communication in English*' course – main features reflecting reality

It is precisely with these principles and thoughts in mind that the course analyzed in this study (Cately 2009: 1-256) was designed. In what follows, a general presentation of the course objectives, context for creation and delivery, as well as the educational context features are briefly given.

The needs of the trainees were carefully analyzed, which was conducive to designing the selection of those components in terms of oral and written communication specific to the field of science and technology which were considered most significant and useful for the future engineering graduates. These components are based on an appropriate linguistic support, as both fluency and accuracy are aimed at.

As the main objective of the course is to ensure that the students, who are in general nonnative speakers of English, should develop a range of soft skills most necessary in their academic and mostly professional activity, at the C1 (Competent User) level in accordance with the Common European Frame of Reference – CEFR, special stress was put on fostering the learners' capacity of using the language efficiently in communication contexts specific to their domains of interest, by means of a blend of theoretical and practical issues, covering: conception, structuring, analyzing, applying and reporting.

The STCE course structure is modular, as can be seen from the syllabus excerpt given in Table 1. There are components that are permanently valid and thus stable, and always useful to the students. However, we have also included components meant to raise the students' awareness of the unavoidable changes permanently taking place in the field of scientific and technical communication in English, so that they could further stay tuned to the elements of novelty occurring in their future activity at international level.

In what follows, we can only offer a selection of the instances and/or modes, modalities and models of providing support and input to the learners as regards the manner in which reality can be seen and depicted appropriately within the scientific and technical communication - written and oral - patterns.

We will initiate our exemplification by pointing out the umbrella-chapter for each example provided, and by giving certain illustrations, with a view to thus reconstructing the various facets of reality through the scientific and technical communicator's perspective. (We should perhaps add that an enlarged discussion of the course input is comprised in the course applications, but this material is not presented here for obvious reasons of space.)

Also, we would like to include precisely at this point a *Motto* input that precedes the course section on *Abstract Writing* as a text type, which could be seen, we believe, as a valid one for the whole course approach over reality as perceived by experts communicating in science and technology:

Motto: Life should be as simple as possible, but not one bit simpler – Attributed to Albert Einstein. *The same is true for abstracts.* The quote, inspired from the course references (Vallin 2008: 1), should be seen as a generic scientist's perspective on reality.

Table 1. STCE course syllabus – excerpt

Main Course Topic	Emphasized Aspects
Introduction to Communication	Definitions of terms; Features of communication; Forms of communication; Scientific and Technical Communication; The Communication process – elements; Barriers in communication; Opinions about communication - quotes
Accuracy of linguistic support in Scientific and Technical Communication (STC) - 1	Main grammar points – Syntax I (Word Order); Morphology I (The English Verb) – Avoiding frequent/common mistakes

Accuracy of linguistic support in STC - 2	Main grammar points – Morphology II (Nouns, Adjectives and Adverbs, Numerals, Determiners; Conjunctions, Prepositions a.s.o.) - Avoiding frequent/common mistakes
Accuracy of linguistic support in STC - 3	Main grammar points - Syntax II (Sentences, Clauses, Punctuation – problematic areas) - Avoiding frequent mistakes
Written Communication - 1 – The ‘Tools’	Paragraph structure; Elements of Style and Register; Emphasis on clarity, conciseness, and accuracy of expression; Modes of expression: descriptive, expository, narrative, scientific; Level of formality; Avoiding biased language
Written Communication - 2 – The ‘Process’	Main stages in the writing process; the Audience; the Process of writing: Collecting material; Planning; Outlining; Structuring; Drafting; Editing; Visual aids; Proof reading
Written Communication Text Types – 3 – TECHNICAL CORRESPONDENCE (e-mail messages, memos, letters)	Structure of letters and memos; Email Netiquette – Guidelines; Logical connectors
Written Communication Text Types – 4 - REPORTS	Report types; Technical report structure: procedure, results, discussion, conclusions, and recommendations.
Written Communication Text Types – 5 - ABSTRACTS	Main requirements in abstract writing - Guidelines
Written Communication Text Types – 6 - SCIENTIFIC JOURNAL ARTICLES	Scientific journal article structure; main requirements; citation issues; avoiding plagiarism
Oral Communication – 1 – PRESENTING A WRITTEN PAPER IN A CONFERENCE	Requirements of a PowerPoint presentation; turning written content into oral presentation; designing the appropriate visuals aids
Oral Communication – 2 – PARTICIPATING IN TECHNICAL DISCUSSIONS/MEETINGS	Expressing personal opinions, ideas, arguing etc.; Communication strategies/functions: negotiating, contradicting, evaluating, synthesizing etc.
Oral Communication – 3 – MAKING A BRIEF ORAL PRESENTATION	- Guidelines for making an oral presentation; Non-verbal communication; Dealing with fear; Off-the-cuff presentations (without preparation) – discussing feedback
Oral Communication – 4 – MAKING AN ORAL PRESENTATION	- More guidelines for making an effective, efficient, eloquent, and ethical oral presentation

To begin with, under the wider label of *communication*, the course input provides information on:

- the *process of communication* sides: externalized communication (whatever can be *seen*, verbal or non-verbal), metacommunication (what can be *understood* beyond words) and intracommunication (communication of each of us *inside* ourselves);

- the golden *rules in communication*: as a 6C-adjective list, comprising *clear, concise, courteous, constructive, correct, complete*;
- the manner the above can be concretely achieved in producing written and/or oral input in science and technology, viz. (i) by *replacing needlessly long prepositional phrases* (e.g. *In reference to* - replaced by *about, or regarding*); (ii) ways of improving *sentence clarity* – tips and examples provided.

Then, *discourse, register and style* specific to the scientific and technical communication patterns are analyzed:

- advice concerning the scientific and technical writing *style* is given, examples could be the following: *Focus on action and actors. Write each sentence so it is lively and easy to read. Write each sentence so it works together harmoniously with those that surround it*;
- a discussion on *writing*, seen as a *genre-based element*, with a focus on *discourse analysis* – *types of genres and corresponding specific text types* being provided and discussed;
- the above are completed with information on the specific *punctuation*, for each text type separately (e.g. *Use brackets [] for material inserted into a quotation and ellipsis (three dots) for material omitted*: According to Smith (2008), few such [descriptive] studies were done ... before 1997.);
- as a corollary to the *written communication* section on text types, a complete table is provided, with the *typical elements contained in the front matter of various documents*: *Title, Abstract, Executive summary, List of figures, List of tables, List of terms, Acknowledgements*.

Next, ways of adjusting/adapting to the *audience profile and needs* are discussed:

- a presentation of *types of readers recognized by effective technical writing according to different levels of expertise*;
- concrete examples are given, such as the following: *Technicians (Keep introductions and background information brief; when appropriate, reduce information to instructions on how to perform a procedure or diagnose and fix a problem; keep sections and overall instructions as short as possible; use graphs and tables)*.

Visual aids and their role are also presented, providing information as to: *What Type Is Appropriate to What Type of Information*.

In what follows, we will illustrate the *Opening* section to the *Oral Communication* module, by providing the *objectives* presented to the learners, as they can clearly point out the manner the course input help the students to understand and cope with the features of the reality they will be going to perform:

- *Understand more about how to effectively prepare your presentation – so that your audience will clearly understand your most important points.*
- *Understand the pitfalls that most people fall into when putting their presentation slides together – so that you will not make the same mistakes.*
- *Learn about ways of structuring your presentation, so that you can get a format that will make your presentation more powerful.*
- *Learn how to construct a successful presentation.*
- *Learn about how to grab your audience's attention.*
- *Become confident of which presentation strategies to use and why.*

Similar principles in depicting reality are maintained throughout the entire *Oral Communication* module input. They refer, among others, to the following aspects:

- guidelines in *enhancing delivery style* in making oral presentations, e.g. *Avoid overuse of abstract, polysyllabic words. Instead, use concrete language that your audience can visualize;*
- speaking to a *multicultural audience* – a reality of our globalized society not to neglect in professional communication, for instance: *you will need to do research to understand how people from other cultures will likely interpret what you say & how you say it;*

As far as *Participation in Meetings* in the professional sphere of science and technology is concerned, both *tips and appropriate chains of language* to be used, grouped per *roles* that participants can assume in such instances of communication in reality, as well as *features/attitudes of good speakers* are given, as can be seen from the following examples:

- An Effective Meeting Facilitator: *sets a positive, productive tone for interaction among the meeting participants; reviews the goals, or anticipated outcomes, and the agenda; helps group members stay focused and productive; keeps participants on track; ensures the accomplishment of expected, desired results from the meeting;*
- Best Attitude - 7 messages of a good speaker: *I will not waste your time./ I know who you are and why you came./ I am well organized./*

I will deliver my speech in an interesting, conversational way. / I know my subject. / Here are my most important points. / I am finished.

As today's reality means working in a *multicultural* community in most of the cases, *Meetings and Intercultural Differences* as a topic of interest is allotted adequate course input of various types, ranging from *sensitizing* the students as to the existence and complexity of the phenomenon, through providing *advice and tips* of behavior, and finishing by suggesting them to continue to search the Internet and other resources on each aspect whenever they are in the position of coming across co-workers from a variety of cultures, as can be seen from the example below:

- Meetings and Intercultural Differences:

Visiting a foreign culture can be confusing for even the most fearless traveller. / Be informed – A useful resource (covers all of the essentials of conducting business globally) is <http://www.executiveplanet.com/> Simply select your destination country – you will receive an overview of cultural do's and taboos, suitable etiquette and advice on appropriate professional behaviour in specific areas of the world.

To conclude this very brief set of exemplifications from the STCE course of the ways and means of helping the learners to understand reality adequately and to adjust themselves to it professionally as communicators, we provide - as Figure 1 - one item which has the role of synthetically summing up the most important input for an oral presentation.

MOST IMPORTANT ITEMS FOR ORAL PRESENTATIONS
<p>body language (particularly facial expressions and gestures), eye contact, proximity <i>and</i> posture</p> <p>They have a role in: conveying meaning, avoiding misunderstandings <i>and</i> fitting in with the audience's culture.</p>

Figure 1. Sample STCE course input

3. Concluding remarks

This study should be seen only as an attempt to select and/or compress for illustration purposes one component that should be considered as fundamental in designing a STCE type of course, namely the intention of providing the learners, would-be engineers evolving in the professional context of today and mostly of tomorrow, the basic ‘kit of tools’ that could help them to further be aware and flexible with respect to the changes in the reality around, as seen by a scientist.

There are certain *open* conclusions that can be listed here, in a non-prioritized order, though:

- the course design should emphasize the essential aspects, which should correspond to the clear-cut objectives, an awareness of one’s limitations being really necessary in order to operate valid inspiring-for-the-learners selections;
- numerous opportunities should be ensured for the learners to imagine themselves as communicators in a reality of their profession - and of the world at large - that keeps changing;
- the criteria in sampling input and in devoting it the appropriate amount of time in the course time frame also depends on the negotiated upon priorities, which can differ considerably from one educational context to another. Therefore, it is the course designer’s responsibility to adapt/adjust input to these elements, by operating selections and prioritizations.

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“BECOMING A TRANSLATOR”

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Abstract

This paper focuses on a main problem in the field of translation studies, namely “who are translators”? From ancient times people did translations. Students at faculty of foreign languages study the theory and practice of translation, and some graduates wish to become translators in different fields. Starting from the difficulties encountered by students during the seminars of translation, I thought it would be useful to describe briefly what means to be a translator and which the key aspects of this profession are. The way from theory to practice in any field is hard; therefore the novice translators need a helpful guide and advice about how to translate faster and more accurately. The present paper proposes to provide readers with some information that inspires guides and encourages them to become professional translators.

Key words

internal and external knowledge, text's and translator's reliability, accurate or faithful translation, professional pride.

Motto: “Translation is transmission. Translators are links in the communicative chain.

Translation is synaptic action in the global brain”.

Douglas Robinson, *Becoming a Translator* (2012)

Internal and external knowledge

Translation is different things for different groups of people. For people who are not translators, it is primarily a text; for people who are, it is primarily an activity. Or, as Anthony Pym (1993: 131, 149-50) puts it, from the perspective of “external knowledge” (the knowledge of non-translators) translation is a text; from the perspective of “internal knowledge” (translators) translation is an activity that aims at the *production* of a text.

From the translator's internal perspective, the activity is most important: the process of becoming a translator, doing research, networking, translating words, phrases and registers, editing the translation, delivering the finished text to the teacher/client.

Inside/internal perception: a translator thinks about translation from inside the process, knowing how it's done, having a real and practical sense of the problems involved, some solutions to those problems, and the limitations on those solutions (the translator is aware of the fact that no translation will ever be a perfectly reliable guide to the original).

Outside/external perception: a non-translator thinks about translation from outside the process, not knowing how it's done, but knowing that it's a well-made translation. Outside translation users would like to have a text translated reliably and rapidly.

From user's external point of view, the only possible reason for translation theory to exist is to develop normative standards for accurate and faithful translation – to make sure that translators are translating in conformity with collectively imposed standards and not, say, becoming the “traitors” they are always halfway suspected of becoming (*traduttore traditore*).

From the translator's internal point of view, however, translation theory exists largely in order to help them to solve problems that arise and to defend their solutions when criticized, and thus to grow professionally in skills, knowledge, demeanor, and credibility.

Both the source text and the target text are determined by the communicative situation in which they serve to convey a message. All texts, not just translations, are determined by the communicative situation, not abstract universal rules governing writing or speaking. It is impossible, therefore, to say that text-based “equivalence” is or should be the defining criterion of a good translation, or that a single type of equivalence is the only acceptable one for all translation. These things are determined by and in the communicative situation – by people, acting and interacting in a social context.

The translator's reception, the way he receives the text, is determined by the communicative needs of the initiator or the target-text recipient.

The translator mediates between two textual actions, the source text as an action functioning in the source culture and the target

text which the initiator wants to function in a certain way in the target culture. In the end, the initiator's requirements will determine the nature of the target text, but those requirements must be filtered through what the translator has determined as the "function-in-culture" of the source text. Ethical considerations come into play when the translator feels that there is too great a discrepancy between the two textual actions.

Since the target text will serve different cultural and social functions in the target culture from those served by the source text in the source culture, it is exceedingly rare for a translation to be "functionally equivalent" to its original. Functional *change* is the normal purpose; how will the purpose of this textual action change in the target culture?

Translation is the production of a functional target text maintaining a relationship with a given source text that is specified according to the intended or demanded function of the target text (translation purpose). Translation allows a communicative act to take place which because of existing linguistic and cultural barriers would not have been possible without it.

Reliability

Reliability is often called "equivalence" or "fidelity". It may mean that the translation follows the exact syntactic contours of the original. A text's reliability is venturing into the territory traditionally called "accuracy" or "equivalence" or "fidelity". There are many different types of textual reliability; there is no single touchstone for a reliable translation, certainly no single simple formula for abstract semantic and syntactic "equivalence" that can be applied easily in every case. All that matters to the user is that the translation be reliable, accurate, effective, and easily readable in the target language.

A text that meets those demands will be called a "good" or "successful" translation. Reliably translated texts cover a wide range from the lightly edited to the substantially rewritten, with the "accurate" or "faithful" translation somewhere in the middle; there is no room in the world of professional translation for the theoretical stance that only straight sense-for-sense translation is translation. It's a mistaken belief to consider "fidelity", an exact one-to-one correspondence between original and translation, the only goal of

translation. In all translation there is present the element of creative interpretation.

From the translator's internal point of view "creative interpretation" means that all text-processing involves some degree of interpretation and thus some degree of creativity.

The translator's reliability

But the text is not the only important element of reliability for the user; the translator too must be reliable. The best synonym for the translator's reliability would not be "accuracy" or "correctness" but "professionalism": the reliable translator in every way comports himself or herself like a professional. A sensitive translator will recognize when a given task requires something besides straight "accuracy" – various forms of adaptation, various kinds of imaginative re-creation – and, if the client has not made these instructions explicit, will confirm this hunch before beginning work. Accuracy is essential to a good translation, but it cannot guarantee that a text will be effective. But most important of all, the translator should be sure that rewriting will not take the meaning too far away from the original – as in the game of "Chinese whispers."

Aspects of translator reliability

Reliability with regard to the text

1. *Attention to detail*

The translator is meticulous in his/her attention to the contextual and collocational nuances of each word and phrase s/he uses.

2. *Sensitivity to the user's needs*

The translator listens closely to the user's special instructions regarding the type of translation desired, understands them and strives to carry them out exactly and flexibly.

3. *Research*

The translator does careful research, in reference books, internet databases and other web-based research, and through phone calls and email inquiries

4. *Checking*

The translator checks her/his work closely, and if there is any doubt has a translation checked by an expert before delivery

to the teacher/client.

Reliability with regard to the client

5. *Versatility*

The translator is versatile enough to translate texts outside her area of specialization, out of languages s/he doesn't feel entirely competent in, in manners s/he has never tried.

6. *Promises*

The translator knows her/his own abilities and schedule and working habits well enough to make realistic promises to clients or agencies regarding delivery dates and times, and then keeps those promises; or, if pressing circumstances make it impossible to meet a deadline, calls the client or agency and renegotiates the time frame or arranges for someone else to finish the job.

7. *Friendliness*

The translator is friendly in person, is pleasant to speak with, has a sense of humor, offers helpful advice.

8. *Confidentiality*

The translator will not disclose confidential matters learnt through the process of translation, or negotiation to third parties.

Reliability with regard to technology

9. *Hardware and software*

The translator owns a late-model computer, a recent version of Microsoft Word, an Internet connection, an e-mail address, and a scanner, and either owns and uses regularly, or is prepared to purchase and learn how to use, translation-memory software specified by the client.

Who are translators?

Translators and interpreters are voracious readers, people who are typically in the middle of four books at once, in several languages, fiction and nonfiction, technical and humanistic subjects, anything and everything.

They are hungry for real-world experience as well, through travel, living abroad for some period of time, learning foreign languages and cultures, and above all paying attention to how people

use language all around them: friends, colleagues, the kids' teachers, clerks, doctors, from this or that region or social class, and so on.

Translation is often called a profession of second choice: many translators were first professionals in other fields, and only turned to translation when they lost or quit their jobs or moved to a country where they were unable to practice them. There are non-translators (diplomats, language teachers, world travelers) who share many of the characteristics of a translator. The primary characteristics of a good translator are similar to the expectations translation users have for the ideal translation: a good translator is reliable and fast. For the translator, reliability is important mainly as a source of professional pride, which also includes elements that are of little significance to translation users. It is extremely important that the translator enjoy the work. Let's consider these two internal requirements in order: professional pride and enjoyment.

Professional pride

From the user's point of view, it is essential to be able to rely on translation and on the translator as well. For the translator or interpreter the highest consideration is professional pride, professional integrity, and professional self-esteem. Translators want to feel that their job is important, that they do it well, and the users appreciate their work. Most people would take professional pride in a job that pays less than get rich doing things they don't believe in.

The areas in and through which translators typically take professional pride are reliability, involvement in the profession, and ethics.

Professional pride in reliability is the main reason translators will spend hours hunting down a single term. It feels enormously important to get it right: to find exactly the right term, the right spelling, the right phrasing, the right register. Not just because the client expects it; also because if the translator didn't do it right, his/her professional pride and job satisfaction would be diminished.

Involvement in the profession is of great importance to translators. Taking classes on translation, attending translator conferences, reading about translation, discussing problems and solutions related to linguistic transfer, keeping up with technological developments in the field - all this gives translators the strong sense that they are not isolated persons but professionals surrounded by

other professionals who share their concerns.

The professional ethics of translation have traditionally been defined very narrowly: it is unethical for the translator to distort the meaning of the source text. This conception of translator ethics is far too narrow even from the user's point of view: there are many cases when the translator is asked to "distort" the meaning of the source text in specific ways, as when adapting a text for television, a children's book, or an advertising campaign. From the translator's internal point of view, the ethics of translation are more complicated. Translators are human beings, with opinions, attitudes, beliefs, and feelings. Translators, like all professionals, want to take pride in what they do; if serious clash between their personal ethics and an externally defined professional ethics makes it difficult to feel that pride, they will make strict decisions about where and under what conditions they want to work.

Enjoyment

No matter how one diversifies one's professional life, translating, like most jobs, involves a good deal of repetitive drudgery that will simply never go away. And the bottom line to that is: if you can't learn to enjoy even the drudgery, you won't last long in the profession. There is both drudgery and pleasure to be found in reliability, in painstaking research into the right word, in brain-racking attempts to recall a word that you know you've heard, in working on a translation until it feels just right. There is both drudgery and pleasure to be found in speed, in translating as fast as you can go. There is both drudgery and pleasure to be found in taking it slowly, letting your mind roam, rolling target-language words and phrases around on your tongue. In fact in some sense it is not too much to say that the translator's most important skill is the ability to learn to enjoy everything about the job. The most important skill for the translators themselves is the ability to produce reliable texts. But a fast and reliable translator who hates the work, or who is bored with it, feels it is a waste of time, will not last long in the profession.

Translation for the professional translator is a constant learning cycle that moves through the stages of instinct, experience and habit.

Experience, especially fresh experience, is in most ways the opposite of habit. It startles the translator out of his/her habitual

routines, makes him/her feel alive, so that s/he really feels things. There is pleasure, above all, in variety, in a shuttling back and forth between the new and the old, the familiar and the strange, the conscious and the unconscious, the intuitive and the analytical, the subliminal and the startling. This back-and-forth movement between habit and fresh experience is one of the most important keys to successful, effective, and enjoyable translation, requiring both calm expertise and the ability to grow and learn and deal with unforeseen events. Life is boring without fresh experience, because experience brings novelty and forces us to learn.

The process of translation

In the process of translation a novice translator begins by approaching a text with an instinctive sense that s/he knows how to do this, that s/he will be good at it, that it might be fun. Then s/he realizes that s/he doesn't know how to proceed, but takes a guess anyway; and soon is translating away, learning inductively as s/he goes, by trial and error, making mistakes and learning from those mistakes; s/he gradually deduce patterns and regularities that help her/him to translate faster and more effectively; and eventually these patterns and regularities become habit or second nature, are incorporated into a subliminal activity of which s/he is only occasionally aware; s/he is constantly forced to revise what she/he has learnt through contact with new texts. The translation cycle is as follows:

1. Translate: act, translate intuitively.
2. Edit: think about you've done; test your intuitive responses against everything you know; but edit intuitively too, allowing an intuitive first translation to challenge a well-reasoned principle that you believe in deeply; let yourself feel the tension between intuitive certainty and cognitive doubt, and don't automatically choose one over the other.
3. Sublimate: internalize what you've learnt through this give-and-take process for later use; make it second nature; make it part of your intuitive repertoire; but sublimate it flexibly; always be ready to doubt, argue, contradict, disbelieve, challenge, question, and even be willing to break your own rules.

This model assumes that the translator is at once:

- (a) a professional, for whom techniques have become second nature, occurring rapidly enough to enhance his income; and

- (b) a learner, who must solve new problems, and thrives on such problems, since novelties ensure variety, interest and enjoyment.

The translator should be a lifelong learner, always eager to push into new territories, and at least occasionally, willing to let other people chart the way into those territories. No one can experience more than a few dozen things even through books and courses and other first-hand descriptions. We have to rely on other people's experiences in order to continue broadening our world – even if, once we have heard those other experiences, we want to go out and have our own, to test their descriptions in practice.

Intuition, pattern-building, and rules and theories are all important channels of experience and learning. Each has its special and invaluable contribution to make to the learning process. Intuitive guesswork without the ongoing practical trial-and-error of pattern-building or the rules, laws, and theories introduced by teachers would leave the translator a novice: pattern-building and rules and theories are essential to professional competence. But pattern-building without fresh perspectives and creative intuition would become a mechanical activity. Rules and theories too should have an expansive effect on the learner, opening up wider horizons of translation. Rules and theories without surprises from the world of intuitive guess, or a solid grounding in professional practice, would be sterile and empty.

The meaning of the word is its use in the language

Translation is primarily about words and their meanings: what the words in the source text mean, and what words in the target language will best capture or convey that meaning. Words and meanings are important for the translator in the context of someone actually using them, speaking or writing them to someone else. People using language always take precedence over meanings in the dictionary, semantic fields in the abstract. In ordinary day-to-day life words and meanings take on their importance in connection with people. They take on meaning through people; they tell us more about the people around us than we knew before, help us to understand them better. A dictionary could represent the two different meanings of the word “silly” by identifying two separate semantic fields: (1)stupid, foolish, ridiculous; (2) funny, humorous, playful. But this would only be a pale imitation of the living complexity of Jim's and Maria's

shifting sense of the word in their relationship, as in the following example:

“Jim and Maria live together. Jim is a native speaker of North American English., Maria a native speaker of Argentinean Spanish. Maria’s English is better than Jim’s Spanish, so they mostly speak English together. Maria gets offended when Jim calls her <silly>. He says he means the word affectionately: in his family everyone used <silly> as a term of endearment. It was a good thing for someone to be silly; it meant funny, humorous, genial, pleasantly childlike, a good person. Maria explains that she learnt the word in school, where she was taught that it means <stupid, foolish, ridiculous.> As a result of this conversation, Jim is careful to use the word <silly> in contexts where he hopes his light, playful mood and affectionate tone will make it clear to Maria that he doesn’t mean to hurt her feelings with it; Maria begins to notice that the word as Jim uses it means something different from what she learnt in school. But occasionally she hears him using it in a less loving way, as when they are having an argument and he shakes his head in disgust and snorts, in response to something she has just said, <Don’t be silly!> She guesses, rightly, that for him in that particular context <silly> does mean more or less what she was taught:<stupid, foolish, ridiculous.> But she also accepts his insistence that for him it mostly means <funny, humorous, playful.>”

We almost always learn words and their meanings from people. The only really reliable way to learn a new word is in context, as used by someone else in a real situation, whether spoken or written. Only then does the new word carry with it some of the human emotional charge given it by the person who used it; only then does it feel alive, real, fully human. A word learnt in a dictionary will most often feel stiff, awkward, even if its dictionary “meaning” is “correct”; other people who know the word will feel somewhat uncomfortable with its user. A prime example of this is the student paper studded with words taken straight out of a dictionary, words that the student has never seen or heard used in a real conversation or written sentence. For the teacher who knows the words thus used, the whole paper comes to seem like gibberish, because the words are used mechanically and without attention to the nuances of actual human speech or writing.

The more situational and personal associations translators have with a word or a phrase, the more complexly and flexibly they

will be able to use it themselves. This complexity and flexibility of use is a goal to strive for. The more complexly and flexibly a translator uses language, the better a translator s/he will be. The goal is to store as many vivid memories of people saying and writing things as s/he can, but to store them in linguistic habits where s/he doesn't need to be conscious of every memory but beneath her/his conscious awareness.

Cultural knowledge

Cultures, and the intercultural competence and awareness that arise out of experience of cultures, are far more complex phenomena than it may seem to the translator who needs to know how to say “mi-e dor” in English, German and so on, and the more aware the translator can become of these complexities, including power differentials between cultures and genders, the better a translator s/he will be.

Translation theorists have been cognizant of the problems attendant upon cultural knowledge and cultural difference at least since ancient Rome, and translators almost certainly knew all about those problems long before theorists articulated them.

Some Renaissance proponents of sense-for-sense translation were inclined to accuse medieval literal translators of being ignorant of cultural differences; but an impressive body of historical research on medieval translation (see Roger Ellis³³, 1996) is beginning to show conclusively that such was not the case. Medieval literalists were not ignorant of cultural or linguistic difference. Cultural knowledge and cultural difference have been a major focus of translator training and translation theory for as long as either has been in existence. The main concern has traditionally been with so-called “realia”, words and phrases that are so heavily and exclusively grounded in one culture that they are almost impossible to translate into the terms – verbal or otherwise- of another. Long debates have been held over when to paraphrase, when to coin a new word by translating literally, and when to transcribe. And these “untranslatable” culture-bound words and phrases continue to fascinate translators and translation theorists. How can be defined the points where one culture stops and another

³³ Ellis, R., (1996) *The Medieval Translator*, Turnhout, Belgium: Brepols.
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begins? The borders are no easier to draw than those between languages or communities.

Immersion in cultures

The professional translators continue to immerse themselves in cultures: local cultures, regional cultures, national cultures, and international cultures. They read voraciously. They learn new foreign languages and sometimes, they spend weeks, months or years in the countries where those languages are natively spoken. They nose out differences: wherever things are done a little differently, a word or phrase is pronounced differently or given a slightly unexpected twist, people walk differently, dress differently, gesture differently, the translators pay attention. Perhaps here is a cultural boundary that needs to be crossed. Why do translators want to cross it? Because it's there. Because that is what translators do, they cross boundaries.

The importance of analysis

The ability to analyze a source text linguistically, culturally, even philosophically or politically is of paramount importance to the translator. The importance of analysis goes most without saying. Wherever translation is taught, the importance of analysis is taught:

- Never assume you understand the source text perfectly.
- Never assume your understanding of the source text is detailed enough to enable you to translate it adequately.
- Always analyze for text type, genre, register, rhetorical function, etc.
- Always analyze the source text's syntax and semantics, making sure you know in detail what it is saying, what it is not saying, and what it is implying.
- Always analyze the syntactic, semantic, and pragmatic relationship between the source language and the target language, so that you know what each language is capable and incapable of doing and saying, and can make all necessary adjustments.
- Always pay close attention to the translation commission (what you are asked to do, by whom, for whom, and why), and consider the special nature and needs of your target audience; if you aren't given enough information about that audience, ask; if the commissioner doesn't know, use your professional judgment to

project an audience.

These analytical principles are taught because they do not come naturally; they must be taught by experience, or by a translation teacher.

The experienced professional translators will gradually move “beyond” analysis in much of their work, precisely by internalizing or sublimating it. It will seem to professional translators as if they rarely analyze a text or cultural assumptions, because they do it so unconsciously and thus so rapidly. The analytical procedures taught in most translator training programs are not consciously used by professional translators in most of their work, because they have become second nature. And this is the desideratum of professional training: to help students first to learn the analytical procedures, then to sublimate them, make them so unconscious, so automatic, and so fast, that translation at professional speeds becomes possible.

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The case of the translation of the names of Renaissance paintings and frescos of Dan Brown's novels *The Da Vinci Code* and *Angels and Demons* into Albanian.

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Abstract

*This translation analysis research pivots around the cultural elements in the two bestsellers of Dan Brown's, *The Da Vinci Code* and *Angels and Demons*, as conveyed into Albanian by translator Amik Kasoraho. The focal point of our research is a translation analysis of the novels in question, without stepping onto domains of controversy, which these novels have triggered in various other fields of study; more precisely, we will focus on the names of Renaissance paintings and frescos in the SL texts (English) and the way they have been rendered in the TL text (Albanian). The translation analysis of such elements works at phrase level. The study aims at shedding light on, and explaining, the problems that arise in the process of translating, by bringing together methods of translation with the choices and solutions made by our translator. At times, when we feel that the translator's decisions are not quite appropriate in the given context, we do not hesitate to make our own suggestions.*

Key words

*translation analysis, cultural elements, Amik Kasoraho, Dan Brown, *The Da Vinci Code*, *Angels and Demons**

1. Introduction

Culture and cultural elements play a very important role in the process of translation of literary texts. Since the cultural turn which influenced the humanities in the 1980s the focus of the translation studies has changed as well. Thus, the focus is not only on rendering a text from source language to the target one, but on rendering the cultural elements as well, which according to translation scholars seems to be the most important challenge the translators who translate literature face today.

The debate is how to deal with the cultural elements which may be found on a certain novel and how the proper translators should translate them. Should they translate them word for word, should they

transliterate them, should they domesticate them, or should they leave them as they are and explain by footnotes?

There are different theories debating the role and status of the translator as compared to those of the author of the original text. Some critics are of the idea that the translator should be “invisible” up to a certain point, others that he should play an intermediary role between the two cultures. In this respect, Venuti seems to share Norman Shapiro’s view of the translator’s transparency:

“I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it’s there when there are little imperfections—scratches, bubbles. Ideally, there shouldn’t be any. It should never call attention to itself”. [1 Shapiro qtd. in Venuti 1995: 1]

Later Venuti [Venuti 1995: 17-18] adopts the Derridean perspective of “meaning [as] an effect of relations and differences among signifiers along a potentially endless chain (polysemous, intertextual, subject to infinite linkages, [...] always differential and deferred, never present as an original unity [Derrida 1982]” to decentre the roles of both translator and writer by suggesting that:

“Both foreign text and translation are derivative: both consist of diverse linguistic and cultural materials that neither the foreign writer nor the translator originates and that destabilize the work of signification, inevitably exceeding and possibly conflicting with their intentions. As a result, a foreign text is the site of many different semantic possibilities that are fixed only provisionally in any one translation, on the basis of varying cultural assumptions and interpretive choices, in specific social situations, in different historical periods”. [Derrida 1995, 18]

Umberto Eco [Eco 2008: 17] seems to share the same idea: “*A translator must take into account rules that are not strictly linguistic but, broadly speaking, cultural.*”

Thus, what is emphasized in all these quotes is the fact that the cultural ingredient determines the quality of a good translation.

2. The reasons for the research

The reasons why I chose to analyse the Albanian translation of the names of paintings and frescos found in the worldwide

bestsellers *The Da Vinci Code* and *Angels and Demons* are: *first* the books are full of cultural elements and therefore, provide interest from the point of view of translation and *secondly* because they are translated into Albanian by one of the best Albanian literary translators, Amik Kasoruh.

This research pivots in the above mentioned cultural elements in both novels and the way they are rendered into Albanian by explaining the translation methods procedures alongside with the reasons behind the choices made by proper translator. This analysis will be made in phrase level.

The translator Amik Kasoruh himself admits that his major difficulty in translating Brown's novels into Albanian was introducing unfamiliar cultural elements to the Albanian readers. The elaborate details and sometimes lack of background proved challenging to the translator. To cope with them, the translator has used foreignising strategies, which infuse elements of each culture in a clearly visible way for stylistic purposes. In so doing, he has taken the role of mediator between cultures.

3. The case study

The following are some examples taken from our linguistic corpora of the novels for research purposes together with their translation into Albanian. I will try to analyse the examples from the translation point of view by explaining the choice made by the translator in each case.

No.	The word in English	Page number	The translation into Albanian	Page number
01.	A Caravaggio	DVC, 3	Një pikturë të Caravaggio-s	KDV,13
02	The Last Judgement	A&D,163	Gjykimi Universal	E&D,155
03	Venus de Milo	DVC, 19	Venusin e Milos	KDV, 30
04	Winged Victory	DVC, 19	Fitoren me flatra	KDV, 30

05	Maddona of the Rocks	DVC, 155	Virgjëresha e shkëmbinjve Zonja e shkëmbinjve	KDV,184
06	Galileo and Milton	E&D, 219	Galileo dhe Miltoni	E&D, 315
07	The last Supper	DVC, 282	Darka e fundit	KDV,330
08	Adoration of the Magi	DVC, 184	Adhurimit të Magjëve	KDV, 216
09	The Penitent Magdalene	DVC, 283	Magdalena pendestare	KDV,332
10	The Vitruvian Man	DVC,71	Njeriu Vitruvian	KDV, 127
11	The Mona Lisa	DVC, 184	Mona Lisa	KDV, 216
12	A dominating fifteen-foot Botticelli	DVC, 116	Një pikturë të Botticellit	KDV,142

Table 1. Names of Renaissance frescos and paintings found in the novels.

In the translation of the names of world known paintings of Leonardo Da Vinci's and some other Renaissance artists, the translator did not use only one translation technique, but rather a mixture of procedures. In some cases he *borrow*s terms into Albanian language, sometimes he gives *a literal translation* of them and sometimes he substitutes them with existing *Albanian equivalents*. These procedures substitute one another throughout the Albanian versions of the novels.

Thus, the translator uses literal translation of Da Vinci's works of art "The Mona Lisa" – "Mona Liza", "The Vitruvian Man"- "Njeriu Vitruvian", "The Last Supper" – "Darka e Fundit", a procedure which helps the translator and does not pose any difficulty for him or for the target readers to understand the cultural referent of these painting names into Albanian culture.

A translation which deviates from the literal one, is the translation into Albanian of Michelangelos's famous fresco "**The last judgement**" [<http://smarthistory.khanacademy.org/last-judgment-sistine-chapel.html>] which can be found in the Sistine Chappel's

Ceiling in the Vatican's city. *The Last Judgment* is a very old subject in art history represented by many artists. The subject is the Second Coming of Christ, where Christ returns to judge all of mankind. The title of the famous fresco is not translated literally into Albanian. It is given "*Gjykimi Universal*" and not "*Gjykimi i fundit*" as the names suggests.

In this case, the translator should have possibly taken into consideration the original title of the fresco in Italian "*Il Giudizio Universale*" as the Albanian translation seems to be a literal translation of the Italian name of this fresco, not the English one, which is mentioned in Brown's *Angels and Demons*.

An original way of translation can be found on the translation of the "*The Penitent Magdane*" - "*Madalena Pendestare*". A literal translation of the English adjective "*penitent*" into Albanian should be "*i/e penduar*". But in the Contemporary Albanian Language Dictionary [*"Fjalor i Shqipës së Sotme"*, (2002) *Akademia e Shkencave të Shqipërisë, Instituti i Gjuhësisë dhe Letërsisë, Botimet Toena, Tiranë*], can be found two adjectives which render the meaning of "*petinent*". They are "*i/e penduar*" and "*pendestar/e*."

The second one "*pendestar/e*.", used by the translator is a more figurative adjective than the first one, thus being more suitable in the translation of literary works. This Albanian adjective in the religious context *refers to the person who confesses to the priest for the sins he has committed against god or religion* [8. *Fjalor i Shqipës së Sotme*", (2002) *Akademia e Shkencave të Shqipërisë, Instituti i Gjuhësisë dhe Letërsisë, Botimet Toena, Tiranë*].

Taking into consideration the position of Maria Magdalena in the Biblical history as described in *The Da Vinci Code* where she is considered a sinner, the adjective "*pendestare*" used by the translator instead of the literal translation "*e penduar*" seems more suitable stylistically and figuratively. A good choice made by the translator, which shows his in-depth knowledge of the Albanian language which seems to provide him with the proper word in the proper context.

The painting "*The Adoration of the Magi*" is the name traditionally given to the Christian subject in the Nativity of Jesus in art in which the three Magi, represented as kings, especially in the West, having found Jesus by following a star, lay before him gifts of gold, frankincense, and myrrh, and worship him.

[http://en.wikipedia.org/wiki/Adoration_of_the_Magi]. To translate it

into Albanian the translator translates the word *adoration* and transliterates the word *Maggi*. But he does not give any explanation, neither in the context, nor in the footnotes about the symbolism of this painting.

“Venus de Milo”, *or Aphrodite of Milos*, is an ancient Greek statue and one of the most famous works of ancient Greek sculpture. Created sometime between 130 and 100 BC, it is believed to depict Aphrodite, the Greek goddess of love and beauty (Venus to the Romans). It is a marble sculpture, slightly larger than life size at 203 cm (6 ft 8 in) high.

[http://en.wikipedia.org/wiki/Venus_de_Milo/]. The method used for the translation of such a title into Albanian is again the transliteration of the term.

The above mentioned works of art are not so well-known into Albanian culture, and logically, I think this is the reason why he prefers to transliterate the original names without trying to domesticate the terms. This solution seems right as it does not mislead the readers into confusing cultural elements and everyone who wants to know more about these works of art can check in different sites or encyclopedias.

In the translation of the term “*A Caravaggio*” with the noun phrase “*një pikturë të Caravaggios*”, the translator preserves the name of the artist as it is in the original without transliterating it according to the rules of the Albanian spelling, but by just adding the genitive case inflection which is very important in Albanian contrary to English language, where case does not play any important role. The case inflections distinguish the grammatical and syntactic function of nouns in Albanian language, thus it cannot be avoided.

A problem related to the previous example “*A Caravaggio*”, is the recent big debate into Albanian language about how to deal with the spelling of English proper names, whether to write them as they are in English (which is considered wrong in general by Albanian linguists and scholars), or to transliterate them according to the rules of the Albanian language spelling. Unfortunately, there is not a clear-cut answer on this issue and the debate still continues, thus not providing strict guidelines about what is right and what is wrong to do. Even in the translation of the proper names found in these novels, the translator has used various ways: transliterating them, leaving them as they are in English, or sometimes giving even the Albanian

equivalents of certain Biblical names and not only, thus domesticating the terms.

A translation problem seems to be imposed for the translator by the title of the famous painting "*Maddona of the Rocks*". The translator gives two translations of the same title. In some cases he uses the literal translation of the painting "*Madonna of the Rocks*", - "*Virgjëresha e Shkëmbinjve*", and in some others the domestication of the term "*Zonja e Shkëmbinjve*", by avoiding the transliteration of the term "*Shën Mëria e Shkëmbinjve*". The question which logically arises here is what is the right translation for the previous title and is it right to translate it in two different ways?

Although the domesticated term "*Zonja e Shkëmbinjve*" refers to Maddonna or Saint Mary in Albanian religious terms, I suggest that it would have been better if the translator used one and the same translation throughout the book to refer to this painting. Translating the title in two different ways, gives the readers the impression that they have to do with two different paintings. In my view, this choice does not seem appropriate in this context.

Another remark can be done concerning the translation of "*A dominating fifteen-foot Botticelli*" which in Albanian is given simply "*një pikturë e Botticellit*". The English version implies two main ideas: first, the painting is hanged in a higher position compared to the visitor's position, second, the painting has big dimensions, so that it imposes itself in the area where it is exhibited. These qualities have lost in the Albanian translation and the translator just gives it "*një pikturë e Botticellit*" which if we translate into English means simply "*a picture of Boticelli*".

Taking into consideration that the majority of Albanian readers are not supposed to know that an English foot is equal to 30.48 cm, it is hard in this context to ensure a proper decoding of the message. It seems as the translator might have found himself in the dilemma whether to express the measurements of the painting in centimeter (according to our culture), or in feet (to preserve the original cultural elements). This may be one of the reasons why the translator has decided to avoid the measures of the painting into Albanian. Another thing which can be added for the translation of the above-mentioned example is that the translator has preserved the name of the Renaissance artist as it is in original, without transliterating the term into Albanian, but by adding the proper

Albanian case inflection in this context.

4. Conclusions

In conclusion of the analysis of the above mentioned examples taken from my linguistic corpora, I can say that generally the translator has faced successfully the challenges imposed by the original for the translation of the names of paintings, frescos and pictures into Albanian. In doing so, he has used a variety of translation methods and procedures, which time and again substitute one another. The main challenge for him has been the preservation of cultural elements, and he has tried to keep them as “foreign” as he could, without trying to domesticate them every time.

The mostly used translation method is the transliteration, as the only one which preserves the cultural element as it is in the source language. Time and again in the Albanian versions of the novels the translator has explained to the readers the meaning of transliterated words by footnotes.

However, he has not provided footnotes for every word that he has transliterated into Albanian and maybe one reason is that he does not want to distract or bore the readers from reading the novels, which are full of cultural elements, unknown new explanations of Renaissance works of arts, and Biblical stories. Other translation methods he has used are the literal one, or sometimes even domesticating the terms.

By dealing with his task successfully, the translator has acted as a bridge between the SLT and TLT, thus giving the readers a translation, which can be enjoyed for the rich and natural language he has used.

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**Traduire les us, les habitudes et les coutumes.
Etude de cas: l'œuvre de Mihail Sadoveanu**

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Colegiul de Industrie Alimentară « Elena Doamna »

Résumé

Le processus de traduction ne s'avère jamais facile. Tout traducteur doit être mis en garde avant de commencer la traduction d'un texte d'une langue de départ dans une langue d'arrivée. Le présent ouvrage se constitue en une étude de cas sur l'œuvre de Mihail Sadoveanu. Cette démarche va montrer son degré de difficulté au moment de la traduction des éléments qui appartiennent strictement au peuple roumain. La pierre de touche de l'ouvrage sera de trouver la meilleure solution pour traduire des réalités, des termes qui n'existent pas dans la langue française, la langue d'arrivée. L'ouvrage contient l'analyse sémique des termes en question – le terme de départ et le terme cible – afin de mettre en évidence les points communs, mais aussi les divergences. L'entier processus de traduction aura à la base ce que les spécialistes en traductologie appellent l'adaptation.

Mots-clés

coutumes, traduction, altérité, compréhension, structuralisme, détail

La discipline dont l'objet d'étude est la traduction apparaît officiellement dans la seconde moitié du XX^e siècle sous plusieurs appellations (*science de la traduction, translatologie*) avant de devenir la *traductologie* en français et *translation studies* en anglais. C'est James Holmes qui, dans son article intitulé « The name and nature of translation studies », identifie deux branches de la traductologie : la *traductologie théorique* (qui a pour objet la description des principes explicatifs et la théorisation des pratiques traductionnelles) et la *traductologie appliquée* (qui vise la mise en œuvre des principes et des théories pour la formation des traducteurs, le développement d'outils d'aide à la traduction ou la critique des traductions). Il attire l'attention sur le fait que les deux branches doivent être étudiées ensemble puisque la traductologie théorique nourrit les applications pratiques et la traductologie appliquée permet de perfectionner la réflexion théorique. Au long des années, la

traduction a été une branche de la linguistique contrastive, de la linguistique appliquée, de la linguistique textuelle, de la psycholinguistique, une forme de communication multilingue ou encore une forme de communication interculturelle. Cette diversité d'appartenance démontre que la traduction a été abordée sous de multiples angles et qu'elle demeure un champ de recherche ouvert.

Il convient de mentionner également que la traduction est envisagée comme le processus de compréhension du texte de départ, de déverbalisation de la forme linguistique et d'expression dans une langue d'arrivée des idées. Autrement dit, la traduction est une opération qui vise à établir des équivalences entre deux textes exprimés en des langues différentes. Ces équivalences tiennent compte de la nature des textes, de leur destination, des rapports existant entre la culture des deux peuples, de leur climat moral, intellectuel, affectif.

La traduction est une activité spécifique aux gens rendue nécessaire par divers contacts, collectifs ou individuels, politiques, économiques, touristiques, entre les communautés parlant des langues différentes.

L'existence de ces contacts a déterminé l'apparition des théories de la traduction. Chaque théorie tente l'impossible, dans le sens qu'elle s'efforce de trouver la meilleure solution pour une traduction près de la perfection :

- **La théorie interprétative** s'est développée au sein de l'Ecole Supérieure d'Interprètes et de Traducteurs (ESIT) de Paris. Ses auteurs sont Danica Seleskovitch (ayant une grande expérience en tant qu'interprète de conférence) et Marianne Lederer. Le point de départ de cette théorie est représenté par trois aspects essentiels : **l'interprétation, la déverbalisation, la réexpression**. Le point focal est représenté par la question du **sens**. Celui-ci est un ensemble déverbalisé, retenu en association avec des données extralinguistiques. L'instrument sonore ou graphique offre une perception consciente élémentaire, tandis que le sens correspond à un état de conscience ;

- **La théorie de l'action** a été développée en Allemagne par Justa Holz-Mäntäri (1984). Selon son auteur, la traduction n'est autre chose qu'un processus de communication interculturelle visant à produire des textes appropriés à des situations spécifiques et à des contextes professionnels. Par sa théorie, Holz-Mäntär a voulu souligner les difficultés culturelles qu'un traducteur doit savoir

surmonter lorsqu'il intervient dans certains contextes spécialisés. Pour avoir une traduction réussite la seule préoccupation du traducteur doit être **le message** et la manière dont il sera accepté dans la culture d'arrivée. De ce point de vue la personne qui fait une traduction est un transmetteur des messages et un spécialiste en interculturalité. Selon Holz-Mântăr il est souhaitable de remplacer les éléments culturels du texte source par d'autres éléments plus spécifiques à la culture cible, même s'ils semblent éloignés des éléments originaux.

○ **La théorie du skopos** [le terme grec *skopos* signifie la visée, le but ou la finalité] a vu la lumière du jour en Allemagne par Hans Vermeer à la fin des années 1970. Tout comme la théorie actionnelle de la traduction, la théorie du skopos s'intéresse aux textes pragmatiques et à leur fonction dans la culture cible. Le postulat de la théorie en question est **la finalité** du texte à traduire. La traduction doit tenir compte du but dans lequel elle est entamée. Quant au texte, il n'est pas établi par l'auteur du texte source, mais par le traducteur en concordance avec ses besoins et avec sa stratégie de communication. Le traducteur doit quand même respecter deux règles essentielles : la règle de la cohérence (le texte cible doit être cohérent pour pouvoir être correctement appréhendé par le public cible) et la règle de fidélité (le texte cible doit maintenir un rapport étroit avec le texte de départ, il ne doit prendre la forme d'une traduction trop libre).

○ **La théorie du jeu** a été mise au point par le mathématicien John von Neumann. Il envisage la traduction pour un jeu. Le jeu a les règles suivantes : le traducteur se donne pour but de trouver la meilleure solution de traduction afin d'optimiser les gains et de minimiser les pertes. C'est la « stratégie minimax ». Un problème a donné beaucoup de fil à retordre aux spécialistes : par quel moyen le traducteur peut être aidé à prendre la solution optimale sans perdre trop de temps ?

A partir du postulat que la pratique pose des problèmes plus ponctuels que la théorie, on essaie de passer en revue quelques inconvénients rencontrés dans le processus de traduction.

○ **Le sens** est défini par Jakobson dans son article³⁴ par *signum* et *signatum* dont la traduction en français est « signe » et « signifié » (« signifiant », « signifié » chez Ferdinand de Saussure).

○ **L'équivalence** est soutenue, mais aussi critiquée à cause de sa circularité. L'équivalence est définie par rapport à la traduction (l'équivalent d'une expression est sa traduction) et la traduction est définie par rapport à l'équivalence (la traduction d'un mot est son équivalent). Cette circularité rend difficile de dire ce que recouvrent précisément l'un et l'autre. Malgré cet inconvénient, il est évident qu'il y a plusieurs niveaux d'analyse de l'équivalence :

1. L'équivalence est le résultat de la relation qui existe entre les unités linguistiques (niveau syntaxique) ;
2. L'équivalence est le résultat de la relation qui existe entre les unités linguistiques et leur sens (niveau sémantique) ;
3. L'équivalence est le résultat de la relation qui existe entre les unités, leur sens et ceux qui les utilisent (niveau pragmatique).

○ **La fidélité** est représentée par l'adage italien « traduttore traditore » mais aussi par la question qui donne du fil à retordre aux traducteurs : le traducteur doit-il être libre ou fidèle ?

○ **L'adaptation** est définie comme un procédé de traduction indirect que les traductologues placent à la limite extrême de la traduction. En analysant la pléthore sémantique que la notion d'adaptation recouvre, il en résulte qu'elle intervient au moment où on est mis dans la situation de traduire une chose qui n'existe pas dans la culture informée. L'intraduisibilité exige l'adaptation qui est la « traduction d'une unité significative qui évoque d'une manière explicite des éléments perilinguistiques propres à une communauté historiquement et socialement constituée »³⁵, l'« ensemble des modalités de transfert du culturel. »³⁶

○ **L'explicitation** suppose à rendre explicite dans le texte cible ce qui était implicite dans le texte source. Ce procédé a été introduit dans la littérature de spécialité par Vinay et Darbelnet. Les seules

³⁴ Jakobson, « *On Linguistic Aspects of Translation* » (trad. par N. Ruwet, 1963), in *Jakobson*, Paris, Mouton, 1971, p. 260-266, cite par Mathieu Guidère, *Introduction à la traductologie*, Bruxelles, De Boeck, 2008, p.80.

³⁵T. Cristea, *Contrastivité et traduction*, Bucarest, TUB, 1982, p. 231.

³⁶ T. Cristea, *Stratégies de la traduction*, Bucarest, Ed. Fundatiei Romania de Maine, 2000, p.174.

questions qui s'imposent visent le moment de l'explicitation, le sujet qu'on peut soumettre à un procédé pareil et la manière de le faire.

○ **La compensation** consiste à pallier la perte d'un effet du texte source par la récréation d'un effet similaire dans le texte cible. On peut soumettre à un procédé pareil les calembours, les allitérations, les métaphores, l'argot.

La personnalité de Mihail Sadoveanu peut être caractérisée par de multiples attributs. L'une des caractéristiques les plus importantes est son don, son talent extraordinaire de raconter. Dans le cadre général de la littérature roumaine, l'écrivain Sadoveanu s'est individualisé par ses contes, par ses romans. Ses œuvres littéraires traitent de l'histoire du peuple roumain. Il surprend très bien les inquiétudes, les troubles d'un peuple qui doit affronter corps à corps le cadre général historique dans lequel il occupe une place assez difficile ; il s'agit d'un peuple peu nombreux qui doit livrer des batailles contre des pouvoirs assujettissants comme les Turcs. Mais l'histoire ne monopolise pas tous les centres d'intérêt. Il ne s'agit pas d'une œuvre purement historique, l'histoire est seulement un prétexte, un point de départ pour ce qui suit. Elle fournit l'occasion pour l'introduction en scène des éléments visant l'hierarchie sociale, les rapports à l'intérieur de la communauté, les traditions, les coutumes, l'atmosphère spécifique roumaine. A travers ses personnages, qui peuvent être des hommes ordinaires ou des cosmopolites, comme l'abbé de Marenne, le narrateur crée un univers complet.

Le seul problème qui s'impose dans ce monde littéraire et historique est qu'on y trouva de nombreux éléments qui seront difficiles à être transposés dans une autre langue étrangère. Cela sera la pierre de touche ! On se propose pour la suite d'identifier plusieurs zones de diversification du spécifique roumain. On passera par la suite à la traduction en faisant ensuite l'analyse des solutions choisies. Ces solutions seront trouvées grâce au mécanisme de l'**adaptation**.

Pièces de vêtements

Cette catégorie contient des articles de vêtements spécifiques à l'époque historique envisagée dans l'œuvre de Mihail Sadoveanu. Ces pièces de vêtements sont caractéristiques soit pour les voïévodes soit pour les gens appartenant à la cour. Pour chaque terme civilisationnel, le traducteur s'engage dans une analyse sémique des traits inhérents afin de trouver le terme le plus indiqué, le terme qui puisse transmettre

le plus grand bagage d'informations dans la langue d'arrivée. Dans les exemples (1) et (2), on plaide pour une périphrase explicative.

- | | |
|---|---|
| <p>1. <i>Apăru un palc de opt ori zece călăreți, în fruntea căroră se vedea un boier tânăr moldovean pe-un arăbesc roib. Purta cizme roșii, contăș, cu guler și mânicuți de jderi, și gugiuman de aceeași pelcică.</i></p> <p>(Mihail Sadoveanu, <i>Zodia Cancerului sau Vremea Ducăi Vodă</i>, p. 21³⁷)</p> | <p><i>On voyait un groupe de huit ou dix militaires devant lesquels se trouvait un jeune boyard moldave, monté sur un alezan arabe. Il portait des bottes rouges, un long manteau au col et aux manches bordés de martre et un bonnet de même fourrure.</i></p> |
|---|---|

Contăș	long manteau
+	+ 1. vêtement d'extérieur
+	- 2. de luxe
+	- 3. porté par des boyards
+	- 4. autrefois
<p>Manteau = Vêtement d'extérieur généralement pourvu de manches et qui descend au moins jusqu'aux cuisses. Il se ferme devant de différentes manières lorsqu'il est destiné à protéger contre le froid ou le mauvais temps; il peut être dépourvu de fermeture, surtout quand il sert à compléter une toilette.</p>	

Gugiuman	bonnet de fourrure
+	+ 1. coiffure simple
+	- 2. de zibeline
+	- 3. porté par le voïévode et les boyards
+	- 4. signe du rang, de haute dignité
<p>Bonnet = coiffure simple, sans bord mais souvent à revers, emboîtant la tête. Le bonnet se fait en différentes matières souples : laine tricotée, fourrure, dentelle.</p>	

2. *Fata se arătă sprintenă, cu La jeune fille apparut leste, en*

³⁷ Toutes les citations sont tirées de cette édition.

cămașă albă și catrință neagră chemisette blanche et cotillon (idem, p. 33) noire.

Catrință		Cotillon
+	+	1. pièce de vêtement
-	+	2. jupon
+	+	3. porté surtout par les paysannes
+	-	4. du costume national paysan roumain
+	+	5. pour les femmes
+	-	6. qui sert de jupe ou de tablier
+	-	7. de forme rectangulaire
+	-	8. en laine
+	-	9. richement orné de broderies traditionnelle

Cotillon = jupon. Sous-vêtement féminin consistant en une jupe de lingerie montée sur un élastique à la taille.

Tissus, broderies

Les tissus, les broderies en questions sont spécifiques aux accoutrements du peuple roumain qui a conservé les traditions et les a transmises aux générations suivantes. Ces éléments sont réalisés de manière artisanale et cachent des secrets connus seulement par les gens qui les produisent. L'inconvénient réside dans l'impossibilité du traducteur de transmettre dans la langue cible tous les traits inhérents des termes. C'est ainsi qu'apparaissent les lacunes lexicales.

Dans (3) il est impossible de trouver un équivalent pour le terme roumain **suman** et on choisit une association entre le terme **manteau** et le tissu **laine**. Par l'intermédiaire du détail **en laine** on respecte seulement un des traits inhérents qui caractérisent le terme de la langue de départ.

3. *După el veneau cei doi călăreți oșteni ai lui Turculeț ; și-n urmă oameni de țară cu contășuri proaste de suman și căciuli de oaie. (ibidem, p. 22)*

Il était suivi des deux chevaliers de Turculeț ; puis des campagnards vêtus de vieux manteaux en laine et coiffés de bonnets en peau de brebis.

Suman	1. tissu épais 2. en laine 3. manufacturé
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Contăș	long manteau
+	+ 1. vêtement d'extérieur
+	- 2. de luxe
+	- 3. porté par des boyards
+	- 4. autrefois

Plats et boissons

Toute communauté a ses plats et ses boissons spécifiques. A l'intérieur d'un même pays il y a plusieurs régions et chacune d'entre elles se caractérise par des éléments regroupant les pièces vestimentaires, l'alimentation, les éléments d'architecture. La différence devient plus marquante pendant le processus de traduction des éléments en question dans une langue qui puisse ne pas avoir les ressources nécessaires pour le faire. Afin de transmettre un nombre important de traits du terme de départ, on fait accompagner le terme d'arrivé d'un adjectif.

4. *Jupâneasa gazdă se strecură grăbită pe ușă aducând veste nouă : plăcintele* (Mihail Sadoveanu, *Zodia Cancerului sau Vremea Ducăi Vodă*, p. 49)

La maîtresse de la maison se glissa vivement par la porte apportant d'autres nouvelles : des gallettes feuilletées.

Plăcintă	galette feuilletée
+	+ 1. pâtisserie
+	+ 2. de pâte feuilletée
+	+ 3. farcie de fromage, confiture, viande
-	+ 4. ronde et peu épaisse
+	+ 5. cuite au four
+	+ 6. saupoudrée de sucre en poudre

Galette = gâteau rond et peu épais constitué d'une pâte sucrée et cuite au four.
Feuilleté = pâtisserie feuilletée d'un centimètre d'épaisseur, de forme rectangulaire, faite de deux couches de pâte séparées par de la confiture, saupoudrée de sucre en poudre.

Dans (5) on a affaire à un régionalisme et à un type spécial de fromage caractéristique aux paysans roumains. Malheureusement, la traduction des termes dans une langue d'arrivé où les notions sont incompatibles provoque la perte de quelques éléments qui ont le rôle de créer l'atmosphère brossée par le narrateur.

5. *Gospodina împesură numaidecât, în odaie, pe cei doi oaspeti de soi (...). Aseză sfețnice de alamă cu lumânări de ceară pe aceeași față și, între ele, o pită mare de grâu. Lângă pită, brânză de burduf în strachină de lut. (idem, p. 49)* *La maîtresse de la maison accueillit dans la chambre les deux honorables visiteurs (...). Elle mit sur la table les chandeliers en cuivre jaune pour les chandelles et au milieu, un grand pain de blé. Près du pain, du fromage de brebis dans une écuelle en argile.*

Pită		pain
+	+	1. produit alimentaire
+	+	2. pâte
+	+	3. farine mêlée d'eau et de levain
+	+	4. cuit au four
+	-	5. régionalisme
Pain = aliment fait d'une certaine quantité de farine mêlée d'eau et de levain et cuit au four.		
Brânză de burduf		fromage de brebis
+	+	1. produit alimentaire
+	+	2. constitué par la caséine du lait
+	-	3. spécifique au peuple roumain
Fromage = produit fermenté ou non constitué essentiellement par la caséine du lait, sous forme de gel plus ou moins déshydraté retenant la presque totalité de la matière grasse, lorsqu'il s'agit de fromage gras, un peu de lactose sous forme d'acide lactique.		

Monnaies

Les pièces de monnaies circulaient non seulement dans les territoires de l'autorité émettrice, mais aussi à l'extérieure de ces limites. Les monnaies acquièrent de la valeur en fonction du métal dont elles étaient fabriquées (cuivre, argent, or). Cette valeur même constitue,

d'habitude, le trait commun qui permet la mise en rapport du terme civilisationnel source et de son équivalent.

<p>6. <i>Sara, în chilia noastră, Pârcălabul a vârat, în punga de piele pe care o purta la vedere, doi galbeni venetici de aur și douăzeci de florini de argint</i> (Mihail Sadoveanu, <i>Nunta Domniței Ruxanda</i>, p. 68)</p>	<p><i>Le soir, dans notre chambrette, le chef administratif de la cours enfonça, dans le sac qu'il laissa voir, deux monnaies étrangères en or et vingt florins en argent.</i></p>								
<table> <tr> <td>Galben</td> <td>monnaies</td> </tr> <tr> <td>+</td> <td>+ 1. pièce monétaire</td> </tr> <tr> <td>+</td> <td>- 2. en or</td> </tr> <tr> <td>+</td> <td>- 3. ayant cours dans les Principautés roumaines</td> </tr> </table>		Galben	monnaies	+	+ 1. pièce monétaire	+	- 2. en or	+	- 3. ayant cours dans les Principautés roumaines
Galben	monnaies								
+	+ 1. pièce monétaire								
+	- 2. en or								
+	- 3. ayant cours dans les Principautés roumaines								

7. *Fată – grăi ea nepoatei cu glas de muștrare – văd că ai frumoase ciuboșele și bag de seamă în salbă un irmilic nou* (Mihail Sadoveanu, *Zodia Cancerului sau Vremea Ducăi Vodă*, p. 130)

Ma fille – dit-elle à sa nièce en la grondant, je vois que tu as de jolies bottines jaunes et je remarque aussi une nouvelle pièce de monnaie turque à ton collier.

Système social et politique

Les nombreux termes appartenant à cette catégorie sont chargés de multiples caractéristiques socio-culturelles : civilisationnelles, diachronique, diatopique, ce qui engage l'utilisation des traductions indirectes.

L'exemple (8) contient une périphrase explicative très longue qui a le rôle de traduire un terme propre aux Principautés Roumaines et qui est en même temps la définition de la notion en question.

<p>8. <i>Arnăuții umblau toți cu hamgerele și cu şușanelele gata, parcă s-ar fi temut ca omul legat să nu rupă funia.</i> (Mihail Sadoveanu, <i>Hanul Ancuței</i>, p. 42)</p>	<p><i>Les soldats chargés de la garde du voïévode dans les Principautés Roumaines portaient tous de gros poignards orientaux à lame tranchante et de longs fusils, de sorte qu'ils eussent craint que l'homme relié ne rompe la ficelle.</i></p>
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Arnăut	soldat chargé de la garde du voïévode
+	+ 1. soldat
+	- 2. mercenaire
+	- 3. d'origine albanaise
+	+ 4. chargé de la garde
+	- 5. dans les Principautés Roumaines

Le processus de traduction est devenu une science de plein droit. Il est donc difficile de faire la synthèse d'une discipline assez complexe. On pourrait affirmer que le processus de traduction n'est pas parfait et il altère le contenu soumis au transcodage. L'aphorisme latin « *Traductore traditore* » surprend très bien la difficulté de la tâche de la personne qui fait la traduction.

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De l'essence de la traduction: des choix et des frontières

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Résumé

Réduite par certains auteurs à une simple activité de réécriture, la traduction en tant que domaine d'études sombrait, des siècles durant, dans une multitude d'idées, plus imprécises les unes que les autres. Aujourd'hui elle a sa théorie, ou plutôt ses théories, plus compliquées les unes que les autres. Nous allons essayer de cerner les limites de son essence, en donnant des réponses à des questions comme: « Est-ce que nous pouvons parler d'un art de traduire? », « Est-ce qu'il faut apprivoiser les textes à traduire? », « La traduction est-elle seulement un fait de linguistique? », « Comment (se) passe la culture par la traduction? ».

Mots-clés

linguistique, traduction, altérité, contact de langues, structuralisme, détail

« "Such a language!" she groaned, and in mock pain clutched her brow. "Too many words. I mean just the words for *vélocité*. I mean 'fast.' 'Rapid.' 'Quick.' All the same thing! A scandal!" " 'Swift,' " I added. "How about 'speedy'?" Nathan said. " 'Hasty,' " I went on. "And 'fleet,' " Nathan said, "though that's a bit fancy." " 'Snappy!'" I said. "Stop it!" Sophie said, laughing. "Too much! Too many words, this English. In French is so simple, you just say 'vite.' »

William Styron, *Sophie's Choice*, 1979

1. Essai de définir, essai de comparer

Nous avons décidé de commencer par ce petit extrait, tiré du roman *Le choix de Sophie*, non seulement parce qu'il a l'honneur de

faire partie d'une oeuvre magnifique autant que tragique, où nous pouvons nous heurter, à travers le fabuleux destin de Sophie, à cette réalité du Vingtième siècle qui a définitivement enterré la grandeur humaine et a fait naître les murs de soupçons, mais aussi – et surtout – parce que nous croyons que tout l'édifice – énorme, imposant – de l'activité traduisante, repose sur un choix: traduire, c'est choisir de partir et de revenir après afin d'enrichir un paysage littéraire bien circonscrit dans l'espace et dans le temps.

C'est aussi parce que ce petit passage contient l'idée de rapidité, sous des formes différentes; cette rapidité vertigineuse, rapidité-reine, si chère au siècle précédent... Iana Iazova avait qualifié son époque de « rude » et de « pressée » dans la préface de son premier roman *Anna Dulguérova* (1936). La grande vitesse continue à triompher, et à effacer le désir d'effort aujourd'hui encore. L'effort est critère et phare; comme nous sommes dans l'Âge de la vacance (conséquence grave des deux grandes guerres avant tout) où il n'y a presque pas de critères, nous pouvons constater que cette situation est loin d'être surprenante.

Dans un second temps, cette conversation, centrée sur un champ lexical bien défini, souligne les différences qui existent entre l'anglais et le français, et l'impossibilité, cernée par Sophie à la fin, qu'on transfère toutes les nuances, toutes les beautés cachées derrière les mots anglais, dans le français. Ce point de vue se rapproche de la vision structuraliste en linguistique suivant laquelle c'est pratiquement impossible de traverser les frontières séparant les langues, tout simplement parce que ces dernières sont tissées de structures formées de groupes d'éléments uniques, s'opposant les uns aux autres. Le tout ainsi développé est appelé « système linguistique », contenant des faisceaux d'idées concrètes du monde qui nous entoure.

Mais Sophie n'a pas raison maintenant. Nous pouvons trouver les équivalents des mots proposés dans le système français, donc le transfert purement linguistique reste quand même tout à fait possible; on a « rapide, prompt, vif, précipité, allègre, pressé, hâtif »... Les nuances de la rapidité sont bien ancrées dans chaque actualité, nous paraît-il. Le français n'y échappe pas.

Le langage tout entier repose sur des choix. En choisissant de communiquer, on part à la recherche d'une altérité. On réduit la réalité, et ce n'est qu'ensuite qu'on envoie des messages dans le but de recevoir *d'autres* messages provenant *d'autres* personnes.

En traduisant, nous acceptons d'entrer dans un processus de communication spéciale, considérée par Juliana House comme secondaire (House 2009: 13). En interprétariat, nous pouvons dire que l'interprète a un message à transférer. Celui-ci s'ajoute au schéma de la communication traditionnelle, comprenant le locuteur et l'interlocuteur. Entre la verbalisation et la réponse attendue, se faufile « un besoin de pigeon », pour ainsi dire.

Or, pour nous, ce serait bizarre de taxer un texte écrit de trois cents pages de « message ». Dans le cas de la traduction, il s'agit plutôt tout simplement du résultat d'un passage, ou le passage lui-même. Traduire serait alors faire passer surtout d'une langue / culture dans une autre langue / culture, toujours plus tard sur le plan du temps concernant la dichotomie « original / texte traduit ». Anthony Pym a souligné cette spécificité, en se référant à l'**anuvad** – terme sanskrit faisant apparaître la traduction en « **répétition** » ou en « **dire plus tard** » (Pym 2010, e-book). Et puis, il n'y a pratiquement pas d'interaction directe entre le traducteur et le lecteur.

Certes, à travers les âges et les paysages, nous pourrions constater des conceptions de la traduction bien plus larges. Dans son article *Le chat est sorti du chat et il n'est resté que le corps du chat*, Marcelo Backes nous présente le point de vue de l'écrivain brésilien Guimarães Rosa :

Quand j'écris un livre, je fais comme si je « traduisais » un certain *original*, existant ailleurs, dans le monde astral ou au « plan des idées », des archétypes, par exemple, je ne sais jamais si cette traduction est correcte ou erronée. Ainsi, quand on me « re »-traduit dans une autre langue, je ne sais jamais, de la même façon, en cas de divergences, si ce n'est pas le Traducteur qui, de fait, est tombé juste en rétablissant la vérité de « l'original idéal », que moi j'avais abâtardi... (Backes 2007, e-book)

Dans ce petit paragraphe la création d'originaux est considérée comme traduction. Cette manière d'analyser les activités liées à l'art est très intéressante. En suivant le fil de cette pensée, nous atteindrons à la conclusion que finalement l'homme ne pourrait créer, et que certains (des élus, certainement) ne seraient que des médiateurs entre un univers lointain et notre monde, donc des re-créeurs. Boris Naïmushin a défendu une thèse pareille dans son livre intitulé *De la*

traduction et de la Bible (Naïmushin 2009). Il y a de grands débats lourds dans cette direction; les réponses aux nombreuses questions à ce sujet sont encore invisibles à l'horizon. Mais compte tenu de la citation, nous voudrions affirmer ici qu'il serait bizarre de dire que la traduction est une production d'art. Il s'agirait plutôt d'une sorte d'habileté lors d'un transfert d'un énoncé, d'un texte, etc. se produisant de la langue A à la langue B, suite à l'effort d'un traducteur. De nos jours il nous semble que le substantif « art » est collé facilement à bien des opérations banales ; par exemple, nous avons entendu parler d'un art de conjuguer.

Dans un second temps, nous souhaiterions orienter votre attention vers la traduction et les comparaisons, plus pittoresques les unes que les autres, qui la poursuivent dans des buts différents. Le poète gallois Ronald Stuart Thomas s'est exprimé dans une épigraphe :

A poem in translation is like kissing through a handkerchief.
Un poème traduit est comme un bisou à travers un mouchoir.

La douceur d'un mouchoir est bien palpable. Nous imaginons ici l'un des mouchoirs exquis en soie dont l'élaboration coûte pas mal d'efforts. Il présuppose une forme de contact, voilà ce qui est d'une importance incroyable. Choisir de ne pas traduire parce qu'un écran ou un film en lettres / sons s'installe entre un texte et nous, c'est choisir une capsule, linguistique et culturelle à la fois, qui ne mène à rien, ni à personne. S'étant inspirée de la phrase de R. S. Thomas, Menna Elfyn a révélé dans une interview en 2002³⁸:

In the poem, I am trying to challenge the assumption that all you can do is get that close – a kiss through a handkerchief. Even that recognition brings you closer to what it is to be human, which is what we're after in poems. And even that is far better than not attempting at all to connect.

Dans le poème, je j'essaie de remettre en question l'hypothèse selon laquelle tout ce que vous pouvez faire, c'est atteindre cette proximité – un bisou à travers un mouchoir. Mais même cette reconnaissance vous rapproche de ce que c'est que l'homme, c'est ce que nous recherchons

38 _____ <<http://www.ashevillepoetryreview.com/2002/issue-12/interview-with-menna-elfyn>>, consulté le 04 novembre 2013.

dans les poèmes. Et même cela, c'est beaucoup mieux que de ne pas essayer du tout d'entrer en contact.

De telles opinions optimistes enlèvent les barrières imposées par des tas de préjugés, et nous incitent à nous élaner dans la recherche des contacts de langues. La traduction en est l'un des plus fructueux. Georges Mounin fait partie du groupe des premiers linguistes à s'en être rendu compte et à avoir pensé sérieusement à la perspective devant cette activité qui s'est avérée plus que nécessaire, voire cruciale, dans *Les problèmes théoriques de la traduction* (1963) :

III La traduction, donc, est un contact de langues, est un fait de bilinguisme. (...)
2.L'utilisation des calculatrices électroniques comme possibles machines à traduire pose et va poser des problèmes linguistiques liés à l'analyse de toutes les opérations de traduction considérées comme telles. (Mounin 1963: 8)

À présent, la panoplie de points de vue dans la matière continue à grandir. Juliane House parle dans son livre *Translation*, paru en 2009, de « remplacement » d'un texte avec un autre texte.

Translation is the replacement of an original text with another text.
La traduction est le remplacement d'un texte original avec un autre texte. (House 2009: 3)

Nous trouvons cette affirmation étrange. Le texte traduit ne constitue pas une œuvre différente ; il est sans doute porteur d'une altérité dans la culture cible. Et cette altérité, il la tient de son original. Le traducteur déplace les textes dans l'espace et dans le temps plutôt que d'effectuer des opérations de remplacement.

D'autres auteurs, comme Anna Dimova, s'arrêtent sur des morceaux textuels tirés de chefs-d'œuvre littéraires contenant des pensées sur la traduction pour alimenter une sorte de discussion avec le lecteur (Dimova 2000: 11-12) :

Cependant, il me semble que traduire d'une langue dans une autre, à moins que ce ne soit des reines de toutes les langues, la grecque et la latine, c'est comme quand on regarde les tapisseries de Flandre à

l'envers, on voit bien les figures, mais elles sont pleines de fils qui les obscurcissent, et ne paraissent point avec l'uni et la couleur de l'endroit. (Chapitre : *Qui traite de l'aventure de la tête enchantée, ainsi que d'autres enfantillages que l'on ne peut s'empêcher de conter*; *L'Ingénieux Hidalgo Don Quichotte de la Manche*, deuxième partie ; Miguel de Cervantes; traduction: Louis Viardot, 1836)

Enfin, Iréna Kristéva essaie d'apporter sa pierre à l'édifice en perpétuelle construction qu'est la relation qui lie un original donné à un reflet, sous forme de traduction, qui gravite autour d'époques et de territoires. Dans *Pour comprendre la traduction*, elle écrit :

(...) toute carte présente un modèle abstrait et simplifié, donc incomplet, de la réalité. La traduction ne coïncide pas avec l'original comme la carte ne coïncide pas avec le territoire. Elle reste toujours incomplète et imparfaite par rapport à l'œuvre à traduire. En tant que traduction, elle ne peut pas prétendre occuper dans une culture la place qui revient de droit à celle-ci. Elle arrive, cependant, pour enrichir cette culture par son étrangeté, en espérant être accueillie dans sa différence. (Kristéva 2009: 9)

« Carte » et « territoire » ont toujours entretenu des rapports ambigus que certains arrivent à éclaircir et à appliquer avec succès au cours d'un processus d'orientation. Cependant ce n'est pas le cas de beaucoup d'autres personnes – dont au moins l'une des *beautés désespérées*³⁹ et nous: lire une carte, et la comprendre, pourrait forger un véritable défi, voire une impossibilité de franchir des frontières, qu'elles soient matérielles ou immatérielles.

2. Du traducteur, du fardeau

Le traducteur est comme cette princesse, sans nom, d'un conte germanique – *Les trois corbeaux*, vous vous en souvenez sûrement, il a été traduit en produit de télévision en 1988, dans le cadre d'une série TV, destinée aux enfants, *The Storyteller*. Cette dame, poursuivie par une malédiction, a dû se taire pendant trois ans pour sauver ses frères

39 *Desperate Housewives* au Québec. Felicity Huffman a révélé, dans une interview pour *US Weekly* (11.01.2012): « I don't understand how to read a map. I'm serious. » <<http://www.usmagazine.com/entertainment/news/25-things-you-dont-know-about-me-felicity-huffman-20121111#ixzz2jg4dQhoR>>, consulté le 04 novembre 2013.

transformés en corbeaux. Sa tâche s'est révélée incroyablement dure, presque impossible. Pourtant elle a réussi; aux moments colorés par un désespoir indescriptiblement profond, la princesse creusait des trous dans la terre, et y mettait ses cris. Le fait d'avoir enterré ses propres sons la rendait calme dans l'enfer où il se trouvait qu'elle existait. C'est de cette manière que la pauvre princesse, porteuse d'une mission noble, a pu mener à bien toute la trame de l'histoire. Elle enterrait ses propres cris, malgré son droit au cri audible, dans l'intention bénigne que comporte en soi le désir de protéger et sauver.

Chaque mot écrit est cri. Chaque processus d'écriture fait naître une longue – le plus souvent – suite de signes occupant deux étages, celui des morphèmes et celui des graphèmes, nous apprend la linguistique contemporaine (Riegel 1994). Cette maison à deux étages a toujours de quoi surprendre. Il suffit de quelques briques, et on peut bâtir toute une tour splendide. Quelques bribes d'une conversation simple le prouvent.

Si le traducteur a une mission, c'est précisément celle de faire très attention à la reconstruction de la maison de l'autre, à l'autre bout du monde. Il doit l'enterrer, sa pensée personnelle, car l'intérêt de la traduction, ce sont les puits d'une altérité. Il ne doit pas se permettre, suivant sa pulsion, d'ajouter des mots au texte provenant d'un autre être humain, ou d'en omettre. Le grand exploit que propose la traduction réside là, dans l'enterrement de cette pulsion, et dans le transfert du cri de ce qui est étranger. Le vrai traducteur est par conséquent médiateur entre deux cultures. La responsabilité et l'honnêteté sont ses deux compagnes. Bien sûr, rien ne l'empêcherait de se lancer dans l'explication du texte traduit, lorsque c'est nécessaire.

3. De l'importance du détail

Avec le développement des technologies, les admirateurs de la rapidité espéraient avoir accès aux textes en langues étrangères sur-le-champ. Or, une telle expérience reste plutôt au niveau d'une science-fiction; il se peut qu'elle se réalise un jour. Cette couche de cultures, cette boule de curiosités, de clartés sinueuses, bref – d'ambiguïtés que contient une langue, voilà l'obstacle principal devant la machine en traductrice suprême. L'unité de traduction pour nous c'est le détail. Cela peut être un mot, une expression figée ou toute une phrase. Le traducteur en est conscient et a d'ordinaire du flair. Il est apte ainsi à l'explicitation du texte en contexte: sans y faire irruption il a la

possibilité de se tenir près du texte, en ajoutant de petites notes explicatives, en bas des pages. À la différence de Dominique Aury, nous considérons que cette pratique n'a rien d'une honte infernale, horrifiante. Au contraire, au moyen de ces actions clarifiantes, la traduction est capable de faire franchir aux lecteurs les frontières séparant les cultures – toujours dans l'espace et dans le temps. Par exemple, lorsqu'un auteur américain évoque le troisième jour de la semaine, il faut dire qu'il s'agit de « mardi », et non de « mercredi » (comme c'est le cas en Bulgarie). Quand un auteur espagnol parle du jour porte-malheur, il a « le mardi 13 » en vue, nous communique Anthony Pym (Pym 2010, e-book). Nous sommes pour le transfert direct de ces aspects particuliers, très spécifiques parfois, des œuvres ou des énoncés en général. Le traducteur est capable de faciliter l'échange culturel, en se vouant à un essai d'expliquer la différence d'une manière objective. C'est beaucoup plus logique de suivre la forme et le cadre fixés par l'auteur lui-même que de les changer. Donc, l'interculturel se passe non seulement à travers le texte, mais aussi dans les notes du traducteur.

Conclusion

Traduire, nous le répétons, c'est avant tout partir, briser les barrières linguistiques et revenir sur le papier. Les traducteurs savent faire tout cela, même les plus traîtres. C'est au contact des langues que les cultures reçoivent couleurs et faits précieux. Voilà pourquoi nous pensons que la traduction est un acte de respect envers l'autre (plutôt que de l'art). Renoncer au dilemme « all or nothing » quant à la forme textuelle, se taire au profit de l'altérité intrinsèque, et expliquer cette dernière quand une telle exigence apparaît – voici le pense-bête que nous proposerions à chacun ayant osé entrer, à pas ouatés, dans la galerie de questions, point de départ de toute aventure liée à la traduction.

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**Critical Analysis of Thirteen Translations of
One and the Same Poem:
Brackets by Michael Swan**

Gabriela STOICA

Abstract:

*The present case study attempts to cover the issue of translating a poem written by Michael Swan, entitled *Brackets*, by thirteen translators in terms of meaning(s) and function(s), through adequate translation techniques with reference to specific aspects regarding the translation of poetry. The comparison of the translated texts will rest upon tracing the range of (dis)similarities in the choice of vocabulary and grammatical structures, style, register and accuracy. Since translation is an ever perfectible endeavour, the aim of the critical analysis is to recreate a best possible hybrid version out of the thirteen translated texts.*

Keywords

translation, poetry, (dis)similarities, vocabulary, grammatical structures, style, register, accuracy, hybrid version

Translation Café is a monthly magazine of the Master of Arts Programme for the Translation of the Contemporary Literary Text (MTTLC), at the University of Bucharest, coordinated by professor Lidia Vianu.

The genuine underlying idea is that of publishing multiple translations of one and the same poem or literary text by graduate students of MTTLC, as well as by doctoral students. It thus provides translators with the opportunity of comparing and discussing different versions among themselves.

The present case study attempts to cover the issue of translating a poem written by Michael Swan, *entitled Brackets*, by thirteen translators in terms of meaning(s) and function(s), through adequate translation techniques with reference to specific aspects regarding the translation of poetry.

The comparison of the translated texts will rest upon tracing the range “of similarities/dissimilarities or differences in:

- the selection, usage, and meanings of individual vocabulary items or phrases
- the grammatical constructions and syntax (word order)
- the overall feel of the texts due to style and tone
- the register, or level of formality or informality of expression
- the level of precision or accuracy” (Jolley 2002-2011: 1)

With all the possible similitudes, the parts that do not overlap can be accounted for in two ways: display of poetic creativity, which is, by all means, a main asset of translating poetry, or flagrant deviation from the original text. Since translation is an ever perfectible endeavour, the aim of the critical analysis is to recreate a best possible hybrid version out of the thirteen translated texts.

The poem is written in the first person singular; the speaker is the poet himself who addresses the readership in a straightforward manner, confiding into it and calling it into trust when saying “believe me”.

As far as the setting is concerned, the reader might assume it is a confined space, due to its symbolic inclusion into brackets, most probably, a study room.

The poem is made up of a singular stanza written in free verse. It consists of a single clause. The enjambment seems to follow, more or less, the breathing pauses in speech and create a certain rhythm, possibly associated with the inner tension of the speaker. By breaking the lines this way, it creates a specific rhythm as the flow is enhanced by the use of a cluster of brackets. It has a clearly marked aesthetic effect. The fact that the lines are broken differently in English and in Romanian points to the differences in the two languages, since, according to Nida, “no two languages segment experience in the same way, this means that there can never be a word-for-word type of correspondence which is fully meaningful or accurate”(1975: 26).

As to the nature of the poem, Swan (2008) himself enlightens us: “I cling to the belief that it is possible to write good poetry that is neither difficult nor boring”. The poem reads:

Brackets

**I think continually of
how I will, very shortly,**

**write a novel
 that will get me the Nobel prize
 (only first,
 I have one or two important things
 to finish off
 (which I will start on
 as soon as I have cleared my desk
 (which I will get busy on tomorrow
 (or at least, I would
 if I didn't have three meetings and a dental appointment
 (but anyway,
 believe me,
 the novel is on its way
 (if only I can get out of these brackets))))).**

In discussing the original poem and its parallel translations, I have resorted to dividing it into 6 meaningful units. In order to keep better track of different translations, I have referred to Swan's text as ST1, and numbered the translated versions from TT1 to TT13 in the order of their occurrence in the magazine (see Appendix).

UNIT 1

**I think continually of
 how I will, very shortly,
 write a novel
 that will get me the Nobel prize**

The first line, *I think continually*, is more or less literally translated by means of the verb *mă gândesc*/BT: *I think*, modified by synonymous adverbials: *în continuu* (twice), *încontinuu* (twice), *continuu* (once)/BT: *continually*; *într-una*/BT: *incessantly* (twice); *fără întrerupere*/BT: *without interruption* (once); *tot*/BT: *constantly*, *permanently* (once), the last one being interposed between the reflexive pronoun and the verb, in the sense of: *I keep thinking*. All variants are quite close to the original, but, in my opinion, *mă tot gândesc*/BT: *I keep thinking* seems to be the best, since it accurately renders the idea and acquires a special musical effect and emphasis due to the position of the adverbial.

The adverbial *how* is translated by *cum*/BT: *how* (five times), *la cum*/BT: *of how* (five times); *că*/BT: *that* (twice), *la faptul că*/BT:

of the fact that (once); however, the last one could be considered a needless explication.

While the word *novel* in the sentence *I will write a novel* is constantly translated by its Romanian counterpart, *roman*/BT: *novel*, the future tense is rendered either by means of a similar tense in Romanian: *voi scrie*/BT: *will write* (eleven times) or by a popular variant of the future tense *am să scriu*/BT: *that I write* (once), all referring to an achievable goal.

The adverbial phrase *very shortly* is translated by *foarte curând*/BT: *very soon* (six times); *în scurt timp*/ BT: *shortly* (twice) *în cel mai scurt timp*/BT: *in the shortest time* (once); *peste puţin timp*/BT: *in a short while* (once); *foarte repede*/BT: *very fast* (once); *pe scurt*/BT: *in brief*(once). The last but one translation does not render the appropriate meaning, since it rather refers to the actual speed of writing, while the last variant is obviously way off. The arbitrary line break in TT6, TT7and TT8 *la/cum*/BT: *of/how* should also be noted.

The relative pronoun *that* in translated by its relative counterparts: *care*/BT: *that/which* (nine times) and *ce*/BT: *which* (four times). The relative pronoun *care* is more readily used than *ce*, but thinking of the unwanted assonance *cartea care, ce* may be considered more appropriate.

The sequence of words *Will get me* is consistently translated by one and the same verb *aduce*/BT: *bring, get* rendered in the future tense in all cases but one. The exception is provided in the popular variant of the future tense: *o să-mi aducă* which points rather to a possibility than to a certainty, probably intended by the author, as well.

The Nobel prize is translated by means of noun preceded by definite article in eleven instances out of thirteen, that is *premiul Nobel*/BT: *the Nobel prize*. The noun is also accompanied by the indefinite article: *un premiu Nobel*/BT: *a Nobel prize*(once), a n obvious deviation from the original text which clearly refers to a specific prize, not to one out of many. Moreover, the syntagm is rendered by the ellipsis of the word *premiu*/BT: *prize* and the usage of noun *Nobel* together with the definite article *Nobelul*/BT: *the Nobe l*(once) in the generic sense, which may be regarded as substandard in Romanian, at least.

UNIT 2

(only first,
I have one or two important things
to finish off

Only first is translated by an array of adverbial phrases. Unfortunately, some of them are rather questionable. I will present them on a scale ranging from acceptable: *dar mai întâi*/BT: *but first* (three times); *doar că mai întâi*/BT: *only that first* (four times); *doar că în primul rând*/BT: *only that first of all* (once); *numai că mai întâi*/BT: *only that first* (once) to questionable or even unacceptable versions, obvious calques from English: *doar că întâi*/BT: *only first* (once); *doar că înainte*/BT: *only that before* (once); *dar înainte*/BT: *only before* (once); *numai că întâi*/BT: *only that first* (once).

One or two is an idiomatic phrase relating, more often than not, to a small number, that can be referred to in Romanian by the indefinite adjective *câteva*/BT: *a few*, which actually occurs four times in the translated versions or the idiomatic phrase *două-trei*/BT: *two-three* once encountered in the texts under discussion. Nevertheless, a close, but incomplete variant is also to be found: *vreo două*/BT: *about two*; while the appropriate version would have been *vreo două-trei*/BT: *about two or three*. The literal translation *unul /una sau două*/BT: *one or two* (seven times) represents an obvious inference from the source language, and, therefore, a less felicitous choice.

The generic noun *things* has been translated by the equivalent noun *lucruri*/BT: *things* (eleven times), and, also, by a slang term *chestii*/BT: *stuff*, invariably determined by the adjective *important*/BT: *important*.

To finish off is translated at a superficial level by *de terminat*/BT: *to finish* (eight times) and by *de făcut*/BT: *to do* (once). Other renditions seem more reasonable: firstly, a specific Romanian collocation: *lucruri de rezolvat*/BT: *things to solve* (once); secondly, an idiomatic expression: *lucruri de pus la punct*/BT: *things to fix* (once). In my opinion, a suitable collocation would be *treburi de rezolvat* in the sense of *business to solve*. Finally, there is an instance of explicitation that violates the length and, therefore, the rhythm of the line: *de care trebuie să mă ocup*/BT: *that I have to attend to* (once).

UNIT 3

**(which I will start on
as soon as I have cleared my desk**

The relative pronoun *which* is preceded by preposition in all cases: **de**/BT: **by** (eight times), **pe**/BT: **on, upon** (four times); **cu**/BT: **with**(once), followed by the prepositional verb *will start on*, rendered by its literal counterpart: **voi începe**/BT: **will begin**(five times), while in all the other versions it is rendered by an idiomatic verb in Romanian **a se apuca**/BT: **to set out** (eight times). The future is used with two notable exceptions: a popular variant of the future tense and a present tense. While the former tense form emphasizes a virtual state of affairs, the latter suggests imminent action.

The adverbial phrase *as soon as* has got two rather close equivalents **de îndată ce**/BT: **once** (seven times) and **imediat ce**/BT: **as soon as** (6times) and poses no problems whatsoever.

As to the present perfect *I have cleared my desk*, first and foremost, mention should be made of the fact that there is no equivalent tense as such in the Romanian language, therefore, quite a number of variants are to be found. The tenses used in translation range from simple present(four times) and future tense(four times) to future perfect (four times), which is, by all means, closer to the original. Mention should be also made of a mislaid past tense form.

In Romanian, the term *birou* refers either to the writing table or to the office. Nevertheless, in the one and only instance when the word *desk* has been rendered by means of a descriptive term **masă de scris**/BT: **writing desk**, the translation seems awkward and obsolete, at the same time.

The variant **îmi voi elibera biroul**/BT: **will clear my desk/office** may point to unwanted litter, while the writer may have hinted, in my opinion, at papers piling up on the desk. The same may hold true, more or less, with the collocation **îmi aranjez/îmi voi fi aranjat biroul**/BT: **arrange/have arranged my office**, which may point to interior design in the Romanian language. Whereas **fac loc pe birou**/BT: **make room on my desk** may be ambiguous – since the question that arises would be: *What for?* Both versions **fac curat pe birou**/BT: **clear/tidy my desk**, and **fac ordine pe birou**/BT: **tidy the**

desk, seem most appropriate.

Unit 4

**(which I will get busy on tomorrow
(or at least, I would
if I didn't have three meetings and a dental appointment**

The relative pronoun *which* is translated by: **de care**/BT: **of which** (eight times), **la care**/BT: **at which** (twice) - an unnatural occurrence, and **unde**/BT: **where**(once) – a way off version.

This can be considered one of the most misleading parts, at least in translation. It is marked by annoying repetitions: **lucruri de terminat...lucru de care mă voi apuca mâine/things to finish...thing that I will start on tomorrow** (TT1), irrelevant use of subordination: **unde mă voi apuca mine**/BT: **where I will start on tomorrow** (TT3), calque: **la care mâine voi fi ocupat**/BT: **at which I will be busy tomorrow** (TT10), no connection whatsoever: **pe care îl voi umple mâine**/BT: **which I will fill in tomorrow** (TT12), or implication of physical labour: **la care voi lucra din greu**/BT: **at which I will work hard** (TT2). However, mention could be made of several adequate versions, **de care mă voi ocupa/am să mă ocup mâine**/BT: **which I will get busy on tomorrow** (seven times), as well as **și care mă vor ține ocupat mâine**/BT: **and which will keep me busy tomorrow** (once).

The idiom **at least** is unanimously translated by **cel puțin**; the only variant worth mentioning is the appropriate usage of commas. In a singular instance, the idiom **cel puțin**/BT: **at least** stands alone in one line, leading to ambiguity (TT12).

The conditional form **I would** is also preserved in the Romanian translations. The ellipsis tends to be replaced by complete syntactical constructions, such as: **aș face**/BT: **would do**, **aș vrea**/BT: **would wish**, **aș fi**/BT: **would be**, **aș intenționa**/BT: **would intend**, **m-aș ocupa**/BT: **would get busy to**.

The subordinate if clause **if I didn't have three meetings and a dental appointment** seems to have gained an almost unanimous interpretation, that is in all cases but one, when there is an instance of explicitation, in the sense of *fixed* meetings: **de n-aș avea fixate trei**

ședinte și-o programare la dentist/BT: if I hadn't three meetings and an appointment with the dentist fixed (TT8).

UNIT 5

**(but anyway,
believe me,
the novel is on its way**

The collocation *but anyhow* doesn't seem to pose any problems, being translated by two synonymous expressions: *dar oricum*/BT: *but anyway* or *în orice caz*/BT: *but in any case*. Again, the usage of commas is inconsistent.

The syntagm *Believe me* in translation is subject to either singular or dual address, since in the Romanian language the second person pronoun has got both a direct and a polite form of addressing someone, consequently the variations may be regarded as natural.

The syntagm *the novel is on its waypoints* either to the fact that the novel is being written or that it is almost ready to be published. The ambiguity is preserved by the Romanian counterpart *romanul e pe drum*/BT: *the novel is on the way* (six times). Translators seem to have thought of miscellaneous possibilities: a future prospect of writing the novel: *romanul va fi scris în curând*/BT: *the novel will be written soon*, the writer being about to start writing the novel: *sunt pe cale să scriu romanul*/BT: *I am about to write the novel*; the novel being almost ready: *romanul e aproape gata*/BT: *the novel is almost ready*, the novel is to be released soon: *romanul e gata să apară*/BT: *the novel is ready to be published*. Mention should be made of the novel being delivered like a baby, in a substandard language: *romanul stă să vină*/BT: *the novel is about/due to come*, and a literal translation which leads to an ambiguous interpretation in Romanian, i.e., a calque: *romanul e în curs*/BT: *the novel is being*.

UNIT 6

(if only I can get out of these brackets)))))

In the last line, the feeling of despondency, annoyance or even inhibition, reaches its climax, being introduced by what seems to be a futile wish: *if only*, rendered accordingly in Romanian, by means of

dacă, de/BT:if (five times), *doar de/BT: only if* (once), *asta dacă/BT: that if* (once), *măcar de/BT: even if* (once), *numai să/BT: only to* (three times), *numai dacă/de/BT: only if* (twice) and reinforced by the use of parentheses.

The phrasal verb *get out* is literally translated by means of the verb *ieși/BT: get out* (4 times); moreover, its meaning is enhanced in the sense of *a scăpa de/BT: get rid of* (8 times) or *a se elibera/BT: to free oneself from* (once). The adverbs *odată/BT: once and for all*, as well as the indefinite adjectival phrase *dintre atâtea/BT: from so many* and the post posed relative pronoun *acestea/BT: these* with its popular variant *astea/BT: these*, reinforce the author's feelings. In all translations, the verbs are in the subjunctive mood.

All, in all, approximately 6% of the translated texts do not overlap, that is, without taking into consideration inflected forms and word order, which, nevertheless, have their due share in rendering as accurately as possible both form and content and convey a special effect or feeling. In terms of grammatical structure, in Romanian, more often than not, the same word - be it verb or noun - is used in different inflectional forms. The word order is sometimes distorted for the aesthetic effect.

Even if the word choice poses no difficulty whatsoever at a first reading, that is to say, the words are quite familiar, with more or less clear denotation, easy to understand and quite logical, surprisingly enough, there are a number of instances of loose equivalences or misinterpretations; moreover, some of the choices are even highly questionable. There is also one instance of explicitation - a hardly necessary one.

The punctuation and capitalization in the translations are rather inconsistent. For example, some words at the beginning of lines occur randomly capitalized, which may be regarded as a slip of style, thus evincing some differences from the original.

In terms of poetic function, the state of mind ranges from annoyance to inhibition and finally, even to despondency. There is an intended deviation in the use of brackets as their number is gradually increasing towards the end into a cluster in order to make the reader aware of the apparent futility of trying to get out of them. The choice of using brackets may be regarded as concordant with the poet's state of mind, nevertheless inviting the readers to work both the symbolic meaning and the outcome for themselves.

If I were to mix all the variants in the huge bowl of poetry, I would come up with a variant that would read like this:

Brackets / Paranteze /BT: Brackets

ST	TT	BT
I think continually of	Mă tot gândesc	I keep thinking
how I will, very shortly,	cum, foarte curând voi	of how, very soon, I will
write a novel	scrie un roman	write a novel
that will get me the Nobel prize	care îmi va aduce premiul Nobel	that will bring me the Nobel prize
(only first,	(dar, mai întâi,	(but, first,
I have one or two important things	am câteva lucruri importante	I have some important things
to finish off	de pus la punct	fo fix
(which I will start on	(de care mă voi ocupa	(which I will start on
as soon as I have cleared my desk	imediat ce îmi voi fi făcut curat pe birou	as soon as I will have cleared my desk
(which I will get busy on tomorrow	(treabă de care mă voi ocupa mâine	(business which I will attend to tomorrow
(or at least, I would	(sau, cel puțin, m-aș ocupa	(or, at least, I would attend to
if I didn't have three meetings and a dental appointment	dacă nu aș avea fixate trei ședințe și o programare la dentist	if I hadn't three sessions and an appointment with the dentist fixed
(but anyway,	(dar oricum,	(but, anyway,
believe me,	credeți-mă,	believe me,
the novel is on its way	romanul e pe drum	the novel is on the way
(if only I can get out of these brackets)))))	(numai să scap de parantezele astea odată)))))	(only to get rid of these brackets once and for all))))))

But bear in mind that translation is an ever perfectible activity, and sometime, in the future, after pondering over the same text, any translator might come up with a possibly improved version. To follow Swan's (2008) words, the essence of a poem cannot be entirely grasped in translation, since "inevitably it has lost something in the process".

Appendix 1

I think continually of how I will, very shortly, write a novel that will get me the Nobel prize	(only first, I have one or two important things to finish off	(which I will start on as soon as I have cleared my desk	
Mă gândesc într-una cum, foarte curând, voi scrie un roman ce îmi va aduce premiul Nobel	(dar mai întâi, am câteva lucruri importante de terminat	(de care mă voi apuca imediat ce îmi voi elibera biroul	TT1 Dorina Burcea
Mă gândesc într-una la cum voi scrie în cel mai scurt timp un roman ce-mi va aduce Nobelul	(dar înainte mai am vreo două chestii importante de făcut	(de care mă voi apuca imediat ce-mi voi fi aranjat biroul	TT2 Reliana Andra Crăciun
Mă gândesc încontinuu cum voi scrie, în scurt timp, un roman care-mi va aduce premiul Nobel	(dar mai întâi, am unul sau două lucruri importante de terminat	(de care mă voi apuca imediat ce-mi voi elibera biroul	TT3 Carmen- Oana Dumitru
Mă gândesc mereu că, foarte curând, voi scrie un roman care îmi va aduce un premiu Nobel	(doar că mai întâi, am unul sau două lucruri importante de terminat	(pe care îl voi începe de îndată ce îmi voi elibera masa de scris	TT4 Ana Fârnoagă
Mă tot gândesc Cum, în scurt timp, voi scrie un roman care îmi va aduce premiul Nobel	(doar că în primul rând, am două-trei lucruri importante de pus la punct	(de care mă voi apuca de îndată ce îmi fac curat pe birou	TT5 Lorena Fota
mă gândesc mereu la faptul că, foarte curând voi scrie un	(numai că mai întâi mai am câteva lucruri importante de terminat	(pe care le voi începe de îndată ce îmi voi fi eliberat	TT6 Elena Gheorghe

roman care îmi va aduce premiul Nobel		biroul	
Mă gândesc în continuu la cum am să scriu, foarte curând, un roman care-mi va aduce premiul Nobel	(dar mai întâi, am unul sau două lucruri importante de terminat	(de care am să mă apuc imediat ce fac loc pe birou	TT7 Dana Gurău
Mă tot gândesc la cum, foarte curând, voi scrie un roman care îmi va aduce premiul Nobel	(doar că, înainte Am câteva lucruri importante de rezolvat	(de care mă voi apuca imediat ce îmi aranjez biroul	TT8 Șerban Ionescu
Mă tot gândesc cum am să scriu peste puțin timp un roman ce-mi va aduce premiul Nobel	(numai că întâi, Mai am una sau două treburi de terminat	(de care mă apuc imediat ce-mi fac curat pe birou	TT9 Alina- Olimpia Miron Gaci
Mereu mă gândesc că, foarte repede, voi scrie un roman care-mi va aduce premiul Nobel	(doar că mai întâi, mai am unul sau două lucruri importante de terminat	(cu care voi începe de îndată ce-mi voi face ordine pe birou	TT10 Dorina Palade
Mă gândesc în continuu cum, foarte curând, voi scrie un roman ce-mi va aduce premiul Nobel	(doar că, mai întâi, am unul sau două lucruri importante de terminat	(pe care le voi începe de îndată ce-mi voi fi făcut curat pe birou	TT11 Gabriela Stoica
Mă gândesc în continuu la cum voi scrie pe scurt un roman care îmi va aduce premiul Nobel	(doar că întâi, am unul sau două lucruri importante de terminat	(pe care le voi începe de îndată ce mi-am curățat biroul	TT12 Anca Vulcănescu
Ma gândesc fără întrerupere la cum voi scrie, în curând, un roman care o să-mi aducă premiul Nobel	(doar că, mai întâi, mai am câteva lucruri importante de care trebuie să mă ocup	(de care mă voi apuca de îndată ce îmi voi fi făcut curat pe birou	TT13 Ramona Zamfirescu

(which I will get busy on tomorrow (or at least, I would if I didn't have three meetings and a dental appointment	(but anyway, believe me, the novel is on its way	(if only I can get out of these brackets))))))	
(lucru de care mă voi ocupa mâine (sau cel puțin aș face-o dacă nu aș avea trei întâlniri și o programare la dentist	(dar oricum, credeți-mă, sunt pe cale să scriu romanul	(doar de-aș reuși să scap de aceste paranteze)))))).	TT1 Dorina Burcea
(la care voi lucra din greu de mâine (sau cel puțin aș face-o de n-aș avea trei întâlniri și-o programare la dentist	(dar oricum, credeți-mă, romanul stă să vină	(măcar de aș putea ieși dintre atâtea paranteze))))))	TT2 Reliana Andra Crăciun
(unde mă voi apuca de treabă mâine (sau cel puțin, asta aș face dacă n-aș avea trei întâlniri și-o programare la dentist	(dar oricum credeți-mă, romanul e în curs	(asta dacă aș putea ieși din parantezele astea))))))	TT3 Carmen- Oana Dumitru
(de care mă voi ocupa mâine (sau cel puțin, aș vrea dacă nu aveam trei întâlniri și o programare la dentist	(în orice caz, credeți-mă, romanul va fi scris în curând	(dacă m-aș putea elibera de aceste paranteze)))))).	TT4 Ana Fârnoagă
(de care o să mă ocup mâine (sau cel puțin m-aș ocupa dacă n-aș avea trei întâlniri și o programare la dentist	(dar în orice caz, credeți-mă, romanul e pe drum	(de-aș ieși doar din aceste paranteze)))))).	TT5 Lorena Fota
(de care mă voi ocupa mâine	(dar, oricum, credeți-mă	(numai de-aș putea să scap	TT6 Elena

(sau, cel puțin, aș face-o dacă nu aș avea trei întâlniri și o programare la dentist	romanul e pe drum	de-aceste paranteze)))))).	Gheorghe
(de care am să mă ocup mâine (sau cel puțin, aș face-o dacă n-aș avea trei întâlniri și o programare la dentist	(dar oricum, credeți-mă, romanul este aproape gata	(de-as reuși să scap de aceste paranteze)))))).	TT7 Dana Gurău
(de care o să mă ocup de mâine (sau, cel puțin, aș face-o de n-aș avea fixate trei ședințe și-o programare la dentist	(în orice caz, credeți-mă, romanul o să apară	(numai să ies din parantezele-astea odată)))))).	TT8 Șerban Ionescu
(de care mă voi apuca mâine (sau cel puțin, aș face-o dacă n-aș avea o ședință și programare la dentist	(dar oricum, Credeți-mă Romanul e pe drum	(dacă aș putea să scap de parantezele astea)))))).	TT9 Alina- Olimpia Miron Gaci
(la care mâine voi fi ocupat (sau cel puțin aș fi dacă nu aș avea trei întâlniri și o programare la dentist	(dar oricum, crede-mă, romanul e pe drum	(macar de-aș putea scăpa de aceste paranteze)))))).	TT10 Dorina Palade
(treabă de care mă voi ocupa mâine (sau, cel puțin, m-aș ocupa dacă n-aș avea trei întâlniri și o programare la dentist	(dar, oricum, credeți-mă, romanul e pe drum	(numai să scap de aceste paranteze)))))).	TT11 Gabriela Stoica
(pe care îl voi umple mâine (sau cel puțin dacă nu aș avea mâine trei întâlniri și o programare la stomatolog	(dar oricum, crede-mă romanul e pe cale să apară	(numai dacă aș scăpa dintre paranteze)))))).	TT12 Anca Vulcanescu

(si care mă vor ține ocupat mâine (sau cel puțin așa aș intenționa dacă nu aș avea trei întâlniri și o programare la dentist	(dar oricum, credeți-mă, romanul e pe drum	(Numai să scap odată de parantezele astea)))))).	TT13 Ramona Zamfirescu
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◆ REVIEW ◆

1. Timothy JAY, *Why We Curse – A Neuro-Psycho-Social Theory of Speech*, 2000, Amsterdam, John Benjamins B.V., 328 pp.

by Remus GHIUZELI

“At a fashionable dinner, a dignified lady tells to Winston Churchill: “Sir, you are drunk.” “Yes”, he replied “and you are ugly. But tomorrow I shall be sober and you shall still be ugly” (p.184).

What else is this dialogue but a joke that puts a smile on our faces and immediately makes us think of political correctness: it is a man of state offending a woman, in a formal situation. No such thing is acceptable as per common social practices and, still, it has happened. Why is that?

Why We Curse – A Neuro-Psycho-Social Theory of Speech is a book that studies in depth the mechanisms of using taboo words or cursing as explained by neurological, psychological and social factors and it represents a valuable resource for scholars in communication field. It contains five parts, covering 29 chapters of quantitative and qualitative data collected from direct studies, cross-cultural observation and medical sources and explaining in a detailed way how the human brain works in order to produce curses, and moreover, how and why it manages to keep this ability to express emotions in the most different circumstances, in sickness and in health.

Part I of the book, “Introduction to the Study of Cursing” (pp. 3-32), 4 chapters, presents the scientific background of the study, especially the medical premises of cursing. The author describes the Neuro-Psycho-Social (NPS) theory of cursing and establishes the levels of study necessary in order to understand the respective process: language, behavior, psychology and cognitive research. The author emphasizes the fact that cursing has been underestimated in terms of scientific value as well as in terms of the expressivity related to human feelings and emotions. Cursing is a two-way communication tool: it allows the speaker to express powerful feelings and it strongly affects the listener: “Cursing is wishing harm on a person”, as Jay puts it (p. 9). The importance of studying cursing derives from the modern need to have a better perception of human language and this is why debates over the subjects, studies and discussions matter to the development of the present and future language theories. The last chapter of first part

lists a number of 24 postulates, grouped into 3 classes and discussed in Parts II through IV.

The second part of the book, “Neurological Factors Underlying Cursing”, (pp. 33-80), made up of 5 chapters, deals with the medical aspects, related to the neurological diseases and their influence on cursing habits and language. The author discusses the first six postulates in the context of a variety of brain damages closely related to the specific features of patient populations, with the declared aim to help the reader understand the way the brain functions in terms of language production. The main idea is that regardless of the brain disease (e.g. Tourette syndrome, aphasia, Alzheimer, dementia, senility, Obsessive-Compulsive Disorder), the patient is still able to curse. This fact is explained by the relation between the cursing language and the functioning of the nervous system based on inhibitory or excitatory processes and on connections between various areas and structures of the brain. Part II establishes the main neurological framework necessary in order to understand how the cursing process works.

The third part, “Psychological Factors Underlying Cursing” (pp. 81-146), 7 chapters, deals with the psychological factors that trigger cursing, organized around ten postulates stated in Part I. The main aspects of cursing treated in this part are related to: the personal memory, the education received especially in early childhood, the curse habits acquired during formal education, the personal sexual language and the whole cognitive development of the individual. The psychological factors are the key for analyzing cursing since its specific wording has a critical role in communication: on one hand, it is the most expressive way of verbalizing emotions and feelings, and, on the other hand, it is a useful instrument for understanding the others’ emotions and feelings in certain situations. Cursing is usually associated with less inhibitory efforts which brings a high degree of sincerity in human interactions and also contributes on a large scale to the individual development. “Cursing that is automatic and reflexive may be produced with little conscious awareness on the part of the speaker (Goffman, 1978) while novel , propositional constructions (e.g. creating a dirty joke) are intentional, effortful and controlled processes that take time and conscious effort.” (p. 83).

Part IV of the book, “Social and Cultural Factors Underlying Cursing” (pp. 147-242), 10 chapters, brings into the reader’s attention

the last component of the NPS theory – the cultural background of cursing and discusses the last 8 postulates defined in Part I and related to this theme. The author studies cursing language making a point in indicating that in different cultural circumstances the factors that influence cursing rising are similar. Cursing language related to context, power, gender, slang habits, humor, religion, taboo speech and disgust is analyzed in various cultures as well as their response to this aggression under the form of law or etiquette restrictions. There is a special note for the cursing language in the Asian areas, where focus on Japan and Hong Kong reveals two important aspects of the cultural approach of the theme: the difference between the Asian and Western civilizations and the relevance of the accurate translation of forbidden words from the respective regions. The cultural context is shaping the language of cursing since it is the main indicator of taboo and offensive words in a certain society and it gives specific features to a process that, from the neurological and psychological point of view, is the same in every human being. As the author puts it: “It is not the word that is offensive *per se*, it is the concept that has been defined by the culture that is marked as offensive” (p. 153).

The last part of the book, “Why Do We Swear? Why Do We Choose the Words We Do?” (pp. 243-276), summarizes the main findings from previous chapters and elaborates on the need for a thorough research on cursing. In light of the modern social demands on a professional and personal level, that act as strong inhibitors on the language people are using, the real understanding of the mechanisms of cursing are an important part of the communication studies as well as a tool for improving the personal interactions and individual life as a whole.

Dr. Timothy Jay succeeds in offering a comprehensive study on a subject that deals with taboos and seemed to be taboo for many years in communication research. He proves, starting from valid premises, that cursing is a natural drive for humans, since regardless of their cultural background certain situations act as triggers for their brains. Also, the author underlines the importance of the study in terms of understanding the others, their reactions and emotions as well as their predictable responses to certain stimuli from the environment.

For many years, the lack of a systematic approach on cursing language and mechanisms brought the subject to an ungracious position: everybody knows it exists, most of us use curses more or less

type of language and this is where studies as the present one are supposed to offer explanations and tips for an appropriate approach.

Timothy Jay's book benefits from a solid scientific background coming from his own studies and a vast bibliography. The structure makes it easy to read and the summarizing of main concepts in every chapter helps the reader to follow the ideas and anchor them in his/her mind for later reflection. The writing style is informal, suitable for the audience intended as well as for fostering debate and further reading, as per one of the main goals of the author – the encouraging of research and discussion on the subject. Phrases are coherent and do not overuse the technical language.

Ideas and concepts are clearly stated and explained whilst the definitions are reiterated constantly sometimes with the risk of making the book seem to lose its substance. Also, the author is at times not careful with matters that might have an impact on the results of his work. For instance, he disregards the way the translation affects the results of his studies or the relation between the new technologies and information systems on taboo language and cursing.

In conclusion, the book *Why We Curse – A Neuro-Pscho-Social Theory of Speech* by Dr. Timothy Jay succeeds in creating the framework for further research in communication sciences related to cursing and usage of taboo words. It is written in a friendly and attractive manner being an interesting reading for every kind of public, not only for scholars in humanities. It brings into discussion topics that have been previously developed by other authors but it also opens new horizons for thinking and debates. The book represents a valuable contribution to studying universal culture and to a better understanding of language mechanisms in the context of the modern world.

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