CROSSING BOUNDARIES IN CULTURE AND COMMUNICATION

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Editorial

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

The 13th international conference with the same name facilitated the issuing of this journal. The articles published here represent a selection of the Conference presentations; they reflect a variety of perspectives and innovative ideas on topics such as Literary and Cultural Studies, Linguistics, Arts and Media, Foreign Language Teaching and Teaching Methodologies, and their related fields, providing opportunities for professional development and research.

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

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

The present issue includes four sections: literature and cultural studies, linguistics, arts and media and foreign language teaching and teaching methodologies. All the contributions published here share their authors' ideas in what we hope to become a large cross-boundaries "forum" of communication, debate and mutual cultural interests.

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

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

♦ **LITERATURE & CULTURAL STUDIES** ♦

The English Patient, A Narrative of Diasporic Identity

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Abstract

This paper is a text-applied comparative approach to some thematic aspects of identity formation in a chosen fictional text belonging to diasporic literature in English, at the intersection of various geographical, ethnic and cultural spaces. Rather than aiming at an exhaustive survey of diasporic fictions in English (almost an impossible task, given the amount of such writing that is being produced in the contemporary global age), I shall aim at focusing on a number of recurrent topics approached throughout the chosen literary work. My main intention will be to point out various ways in which the textuality of written fictional text reflects on issues related to migration, nomadism and diasporic identity from a variety of theoretical perspectives, but situated mainly in a postcolonial, transnational and global light. Place and time are connected to memories and homeland as they represent important values for those who live in diaspora (place: where they were born and they spent their childhood or a part of their lives; time: events, customs and traditions associated to a certain moment in their lives).

Keywords

migration, identity, homeland, diaspora, dislocation

1. Introduction

Jana Evans Braziel and Anita Mannur consider that diaspora may designate the "displaced communities of people who have been dislocated from their native homeland through the movements of migration, immigration, or exile" (Brazile 2003 : 11). In addition to the dislocation from the original and native space, diaspora nominates a relocation in another territories or countries. The authors gave the example, with a religious meaning, namely the one of Jewish diaspora relocated in outside of Palestine. In spite of this precise and brief definition, the same authors suggest that the concept of diaspora and its meanings in globalist discourses are not clearly differenced, thus the confusion between meanings like demarcated parameters of geography, national identity and belonging.

2. Main Body

We consider that *The English Patient* is a narrative of diasporic identity because of the various characters with different origin (Hungarian, Canadian and Indian), the location which is none of the geographical places where these characters come from (Italy) and also because of the specific event to which diaspora is associated, The Second World War. In order to offer a theoretical frame to our point of view, we shall resort to Braziel consideration: "The term 'diaspora' has been increasingly used by anthropologists, literary theorists, and cultural critics to describe the mass migrations and displacements of the second half of the twentieth century, particularly in reference to independence movements in formerly colonized areas, waves of refugees fleeing war-torn states, and fluxes of economic migration in the post World-War II era" (Braziel 2003 : 4). We should also mention that this theoretical excerpt could be seen in relation to David Chioni Moore's observation: "Is no doubt true that there is, on this planet, not a single square meter of inhabited land that has not been, at one time or another, colonized and then postcolonial.(...) The result of all this movement, much of which has been arguably criminal, is that many cultural situations, past and present, can be said to bear the postcolonial stamp, often in ways only partly corresponding to current notions" (Chioni 2001 :112).

We shall summarize and at the same time explain the above excerpts in relation to the chosen novel. What Moore suggest is that, virtually every piece of this planet has been conquered, controlled and ruled by a different agent than the nation itself and afterwards the same nation became to have imperialist drives. In our novel we have several instances of such situation. Chiefly, the English sapper whom origin is Indian, therefore at a certain point in history the British isles were conquered by Normans, and later the British Empire was an important power as well as the Austro-Hungarian Empire (taking into account that the real origin of the English patient was Hungarian). As far as Canada concerns, it too is an instance of colonized territory. In spite of the fact that Braziel associates diaspora with the post Second World War, in our novel we have an example of a character from India who decided to settle in the United Kingdom, as a symbol of a reversed colonization, previously to the Second World War.

Diaspora is also defined as an exile or a nostalgic dislocation from homeland while plot, according to Peter Brooks, is a number of messages that are created and developed by the author through temporal succession and these messages have to be received and decoded by the reader using the instrumental logic specific of human understanding.

In the novel *The English Patient,* readers receive messages every time that the English patient remembers a new or has a new flashback of a life that he does not consider his and persons that he does not know them. These messages or pieces of information are recounted and reassessed by the reader in order to obtain a full "view" and meaning of the novel. A person from diaspora will always be in search of his identity and he will always explore his past helped by his or her recollections in order to rediscover him or herself.

A new country or a new space where a certain person relocated his or her entire life triggers the need to try to rediscover his or her identity and his or her roots to the original land and nation. We consider that like a reader a person from diaspora will resort to his memories in order to decode a message: their identity and if they adjust to the new society, because memories are imprints of events, persons, situations, even feelings and opinions that belong to the past and that have marked him forever and which shaped his identity.

At this point of the essay we will dwell on the concept of story-telling. The concept of history and of story-telling is valid in diaspora case, too. The second generation of immigrants rediscover their ethnical identity through stories regarding their homeland, customs, traditions, historical events, collective memories which make up a national identity and a national cultural heritage. Person's memories from diaspora survive the time and the long distance from homeland (either because they are not able to go back or because they are forced to stay away from their country, for instance because of a certain political regime).

The main character of the novel struggles to rediscover his past and thus, his life. His attempts are placed in a different space (he is no longer in his country) and in a different time (he is no longer aware of his past life and memories, therefore we may consider him located in another time-frame). This process is similar to the one that people from diaspora live every day. They try to remake a connection with the homeland and to a different life, the one they had in another geographical place and in another time. The means are their memories and, unlike the English patient, potential friends and relatives.

"The abjection of self would be the culminating form of that experience of the subject to which it is revealed that all its objects are based merely on the inaugural loss that laid the foundations of its own being. There is nothing like the abjection of self to show that all abjection is in fact a recognition of the want on which any being, meaning, language or desire is founded. " (Kristeva 1982 : 2)

The only possession that the English patient has is a copy of Herodotus' histories that survived the fire. Moreover, he is constantly remembering his explorations in the desert in great detail, but cannot state his own name.

A person from diaspora will resort to his memories in order to find a support in this new geographical space and in this new world. We go even further to our comparison and we say that the desert from the novel may be deemed the symbol of a new space, a new start for a person from diaspora. Herodotus histories as well as his recollections survived the fire the same the patient's body survived, but in both cases the important details are erased and forgotten.

"An Exile who Asks <Where?> the one whom the abject exists is thus a deject who places (himself), separates (himself), situates (himself), and therefore strays instead of getting his bearings, desiring, belonging, or refusing." (Kristeva 1982 : 15)

Michael Ondaatje's novel belongs to the nineteenth century and like the whole narratives, according to Peter Brooks of this period, its main aim and obsession are the questions of origin, evolution, progress, genealogy, the foregrounding of the historical narrative as the most effective mean of explanation and understanding. The origin and genealogy are associated both with their personal families and national identity, while the progress and evolution are associated both to homeland and the current space where they live. We were mentioning in the first excerpt the confusion between meanings like demarcated parameters of geography, national identity and belonging.

The English Patient is a novel that deals with the gradually revealed histories of a critically burned man, his Canadian nurse, a Canadian thief, and an Indian sapper in the British Army as they live out the end of World War II in an Italian villa. The narrative is non-linear and the main characters are examined in depth and detail once the reader chooses to go on with the character's analysis. As Peter Brooks says there is always a reader's desire and interest in founding about the experience of another human being. A character is the possible image of a real person, while his adventures and happenings are the reflection of real and possible events. This interest knows the states both of arousal and intensity. In fact the process of reading means that the reader understands the plot, lives it, recounts and reassesses the meaning of the character's actions and anticipates the outcome of the novel.

"Plot as it interests me is not a matter of typology or of fixed structures, but rather a structuring operation peculiar to those mesasages that are deveoped through temporal succession, the

instrumental logic of a specific mode of human understanding." (Brooks 1984 : 10)

Plot, according to Peter Brooks, is a number of messages that are created and developed by the author through temporal succession and these messages have to be received and decoded by the reader using the instrumental logic specific of human understanding. In the novel The English Patient, readers receive messages every time that the English patient remembers a new or has a new flashback of a life that he does not consider his and persons that he does not know them.

"When we tell a story tends to be a shift in the register of our voices, enclosing and setting off the narrative almost in the manner of the traditional once upon a time and they lived happily ever after: narrative demarcates, encloses, establish limits, orders." (Brooks 1984 : 4)

These messages or pieces of information are recounted and reassessed by the reader in order to obtain a full "view" and meaning of the novel. Readers might be akin to the photographer-protagonist from Antonioni's film, *Blow-up*, cited by Peter Brooks, who reconstruct the whole image, in our case the character's life, through the enlargement of the patient's recollections. Brooks reminds us how Rousseau jot down in his Confessions that the reader must follow at every moment of his existence and thus he will be able to assemble the key elements of the narrative and determine their meaning.

"(...) the scene in Michelangelo Antonioni's film Blow-up in which the photographer-protagonist attempts to reconstruct what has occurred earlier in the day in a London park through the enlargement of the photographs he took in the park (...) " (Brooks 1984 : 35)

Moreover it is the reader's duty to understand the final message since the author of the novel does not have to inform in every respect the reader, to offer all the details, to explain right from the beginning the main character's past and future. Nevertheless, the authors offer illustrations of frequent used on a framed tale. In fact every character has his own life story which we find out only by reading the whole novel and particularly the basic narrative, namely the Canadian nurse, Hara who takes care the English patient for months.

"Our lives are ceaselessly interwined with narrative, with the stories that we tell and hear told, those we dream or imagine or woul like to tell, all of which are reworked in that story of our own lives that we narrate to ourselves in an episodic, sometimes semiconscious, but virtually uninterrupted monologue. We live immersed in narrative, recounting and reassessing the meaning of our past actions, anticipating the outcome of our future projects, situating ourselves at the intersection of several stories not yet completed." (Brooks 1984 : 3)

Peter Brooks remarks Voltaire's view according to which a necessary factor of any thought about human society is the question of what we are, and this question must pass through that one of where we are, which in turn is interpreted to mean, how did we get to be there. If such reflections are natural and an important feature of human kind then once more a character like the English patient, who is the symbol of the suffering man, in search of his identity, had to be tormented by them. The English patient himself, like the photographer-protagonist from *Blow-up*, tries to reconstruct his identity and to understand what is the meaning of that flashbacks and memories that torment him. The paradox consist of his current attempts in remembering who he is and the past attempts in erasing his Hungarian nationality and identity.

"As Voltaire announced and then the Romantics confirmed, history replaces theology as the key discourse and central imagination in that historical explanantion becomes nearly a necessary factor of any thought about human society: the question of who we are tipically must pass through the question of where we are, which in turn is interpreted the mean, how did we get to be there?" (Brooks 1984 : 5)

Being a desert explorer he "managed" to erase his identity precisely in desert, once the air crash took place and in the same he began a new existence, this time with no identity at all. Like in *Heart of Darkness* by Joseph Conrad, in a remote place, in that case the jungle, one might search something new, for instance fortune or to discover a new identity, as in the English patient's case. Gaston Bachelard says that the beginning of life is the beginning of a dream. This sentence may be valid for Michael Ondaatje's novel as well, since every memory and dream that he has regarding his past is a new piece in the beginnings of his life.

"To understand me, Rousseau says more than once in the Confessions, most impressively at the close of Book Four, the reader must follow me at every moment of my existence; and it will be up to the reader, not Rousseau, to assemble the elements of the narrative and determine what they mean." (Brooks 1984 : 33)

The paragraph from page three indicates the purifying role of pain and traumatic experiences.

The same concept is explained also by Julia Kristeva where the various means of purifying the abject or various catharses are called an "artistic experience". This artistic experience is rooted in the abject it utters and at the same time purifies and it represents the essential component of religiosity. The two attitudes associated with abjection are rejection and fascination.

"The various means of purifying the abject-The various catharses-makes up the history of religions, and end up with that catharsis par excellence called art, both on the far and near side of religion, Seen from the standpoint, the artistic experience, which is rooted in the abject it utters and by the same token purifies, appears as the essential component of religiosity. That is perhaps why it is destined to survive the collpase of the historical forms of religion." (Kristeva 1982 : 38)   Both of them are represented in the novel: the first one is precisely patient's attitude towards himself while the second is Hana's attitude towards patient. One of the English patient's line is "I am already dead"; he considers himself a corpse, an abject, thus a deject who, according to Julia Kristeva in *An Essay on Abjection*, "places (himself), separates (himself), situates (himself)" outside this world, of his past and memories.

Instead, Hana considers him a saint and she does not care about his past, in spite of the fact that Caravaggio tries to cast a shadow on it. The unfortunate experience and the fact that he is still alive, determines Hana to call him her "despairing saint". In the third paragraph chosen for this brief essay, one of Hana's line is "I can love him" but she strictly refers to the love for a human being who is in pain. Therefore she reminds of her duty to protect him, probably even from himself, since he considers no longer in life but dead.

"As Sartre claimed, in order to narrate one's life one must become one's own obituary." (Brooks 1984 : 33)

Thus, the idea of abjection is expanded to that of corpse which means the border line between life and death or even very close to death.

"The Abject has only one quality of the object- that of being opposed to the I. If the object, however, through its opposition, settles me within the fragile texture of a desire for meaning, which, as a matter of fgct, makes me ceaselessly and infinitely homologous to it, what is abject, on the contrary, the jettsoned object, is racially excluded and draws me toward the place where meaning collapses. (...) To each ego its object, to each superego its abject." (Kristeva 1982 : 2)

Again this affirmation is valid in our case because the English patient's body represent both a corpse, if we consider his view of being dead, and a suffering body, as he is seen by Hana. We may see the clear difference between Hana and the English patient: she is like vagrant and she finds in him redemption for not being at her father's side when he died in a similar way without anyone to comfort him. Instead Almasy (the English patient) reposes in his bed like a king, this image might be associated with the second attitude of abjection,

namely the fascination and the corpse turning into something sublime, noble, martyr and becoming valorized.

"(...) since memory- as much in reading a novel as in seeing a play- is the key faculty in the capacity to perceive realtions of beginnings, middles, and ends through time, the shaping power of narrative." (Brooks 1984 : 11)

3. Conclusions

Azade Seryhan points out that new frontier in modern literary study marks the passage to writing in immigration, to accounts of lost, forgotten, fragmented, remembered histories.

In Postmodern age there is an awareness of the loss of the subject in representation, of the illusory essence of the authentic self in an endless series of reproductions and representations. Language and image have an important role in creating reality as representation. Time is recovered and understood only in terms of human narrative, which accounts for gaps in memory ans history.

Subjects who are interested in this matter are not seen as an important party of the debate (inadequate language skills lead to no political representation).

Translation is considered an expansion of culture, of interaction with new socities; an overview that enables the immmigrant witer to see both differences and similiraties with his own culture (personal opinion).

The modern immigrant tales incorporate a critique of the *mythology* of America (the land of opportunity).

Modern immigrant writing is autobiographical in nature.

Autobiography is a form af an account of a life actually lived and factually experienced and a celebration of storytelling and a ready acknowledgement of the deconstructive effect of time and the reconstructive role of imagination.

By remembering and allegorizing in language, the ethnic immigrant subject invents a new cultural space for his/her personal and communal. The writing of autobiography is a meta-discourse that accounts for the acquisition of the second language in which the autobiography itself is written.

The possession of this acquired languages makes the immigrant writers aware of their privileged status with regard to those who are voiceless in their own language.

The possibility of self-representation represents conflicts with past and present contexts.

To find their own critical voice, immigrant writers distance themselves from the practices of the dominant culture as well as from those of their own families and ethnic groups.

The act of rewriting is an act of reflective repositioning, because it entails rethinking and resorting.

A willed misinterpretation of diversity as the destruction of the so-called canon for the sake of dubious curricular innovations that promote literary works of even more dubious merit.

Border residents transform the social spaces they inhabit by turning the challenges they face into a resource for cultural reinvigoration.

Geography could mean the original space from which a certain person comes from as well as the actual place where he lives. The national identity denotes his previous national identity, the one we consider to be a unique while the belonging refers to the feeling of belonging more to the values and customs of a certain country than to another.

The purpose of this essay was to bring arguments that *The English Patient* is a narrative of diasporic identity. In order to achieve this aim we have used theoretical observations with reference to the novel. Therefore, the following pattern could convey the essence of such theoretical observations:

Diaspora → Ethnical Identity

Homeland

A new space

Memories → Past

Plot

Story-Telling→ Ethnical Identity → History

Origin

Evolution

Progress

Genealogy

Geographical Place.

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Technology and Control from Dystopian Literature to the Present Day

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Abstract

When watching a sci-fi movie or reading a book, people often wonder if those things they find out will be possible in the future. Things that seemed impossible 100 years ago are possible today due to technology. Nevertheless, does this advancement in technology mean only comfort? This article aims to study the topic of technology and control in three dystopian novels. Also, a second objective is constructing an imaginary bridge over time by finding analogies of what it seemed SF for the writers of dystopian novels and what we live today. Accordingly, what writers like Huxley, Orwell, and Bradbury considered the control of people through technology now exists, and it is mundane stuff.

1. Introduction

The theme of technology and control is more current than ever. Simple access to the Internet from any gadget offers information about our lives, from culinary or clothing preferences to destinations and tourist attractions. Therefore, "Brother Google" knows everything about us.

Dystopian fiction presents an image of the future. Dystopias are societies in tumultuous decline, with characters who battle environmental ruin, technological control, and government oppression. Dystopian novels can challenge readers to think differently about current social and political climates and, in some instances, can even inspire action.

The primary purpose of this paper is to explore the topic of control using technology, referring to novels such as *Brave New World* by Aldous Huxley, George Orwell's *1984* and *Fahrenheit 451* by Ray Bradbury. On the whole, the present paper builds a bridge between everyday realities and how novelists presented the use of technology and control a long time ago.

Dystopian young adult novels follow some common themes, and most storylines follow at least one theme or combine a few to create their dystopian world. These drastic themes have become very popular with young adult readers as they draw on an emotional response that keeps the reader wanting more. Dystopian novels embrace destroyed environments and societies that are under control. Technological control is a theme that is often mixed in with another central theme to create the dystopian setting. Technological control can include physically controlling the characters using technology, controlling a city, controlling people's minds and other forms.

2. Aldous Huxley - *Brave New World*

Written in 1932 by Aldous Huxley, *Brave New World*, explores the danger of technology. The ruling World State uses powerful conditioning technologies to control reproduction and citizens' actions. The following section makes the transition from the Hatchery of London to genetic engineering and cloning, as well as a parallel between soma and the use of antidepressants in the USA (for example, Xanax).

Figure 1. Danny Thomas - *Brave New World* Book / Movie Poster
(source: pinterest.com)

2.1. The Use of Technology to Control Society

The novel raises the terrifying prospect that a totalitarian government could transform advances in the sciences of biology and psychology into technologies that will change the way that human beings think and act. Once this happens, the book suggests, the totalitarian government will stop allowing the pursuit of actual

science, and the reality that science reveals will be restricted and controlled. Huxley asserts that the more human beings harness technology to guarantee human happiness, the more they will end up enslaved by technology, neglecting higher human aspirations.

World State technology is certainly effective in creating complacent citizens. During a student tour, the Director of the London Hatchery describes the process of hypnopaedia, when recordings claiming World State morality are played for sleeping children to absorb subconsciously:

> Till at last the child's mind is these suggestions, and the sum of the suggestions is the child's mind. And not the child's mind only. The adult's mind too—all his life long. The mind that judges and desires, and decides—made up of these suggestions. But all these suggestions are our suggestions!' The Director almost shouted in his triumph (Huxley, 1932: 24).

Such a process is chilling because the whispered suggestions shape a developing child's thought processes and perception of the world.

In other words, Brave New World alerts us of the dangers of giving the state control over new and powerful technologies. One example of this theme is the rigid reproduction control through technological and medical intervention, including the surgical removal of ovaries, the Bokanovsky Process, and hypnopaedic conditioning. Soma [1] is another illustration of the medical, biological, and psychological technologies that *Brave New World* criticizes most sharply. It is essential to recognize the distinction between science and technology. Whereas the State talks about progress and science, what it means is the bettering of technology, not increased scientific exploration and experimentation. The State uses science to build technology that can create a seamless, happy, superficial world through things such as the feelies [2]. The State censors and limits science, however, since it sees the fundamental basis behind science, the search for truth, as threatening to the State's control. The State's focus on happiness and stability means that it uses the results of

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[1] An intoxicating juice from a plant of disputed identity that was used in ancient India as an offering to the gods and as a drink of immortality by worshippers in Vedic ritual and worshipped in personified form as a Vedic god. In the novel, the drug soma is a symbol of the use of instant gratification to control the World State's populace. It is also a symbol of the powerful influence of science and technology on society.

[2] A hypothetical motion picture augmented by tactile effects which are felt by the viewer. Chiefly in the plural (frequently with the): the screening of such pictures; such pictures as a type of entertainment.

scientific research since they contribute to control technologies but does not support science itself.

2.2. Genetic engineering and cloning

Almost a century ago, what seemed in the realm of science fiction is happening today. Genetic engineering is the artificial manipulation, modification, and recombination of DNA or other nucleic acid molecules to modify an organism or population of organisms.

The expression of "genetic engineering" initially referred to diverse techniques used for manipulating or modifying organisms through reproduction and heredity. Thus, the term embraced both artificial selection and all the interventions of biomedical techniques, including artificial insemination, in vitro fertilization (e.g., test-tube babies), cloning, and gene manipulation. In the latter part of the 20th century, however, the term came to refer more particularly to gene cloning methods, in which DNA molecules from two or more sources are combined and inserted into host organisms in which they can propagate.

A subsequent generation of genetic engineering techniques appeared in the early 21st century, centred on gene editing. Gene editing technology, known as CRISPR-Cas9 (Clustered regularly interspaced short palindromic repeats associated protein nine systems), allows researchers to customize a living organism's genetic sequence by making specific changes to its DNA. Gene editing has many applications for genetically modifying crop plants and livestock and laboratory model organisms (e.g., mice). The correction of genetic errors associated with animal disease suggests that gene editing has potential applications in human gene therapy.

Genetic engineering has advanced the understanding of many theoretical and practical aspects of gene function and organization. Through recombinant DNA techniques, bacteria have been created that are capable of synthesizing human insulin, human growth hormone, alpha interferon, a hepatitis B vaccine, and other medically beneficial substances. Plants may be genetically adjusted to fix nitrogen, and genetic diseases can be corrected by replacing dysfunctional genes with normally functioning genes. Nevertheless, particular concern has been focused on such achievements for fear that they might introduce unfavourable and possibly dangerous traits into microorganisms that were previously free of them—e.g., resistance to antibiotics, production of toxins, or a tendency to cause disease. Likewise, human gene editing has raised ethical concerns, particularly regarding its potential use to alter traits such as intelligence and beauty.

A definition of cloning can be generating a genetically identical copy of a cell or an organism. Cloning often occurs in nature (e.g., when a cell replicates itself asexually without any genetic alteration or recombination). Prokaryotic organisms (organisms without a cell nucleus), such as bacteria, create genetically identical duplicates using budding or binary fission. In eukaryotic organisms (organisms possessing a cell nucleus) such as humans, all the cells that undergo mitoses (skin cells and cells lining the gastrointestinal tract) are clones. The only peculiarities are gametes (eggs and sperm), which undergo meiosis and genetic recombination. In biomedical research, cloning is defined mainly as the duplication of any biological material for scientific studies (e.g. a piece of DNA or an individual cell). For instance, segments of DNA are replicated exponentially by a process known as a polymerase chain reaction (PCR), a technique used widely in basic biological research. The kind of cloning that is the focus of much ethical controversy involves the generation of cloned embryos, particularly those of humans, which are genetically identical to the organisms from which they are derived, and the following use of these embryos for research, therapeutic, or reproductive purposes.

Reproductive cloning was first performed on a salamander embryo in the early 1900s by German embryologist Hans Spemann, who won the Nobel Prize for Physiology or Medicine (1935) for his research on embryonic development. Later, Spemann theorized another cloning procedure known today as nuclear transfer. In 1952, two American scientists, Robert W. Briggs and Thomas J. King, used DNA from embryonic cells of the frog Rana pipiens (a type of leopard frog from the true frog family that is endemic to portions of Canada and the United States) to create cloned tadpoles. In 1958, British researcher John Bertrand Gurdon used DNA from mature intestine cells of African clawed frogs to accomplish the nuclear transfer. Gurdon was awarded a share of the 2012 Nobel Prize in Physiology or Medicine for this breakthrough. Progress in molecular biology led to the development of techniques that allowed scientists to manipulate cells and detect chemical markers that indicate changes within cells. With the appearance of recombinant DNA technology in the 1970s, it became possible for scientists to create transgenic clones (clones with genomes containing pieces of DNA from other organisms). Later, in the 1980s, mammals such as sheep were cloned from early and partially differentiated embryonic cells. In 1996 British biologist Ian Wilmut generated a cloned sheep named Dolly using nuclear transfer involving an enucleated embryo and a differentiated cell nucleus. This procedure, subsequently modified and dubbed somatic cell nuclear

transfer (SCNT) was a significant development in the science of cloning since it resulted in the generation of a genetically identical clone of an already grown sheep. It also suggested that the DNA in differentiated somatic (body) cells may revert to an undifferentiated embryonic stage, restoring pluripotency—the ability of an embryonic cell to develop into any of the myriad distinct types of adult body cells that comprise a whole individual. The discovery that somatic cell DNA could be converted to a pluripotent state greatly influenced therapeutic cloning and the development of stem cell treatments.

Shortly after Dolly's creation, other animals, such as pigs, goats, rats, mice, dogs, horses, and mules, were cloned using SCNT. Despite these breakthroughs, the birth of a healthy SCNT primate clone would not occur until 2018, and scientists utilised alternative cloning methods. SCNT has had little success in humans due to issues with human egg cells caused by the mother's age and environmental variables.

Reproductive cloning entails implanting a cloned embryo into a natural or artificial uterus. The embryo becomes a fetus, which is subsequently carried to term. For more than 40 years, reproductive cloning operations were carried out using the embryo splitting method, in which a single early-stage two-cell embryo is physically separated into two individual cells and subsequently develops into two identical embryos. Following the birth of Dolly, reproductive cloning techniques experienced major modification. However, reproductive cloning through SCNT is considered extremely dangerous since fetuses of SCNT-cloned embryos rarely survive gestation and are generally born with birth malformations. Dolly was created after 277 attempts by Wilmut's team of scientists.

Similarly, in 2007, attempts to create a macaque monkey clone involved 100 cloned embryos put into 50 female macaque monkeys, none of which resulted in a healthy pregnancy. Scientists at Stemagen, a stem cell research and development corporation in California, announced that they had cloned five human embryos through SCNT in January 2008. The embryos had developed to the stage at which they could have been implanted in a womb. Unfortunately, the scientists destroyed the embryos after five days to perform molecular analyses on them.

Human reproductive cloning is still widely criticized because of the psychological, social, and physiological concerns involved. To thoroughly assess whether an embryo is healthy and whether the cloning process is complete, a cloned embryo for implantation into a womb requires extensive molecular testing. Furthermore, as evidenced

by 100 failed attempts to produce a cloned macaque in 2007, a healthy pregnancy is not assured. Because the risks connected with human reproductive cloning increase the possibility of death, the procedure is deemed unethical. Philosophical questions concerning the nature of reproduction and human identity that reproductive cloning may violate have also been posed. Concerns about racial purity have also arisen since cloning might be used to reproduce "better" humans, thus violating human dignity, freedom, and equality principles.

2.3. Antidepressant use in the USA

The Federal Drug Administration authorised alprazolam, a prescription medicine used to treat panic disorders, about 40 years ago in the United States. This approval was a watershed moment that contributed significantly to the development of America's present prescription drug issue. "Xanax" is the commercial name for alprazolam, the most widely used benzodiazepine medication. Thousands of Americans take this medication to treat mental ailments such as anxiety disorders and sleeplessness. It can also be used to produce a peaceful and serene condition. According to a poll of 399 people conducted by The Recovery Village, Xanax is the most popular benzodiazepine, or "benzo". Xanax was utilised by 63% of the 133 respondents who claimed they had used benzos at some stage.

As Xanax use increases in the twenty-first century, so does the chance of more individuals dying from prescription drug addiction. These soaring rates have many people wondering how Xanax became so popular. Why has drug use increased among teenagers and young people in recent years, and what can be done to reduce the number of overdoses? Xanax is a central nervous system depressant that inhibits the passage of imbalanced brain chemicals. When there is an imbalance, individuals might feel uneasy and anxious. Xanax alleviates these symptoms by increasing the effects of a neurotransmitter known as GABA[3], which interacts with the brain to produce a calm and pleasant mood.

Thousands of people rely on this type of medication to remove the imbalance. In 2013 alone, there were 14 million prescriptions for benzodiazepines, which is a sharp increase from 8 million in 1996. The increased awareness of anxiety disorders, which affect nearly 20% of Americans, has contributed to the growing use of Xanax. As more people began recognizing the symptoms of this type of

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[3] GABA - gamma-aminobutyric acid: a biologically active substance found in plants and in brain and other animal tissues; it is a neurotransmitter that inhibits activation of neurons.

mental illness in themselves or loved ones, more people acquired prescriptions for benzos like Xanax.

Vice published an article titled "This Is Why Xanax is Blowing Up in America." Author Maia Szalavitz details how the rise of benzo use is not similar to opioid use because the drugs are not being marketed as much as opioids were during their rise earlier in the 21st century. According to Szalavitz, increased benzo use has not been caused by a push from big pharma. Instead, the changing political and cultural climate has made more people anxious.

While Xanax can alleviate anxious feelings, the drug also can be pretty addictive. Taking the drug consistently can create tolerance, which requires a person to take higher doses to achieve the same calming effects as before. Increasing the dosage and taking the drug regularly can lead to dependence, resulting in withdrawal symptoms when someone uses it. Xanax and many other popular benzos can also lead to life-threatening overdoses.

While opiate use has lately decreased, the number of benzo prescriptions and benzo-related overdoses in America continues to grow. Adult awareness of growing benzodiazepine usage in America starts in the right direction. However, many teens and young adults may be unaware of the severe implications of Xanax use on their mental and physical health.

The problem isn't limited to the U.S., either. The Guardian in the U.K. reported in early 2018 that many adolescents are using Xanax to self-medicate against mental health issues. Xanax's popularity has risen in the last year, with some experts claiming it is now one of the top five narcotics taken by young people, alongside cannabis and alcohol. Many parents are aware of the prevalence of Xanax use among teenagers and young adults.

Even though medicine is in tablet form, comes in a container, and has the approval of a doctor, this does not imply it is without danger. Raising awareness of the negative consequences of Xanax and its addictive potential for people of all ages may help avoid future harmful usage of the medicine.

3. George Orwell – *1984*

The world is entirely under government control in George Orwell's 1984. Big Brother, the fictional tyrant, imposes ubiquitous monitoring on the people who live in the three intercontinental superstates that remain after a world war. The following chapter transitions from the danger of control through technology that Orwell

imagined in the novel *1984* to video surveillance in London, the most monitored city in the world.
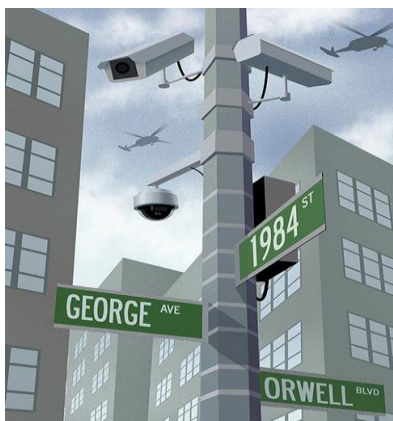
Figure 2. David Moyers - *1984* book cover illustration and design
(source: davidmoyers.com)

3.1. Technology and control

In George Orwell's *1984*, control takes numerous forms: reality control, physical control, control of information and history, and control of the mind.

The Party uses surveillance, intimidation, and propaganda to govern the population of Oceania (the setting for *1984*). Even though there are no laws to punish crime, the Party can employ torture, incarceration, or vaporisation on anybody whose thoughts or actions suggest that they may commit a crime in the future. The existence of telescreens in every room reminds inhabitants that they are constantly being watched, and everyone is terrified that their neighbours, co-workers, or even family members would denounce them to the "Thought Police" (Orwell 2008: 5). Another way the Party manipulates people's minds is by destroying historical evidence that contradicts what the Party wants them to believe: for example, when the Party reduces the chocolate ration, it also eliminates any information that would allow anyone to verify that the chocolate ration was once higher. Winston and his colleagues in the Records Department are tasked with rewriting news stories and other material to bring the written record in line with the Party's interpretation of history, a never-ending work given that the Party continuously modifies facts to fit its policies. Books that chronicle the past in a way that contradicts Party doctrine are either burned or translated into "Newspeak" (Orwell 2008: 6), a version of English devised by the

Party to exclude words deemed useless or hazardous, preventing revolutionary thinking.

In addition to controlling its subjects' brains, the Party also has power over their bodies. The Party is continually looking for signs of disloyalty, to the point that, as Winston notes, even a minor facial twitch might result in an arrest. The neurological system becomes a person's worst adversary. The Party forces its members to mass morning workouts known as the "Physical Jerks" (Orwell 2008: 40), followed by long, arduous days in government agencies that leave them exhausted. Anyone disobeying the Party is punished and re-educated via relentless and harsh torture. Winston himself determines after weeks of this intensive therapy that nothing is more vital than physical pain—no emotional allegiance or moral conviction can defeat it. The Party can control reality by moulding the brains of their prisoners with physical suffering, convincing them that two and two equals five.

The Party has complete control over all sources of information, regulating and rewriting the content of all publications and histories to suit its purposes. Individuals are not permitted to maintain previous records, such as pictures or papers, by the Party. As a result, residents' recollections grow hazy and untrustworthy, and they are eager to believe whatever the Party tells them. The Party can affect history by dominating the present. Furthermore, the Party can legitimise all of its current acts by controlling history.

One of the most significant implications in Orwell's novel *1984* is that language is central to human cognition because it organises and restricts the ideas people may create and convey. Orwell posits that if control of language were centralised in a political agency, that agency might change the basic structure of language, making it impossible to even conceive of disobedient or rebellious thoughts since there would be no words to think of them. This concept is embodied in Newspeak, the language developed by the Party to replace English. The Party is continuously refining and polishing Newspeak, ensuring that no one can comprehend anything that would call the Party's total rule into doubt. Interestingly, many of Orwell's notions about language as a dominating power have been amended by writers and critics grappling with colonialism's legacy. During colonial periods, foreign powers acquired political and military control over remote territories and imposed their language as the language of government and business as part of their occupation. Postcolonial writers frequently investigate or attempt to repair the

harm done to local inhabitants by the loss of language and the resulting loss of culture and historical links.

The Party can constantly watch its members by using telescreens and hidden microphones installed around the city. The ubiquitous telescreens are the book's most conspicuous emblem of the Party's continual monitoring of its subjects. The telescreens, with their dual capacity to broadcast perpetual propaganda and surveil residents, also represent how authoritarian governments abuse technology for their objectives rather than using it to advance society. Furthermore, the Party deploys sophisticated methods (*1984* was written before computers) to exert large-scale control over economic output and information sources and terrifying technology to torment individuals it considers adversaries. *1984* demonstrates that technology, typically viewed as working toward moral good, can assist the most diabolical evil.

Nowadays, surveillance cameras are no longer necessarily seen as a danger. They are on the streets or located on buildings, their purpose being protection and self-protection against wrongdoing.

3.2. The street surveillance cameras in London

What is the total number of cameras in London? According to CCTV.co.uk, there is currently one CCTV (Closed Circuit Television) camera for every 13 persons in London, implying that there are 691,000 cameras in London (2020/21). For a good reason, London is known as the CCTV capital of the world. Hundreds of thousands of cameras cover the city, and the typical Londoner gets recorded on video 300 times daily.

London is one of the most closely watched cities in the world, but determining the precise number of cameras is far more complex. The CCTV in London combines government monitoring, commercial security, and private home closed-circuit video systems owned by people. Different types of cameras are reported differently; some are not required to be registered. Thus any statistic is a guesstimate.

A basic Google search "How many cameras are there in London?" will usually provide over 500,000 results. This statistic derives from a 2002 Michael McCahill and Clive Norris poll. However, the survey has been strongly criticised for not employing a large enough sample. Even if the survey technique is acceptable, the results would be outdated. Since 2002, London's population has increased by about 2 million, implying that a similar increase in cameras is likely.

Hence, how many house CCTV cameras do you think there are in London? This is a question worth a million dollars.

Unfortunately, there is no simple answer. A 2015 study from the BSIA is a fantastic place to start (British Security Industry Association). Although this research does not aim to estimate the absolute number of cameras in London, it does provide a helpful indication of how the number of remote cameras relates to the number of government cameras. According to the BSIA, private cameras might outnumber public cameras by up to 70 to 1. It is important to note that this study was conducted across the whole country. Based on what we currently know about London's surveillance levels, the capital will most certainly fall on the upper end of this projection. Based on our earlier estimate of 23,708 public cameras, an expectation of 70 times as many private cameras would result in a total of 536,447. Adding them would result in a total of 560,155, which is close to the previous figure.

This still appears modest given that it has been 20 years since that study, and London has seen one of the largest population and property booms in its history. Using population growth to predict camera growth is a suitable method, and the BSIA report can also help us with that. According to the research, there is one camera for every 14 persons in the United Kingdom. It also forecasts that this ratio jumps to one camera for every 11 people in the busiest regions. We might presume that London is one of the busiest locations. Using the one-in-11 estimations sounds reasonable. The population of London was 9,304,000 at the time of the latest census. By dividing this number by 11, we estimate 845,818 cameras in the capital city.

Although not entirely comprised of the CBD (Central Business District), London comprises several large suburbs. So, we may reasonably reduce the amount to one camera for every 13 inhabitants, resulting in 691,000 cameras in London (region) in 2020/21. This amount is far from certain, but it appears to be a reasonable approximation based on what we know about the number of cameras in 2002 and the city's expansion since then. If surveillance levels continue to rise with population growth, the number of CCTV cameras in the city will surpass 1,000,000 over the next five years.

4. Ray Bradbury - *Fahrenheit 451*
Ray Bradbury's 1953 novel *Fahrenheit 451* portrays a firefighter whose duty is to burn books. Because of censorship, this future society is more interested in technology and entertainment, as well as an incapacity to think freely and creatively.
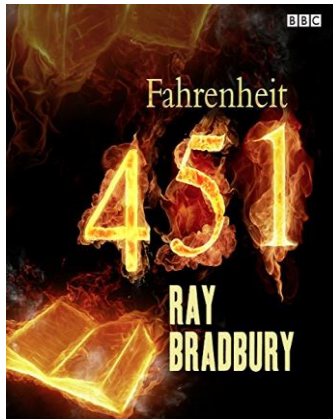
Figure 3. *Fahrenheit 451* (Dramatised). Audible Audiobook.
BBC Digital Audio Publisher (source: audible.com)

The following section transitions from themes such as mass media, censorship and technology presented in Bradbury's novel to getting information from mass entertainment today.

4.1. Mass Media

Much of *Fahrenheit 451* shows a future American society saturated with messages and pictures from an ever-present mass media. Instead of the little black-and-white TV screens that were common in American households in 1953 (the year the book was published), the characters in the novel live in rooms with whole walls that function as televisions. These televisions broadcast serial dramas in which the viewer's identity is woven with the plot, and the viewer may interact with imaginary characters known as "the relatives" or "the family" (Bradbury 1953: 44, 45). Scenes change quickly. Images flash swiftly with bright colours, all to cause attention and intrigue. Many people, including Guy Montag's wife Mildred, spend much of their time when not in their interactive TV rooms with "Seashell ear thimbles" (Bradbury 1953: 188) in their ears—miniature radio receivers that play daily transmissions of news, ads, and music, drowning out the actual sounds of the world.

Throughout the novel, Bradbury illustrates mass media as a veil that obscures real experience and interferes with the characters' capability to think deeply about their lives and societal issues. Bradbury is not suggesting that media other than books could not be enriching and fulfilling. As Faber tells Montag, "It isn't books you need, it's some of the things that once were in books […] The same infinite detail and awareness could be projected through the radios and

televisors, but are not" (Bradbury, 1953: 125). In an interview marking the novel's fiftieth anniversary, Bradbury revealed that some of his concerns about mass media have come true. He claimed that individuals are bombarded with sensations that replace thinking.

4.2. Censorship

Fahrenheit 451 does not explain why books will be banned in the future. Instead, it implies that several factors might interact to get this result. These elements are divided into two categories: those that cause a general lack of interest in reading and those that make people openly unfriendly toward books. The narrative fails to discern between these two stages. They simply help each other.

The popularity of competing forms of entertainment, such as television and radio, is included in the first category of criteria. More widely, Bradbury believes that the presence of fast automobiles, loud music, and commercials produces a lifestyle with too much stimulus in which no one has enough time to concentrate. Furthermore, the vast amount of written content is too overwhelming to contemplate, resulting in a culture that reads condensed books (which were popular at the time Bradbury was writing) rather than the real thing.

Envy is one of the second factors that cause individuals to dislike literature. People dislike feeling inferior to someone who has read more than them. However, the novel argues that the complaints of special-interest groups and "minorities" (Bradbury 1953: 55) to elements in novels that offend them are the most crucial reason leading to censorship. Bradbury is cautious not to make particular references to ethnic minorities—for example, Beatty mentions dog and cat enthusiasts. The reader can only guess which special-interest organisations he is thinking about.

As the Afterword of *Fahrenheit 451* shows, Bradbury is particularly sensitive to any attempts to limit his free speech; for example, he vehemently objects to letters requesting that he change his handling of female or black characters. He regards such interventions as fundamentally unfriendly and intolerant and the first step toward book burning.

4.3. Technology

In *Fahrenheit 451*, technological advancement is the primary source of society's troubles. Throughout the novel, Bradbury portrays technology as anaesthetizing and destructive. Technology had a critical influence on the societal fall of reading in the novel's prehistory. As technology advanced, new media types, such as

television and in-ear radios, emerged. Televisions in Bradbury's future reach the size of entire walls, and they have a captivating, immersive impact when mounted in three-dimensional entertainment areas dubbed "parlors" (Bradbury, 1953: 80). Despite being more immersive than books, television shows have condensed information that is primarily intended to entertain. Throughout the narrative, Montag sees that the television shows his wife Mildred watches are meaningless and sometimes gratuitously violent. Mildred listens to a continual stream of music and ads through her in-ear radio when she is not watching television. Mildred is always connected, and Montag attributes her emotional void and lack of empathy to her addiction to different sorts of technology. Montag's society's shallowness and heartlessness stem from its collective addiction to entertainment.

In contrast to the anaesthetizing impact of new media technologies, some types of technology in Bradbury's future have a more tangibly destructive influence. For example, automobiles or "beetles" (Bradbury, 1953: 120) that can be found all around the city may quickly achieve peak speeds of more than one hundred miles per hour. As a result, they encourage rapid, irresponsible driving, leading to high fatalities. Mildred regularly blows her steam by driving rapidly, which irritates Montag after learning that a speeding beetle killed Clarisse. Another example of technology's destructiveness is the Mechanical Hound, a metal machine meant to track down and murder lawbreakers. Although the Hound must be expressly programmed with the person's biometrics, it is designed to attack; early in the narrative, the Hound acts violently toward Montag, implying that Hound technology might be easily used for malicious purposes. The most damaging technology, however, is the atomic bomb. In the novel's recent past, two nuclear wars happen, and the book closes with an atomic bomb landing on the city. Nuclear technology makes battle both more accessible and more terrible, and the ever-present prospect of nuclear war fosters an anxious atmosphere in *Fahrenheit 451*.

4.4 Getting information from mass entertainment

Although the news has always been at the heart of journalism, the phrase has acquired so many secondary connotations that the term hard news came into use to separate items of definite journalistic value from those of marginal relevance. This was primarily due to the introduction of radio and television reporting, which sent news bulletins to the public at a rate the press could not expect to match. Newspapers offered growing amounts of interpretative content, such

as pieces on the background of the news, personality portraits, and columns of relevant remarks by authors experienced at delivering a viewpoint in a comprehensible style to keep their readership. By the mid-1960s, most newspapers, primarily evening and Sunday editions depended mainly on magazine tactics, except for their hard news[4] material, which nevertheless adhered to the old norm of impartiality. Newsmagazines blended news with editorial commentary in most of their reporting. Journalism in book form has a brief but colourful history. The explosion of paperback books in the decades following World War II fueled the journalistic book, as seen in works covering and analysing election campaigns, political scandals, and world affairs.

Government restrictions and constraints on the press were renewed in the twentieth century. The state owned the press in countries under communist administrations, and journalists and editors were government workers. Under such a system, the primary purpose of the press was mixed with the obligation to preserve and promote national ideology and the state's professed aims. As a result, the media emphasised communist regimes' good successes while underreporting or ignoring their faults. This strict censorship pervaded communist-era journalism.

The press had different degrees of independence in non-communist developing countries, ranging from subtle and occasional self-censorship on subjects embarrassing to the home government to stringent and ubiquitous censorship equivalent to communist regimes. The press had complete independence in most English-speaking and Western European countries.

Whereas traditional journalism arose when information was rare and hence in great demand, twenty-first-century journalism confronted an information-saturated market in which news had been devalued to some extent by its availability. Satellite and digital technologies and the Internet made information more numerous and accessible, increasing journalistic rivalry. To meet the growing consumer demand for timely and detailed reporting, media outlets developed alternative distribution channels such as online distribution, electronic mailings, and direct interaction with the public through forums, blogs, user-generated content, and social media sites such as Facebook and Twitter.

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[4] Traditionally, so-called hard news relates the circumstances of a recent event or incident considered to be of general local, regional, national, or international significance.

Social media platforms facilitated the spread of politically oriented fake news[5] in the second decade of the twenty-first century, a type of disinformation produced by for-profit Web sites posing as legitimate news organisations and designed to attract (and mislead) confident readers by exploiting entrenched partisan biases. Donald J. Trump often used the term "fake news" to denigrate news stories from established and renowned media organisations that carried bad information about him throughout the 2016 presidential election campaign and after he was elected president that year.

5. Conclusions and recommendations

In conclusion, through this paper, I showed how the world can be controlled with the help of technology, building a bridge between what the writers of dystopian novels envisioned decades ago and what is happening today, offering some clear examples.

Thus, I started with three dystopian novels, exploiting the theme of control through technology. In the first novel, *Brave New World*, I described how Aldous Huxley imagined that technology could be used to control society. As contemporary realities, I have described genetic engineering, cloning, and the use of antidepressants in the USA. George Orwell's *1984* was the second novel used in this work, with the help of which several types of control have been presented: reality control, physical control, control of information and history or language as mind control. As a reality of our day related to this novel, I referred to the street surveillance cameras in London. The third dystopian novel was *Fahrenheit 451* by Ray Bradbury. Here I have described mass media, censorship and technology, and getting information from mass entertainment.

The theme of technology control is more current than ever, representing a good topic for research and discussion. Analysing the three novels from this perspective does not mean I interpreted them entirely. There are other themes, motives or symbols through which they can be researched and debated.

I only exploited one of the common themes present in these dystopian novels, bringing examples from today. Other perspectives or directions, of course, can represent the subject of new research papers.

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[5] Fake news reports soar on social media, where links are given the same weighting regardless of source, and particularly on Facebook, where there is a potential audience of 1.89bn.

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POV Shots in Light of Cognitive Grammar

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Abstract

The paper applies Ronald Langacker's Cognitive Grammar notions to cinematic editing constructions. Notions like head, complement, autonomous and dependent structures and the concept of elaboration site (e-site) are applied to editing constructions. The e-site represents a schematic region in the situation evoked by a simulation, and plays the role of a simulator and a goal concept. Simulations can contain schematic components that only partially represent entities and event frames, not just detailed representations of them. Starting from grammatical constructions, we will detail the couplings between control models in sequences of POV shots. The visual expression is a composite structure that "inherits' its profile from a component structure. Different construals and constructional schemas are instantiated by the juxtapositions of shots.

*The e-site plays the role a goal-concept. **Goal-derived categories** constitute the mappings between roles in event sequences, and instantiations in the environment. As structures of these mappings emerge, the conceptual system becomes organized around the action–environment interface (Barsalou 2003: 522). Since conceptual representations are **dynamically contextualized** to support diverse courses of **goal pursuit,** situated conceptualizations support conceptual inferences via pattern completion. When one part of a situated conceptualization is perceived, the remainder of the conceptualization becomes active, constituting inferences about the current situation. In short, the e-site can be defined as a summary conceptualization that inhabits a schematic region of a simulation, and prompts the film viewer to construct concepts that will categorize other components down the chain of a sequence of shots.*

In this paper, I describe different semantic construals evoked by a POV sequence of shots. The claim is that sequences of shots are conceptual systems bound by circular loops at several levels. Several configurations of the system coexist and the viewer has the executive control necessary for implementing alternative meaning construals.

Keywords

E-site, film analysis, cognitive grammar, conceptualization, categorization.

1. Prerequisite concepts of Cognitive Grammar

Cognitive linguistics possesses the ability to describe the mechanisms involved in the construction of meaning, encompassing not only verbal reports but also a wide array of expressive mediums and domains of experience. This introductory section aims to provide a concise overview of select concepts within Ronald W. Langacker's Cognitive Grammar framework (2001; 2008). Specifically, Langacker's theoretical propositions serve as a source of inspiration for comprehensively exploring the processes of meaning creation within the domain of film.

Since the knowledge of language emerges from communicative use, the linguistic units, i.e. a pattern of processing activity - "a cognitive routine" - which can be mastered more or less automatically by a human user (Langacker 2007: 424), are derived from **usage events**, i.e., actual instances of language use. Linguistic units are "sanctioned" – i.e., make manifest and elaborate inherent schemas - by schemas that outline conceptual content in an abstract manner. Language refers to the concepts present in the mind of the speaker rather than to the objects in the external world. Thus, the meanings associated with linguistic units can be equated with **concepts**. Words "serve as **points of access** to vast repositories of knowledge about a particular concept or conceptual domain" (Evans, Green 2006: 160). **Constructions** - i.e., assemblies of symbolic structures - are the basic units of language. A **symbolic structure** is a link posited between a semantic structure and an expressive one such that either one is able to "evoke" the other (Langacker 2008: 15). Both poles of the symbolic structure are **conceptualizations**, i.e., "any facet of mental experience […] subsuming (1) both novel and established conceptions; (2) not just 'intellectual' notions, but sensory, motor, and emotive experience as well; (3) apprehension of the physical, linguistic, social, and cultural context; and (4) conceptions that develop and unfold through processing time (rather than being simultaneously manifested)" (2008: 30).

Let us briefly enumerate some notions. The **profile** is what the expression is conceived as designating or referring to within its base (its *conceptual referent*). Note that one can **disengage the profiling** from any particular entity within the scene evoked. In a relationship, the focal or most prominent participant is a **trajector**. The entity with respect to which the trajector is construed, the secondary participant, is a **landmark**. For instance, in *the bird flew over the yard* the *bird* is the trajector and the *yard* is the landmark. An expression's

grammatical category is determined by the nature of its **profile** (not its overall conceptual content). A noun profiles a **thing**. A verb profiles a **process**, i.e. a relationship followed sequentially in its evolution through time. Other classes - such as *adjectives, adverbs*, and prepositions - profile relationships that are **non-processual** (being apprehended holistically rather than sequentially).

One notion in particular is prominent. In complex constructions, one component structure contains a **schematic substructure**, which the other component serves to **elaborate**, i.e. characterize in finer grained detail. A schematic element elaborated by another component is an elaboration site, or an **e-site**.

Fig. 1. *The General* (Buster Keaton, 1926, min. 00:02:00)
(quoted in Bateman and Schmidt 2012: 45).

Let us consider for a second a simple two-shot assembly (Fig. 1). The main assumption is that the meaning constructed by the viewer out of a sequence of constituent shots is a symbolic construction different from the meaning of each shot considered individually (Anderson et al. 2006). Hence, the conjugation of shot A/B constructs a conceptual unit different from A and B separately. In shot A, the semantic description of the conjunction "and -" contains a schematic entity, e.g., a "thing" schema. The element evoked is a schematic representation, i.e., a summary representation that awaits a more detailed perceptual elaboration, and belongs to a simulation of "romantic love". This skeletal concept is an elaboration site, i.e., an e-site. The dash "---" is an expressive graphic elaboration of the conceptual e-site. Its meaning can be described as "something" and as a discursive deictic "this". The demonstratives serve to **ground** the profiled thing by relating it to the context of speech (Langacker 2008: 123, 275). The rudimentary concept primes the activation of a wide range of instances/ simulations. The representation is indeterminate or is a **qualitative representation**, i.e., which has the "the potential to represent a wide variety of concepts indeterminately" (Barsalou 1999: 584-585). Indeterminate representation of quality is generic in the

sense that it represents all instances of the concept simultaneously (585). Shot B elaborates on and represents in further detail the categorizing schematic element evoked in A. In this case, the deictic e-site instantiates – as a grounding element – the attention schema, i.e., *someone is looking at/ attending the picture of someone else*.

We can envision the **e-site** as a kind of "motor intention" that belongs to an array of associated concepts that are aggregated by an automatic process. The e-site (in verbal and visual constructions) triggers under the conscious hood a "readiness potential". The e-site operates in a covert fashion, represents a virtual readiness for an actual instantiation – and thus introduces an asymmetrical relationship -, has an arousal or feeling aspect, it is a manifestation of a dynamic event, and binds together in a more cohesive way, whole separate events. E-sites create the perpetuation of the discourse that is extended over the expressive boundary of a channel of conceptualization, e.g., the word or sentence and the cinematographic frame of attention or shot. It operates as a task focusing priming. The brain's activity is ahead of our mental states and our subjective experience is a post factum rationalization of antecedent choices.

Encountering a stimulus - for example an apple - triggers a mental process in which the brain combines "bits and pieces of knowledge of previous apples you've seen and tasted", and "changes the firing of neurons in your sensory and motor regions to construct a mental instance of the concept 'Apple'". In short, "your brain uses your past experiences to construct a hypothesis - the **simulation**" (Barrett 2017: 27).[1]

The e-site represents a schematic region in the situation evoked by a simulation. The perception of an image evokes a population of concepts. The e-site is a schematic concept bound into the conceptualized situation cued by the percept. The e-site concept is a pre-attentive and unconscious component of the perceptual state (Carruthers 2015: 503). A population of simulations represents a set of instances of a concept. Simulations can contain schematic components that only partially represent entities and event frames, not just detailed representations of them. A constructed concept integrated in a particular situation contains schematic instances of associated concepts. The e-site plays the role of a simulator and is a **goal-derived category**. In Barrett's framework "concepts are not static but

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[1] **Simulation** is known by different labels, such as "perceptual inference", "perceptual completion" (Pessoa et al. 1998), "embodied cognition," (Barsalou 1999), "grounded cognition" (Barsalou 2008), and "modal re-enactments" (Barsalou 2009) (See Barrett 2017: 370).

remarkably malleable and context-dependent, because your goals can change to fit the situation. A single object can also be part of different concepts. (Barrett 2017: 92). For instance, "consider a purely mental concept such as 'Things That Can Protect You from Stinging Insects." Instances of the category are remarkably diverse: "a flyswatter, a beekeeper's suit, a house, a Maserati, a large trash can, a vacation in Antarctica, a calm demeanor, even a university degree in entomology […] They share no perceptual features. This category is clearly and entirely a construction of the human mind. […] the goal is the only thing that holds together the category" (92). Goal-derived categories constitute the mappings between roles in event sequences, and instantiations in the environment. The conceptual system - as systems of these mappings develop - becomes organized around the action–environment interface (Barsalou 2003: 522). An e-site is a qualitative summary that represents the commonalities of multiple instances of a concept in a schematic region. It is an aspect of the setting and gives access to objects that statistically co-occur with the focal entity in a scene/ situation, the relations in which an entity is inscribed, roles and agency, properties, rules, interoceptions and mentalizing, the goal and the domain of experience in which the entity forms a bounded region (Barsalou et al. 2011; Barsalou 2005).

In another example (Fig. 2), the gist of the scene evoked in shot B is a constructed simulation that elaborates the e-site (human affective behavior in high arousal situations) evoked by the perception of an entity (the facial expression of Serena Williams) in shot A.

A   B
Fig. 2. Barrett et al. 2011: 287.

"If one explains verbally the first photo's context - winning a crucial tennis match the viewer's brain applies conceptual knowledge of tennis situations and winning competitions situations in order to simulate/ evoke facial configurations of people experiencing exultation" (Barrett 2017: 43).

The affect e-site in shot A constrains the array of simulations around the intensity value of the feeling but is indeterminate as far as the hedonic value is concerned. The feeling is "high arousal" but the value of pleasure/ displeasure is indeterminate, i.e. has an open range of potential values. This open-ended set of potential simulations is the e-site that awaits elaboration. The image in B elaborates a winner role in a tennis sports event.

Understanding the meaning of the scene depicted in shot B and constructing a simulation of the scene gives access to a categorizing e-site for perceptual information. An e-site is a shorthand that holds together bits of pieces of suffering/ exultation situations memorized by the viewer. Based on this summary of summaries, the brain of the conceptualizer can predict and explain the perceptual stimulus from shot A. The e-site from shot A constructs in a top-down manner the perceptual and content information and the perceptual information in shot B elaborates in bottom-up fashion the information about context winning situations and appropriate behavior and emotions.

In Lisa F. Barrett's (2017) framework, in front of stimuli, the brain generates past experiences that are equivalent/ similar in some way to the patterns of sense data (pattern completion) thus constructing a category (a group of things which are similar to each other), and a representation of a category which is a **concept**. Concepts are a group of predictions that are similar to each other in some way. Concepts could be viewed as situated simulations in embodied and grounded cognition. In a Bayesian perspective concepts can be understood as generative models that "probabilistically connect inner (hidden) variables (e.g. the concept of bottle) to observable streams of exteroceptive, proprioceptive or interoceptive information" (Borghi et al. 2019). The human brain works predictively, constantly anticipating sensory input based on an internal model of the world based on past experiences. Predictions are compared to actual sensory input, and the difference is used to update the model if needed, in order to minimize future errors.

We have to mention here several other notions from Cognitive Grammar based on the notion of e-site. A **subject** is a nominal expression whose profile corresponds to the **trajector** of a profiled relationship. An **object** is one whose profile corresponds to a **landmark**. A **head** is the profile determinant at a given level of organization. A **complement** is a component structure which specifies a schematic substructure of the *head* (e.g., (something is) *Near* **the door**). A **modifier** is a component structure in which a schematic substructure is specified by the *head* (e.g., **Pink** *fish*). Relations are conceptually

dependent. In a preposition, for example, the focused (profiled) relationship is conceptually dependent on its main participants (trajector and landmark), which it specifies only schematically. In the extreme, the dependent conceptualization lacks its own substance and can only be observed through its effect on the autonomous element. In this case, we describe the dependent element as operating on the autonomous element. Objects possess conceptual independence.

In complex constructions, component structures are bidirectional dependent (Langacker 2008: 200). For instance, in *near the door* the component structure *near* is dependent with respect to the more autonomous component *the door,* which elaborates its schematic landmark (Fig. 3.a). Similarly, *near* elaborates the *door*, since *near the door* represents a more detailed and elaborate conception than just *the door*. The Fig. 3.b shows *near* elaborating a schematic locative relationship implicit in the meaning of the nominal *the door*. The interpretation is based on the assumption that "part of our encyclopedic knowledge of doors is that, as physical entities, they participate in spatial relationships with other such entities […] *near* can therefore be taken as instantiating this schematic specification" (200).
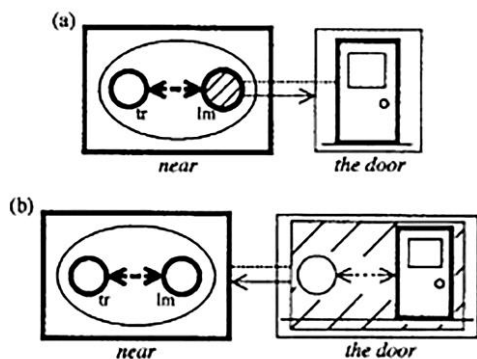
Fig. 3. Langacker 2008: 201.

2. Cinematographic constructions

Starting from grammatical constructions, we will detail the couplings between sequences of shots. Following Langacker again, let us consider the expression *Jennifer likes (that) boy*. We will replace *like* with *see*: *Jennifer sees George*. The illustration is extracted from *The White Ribbon* (Michael Haneke, 2009) (min. 21:47). The image in Fig. 4.c profiles perceptually two characters engaged in a viewing act: *Jennifer sees George*. The transitive relation of viewing connects two schematic entities: the focal participant (the trajector), and the

secondary one (the landmark). The visual expression is a composite structure that "inherits" its profile from a component structure (Langacker 2008: 192). The **head** component structure "bequeaths" its profile to the composite structure (193). The schematic relationship is the profile determinant of the expression but its conceptualization is dependent on the entities that "flesh out" its elaboration sites (e-sites), i.e., the trajector and the landmark, immanent in the meaning of the relationship.

The head determinant is drawn in the bold box in Fig. 4.b. The solid arrow indicates that the schematic substructure categorizes the other component in a relationship of elaboration. The **e-site** is a schematic substructure that another component of the composite one serves to elaborate, i.e., characterize in finer grained detail (198). The elaboration pertains to characterization. The correspondence lines (dotted lines) indicate that the e-site and the elaboration refer to the same entity: they are two manifestations of a single entity in the composite conception (198). The boxes in the diagram represent "the total information provided about the corresponding entities - the conceptual **base** evoked for their characterization, within which they stand out as profiles" (198).
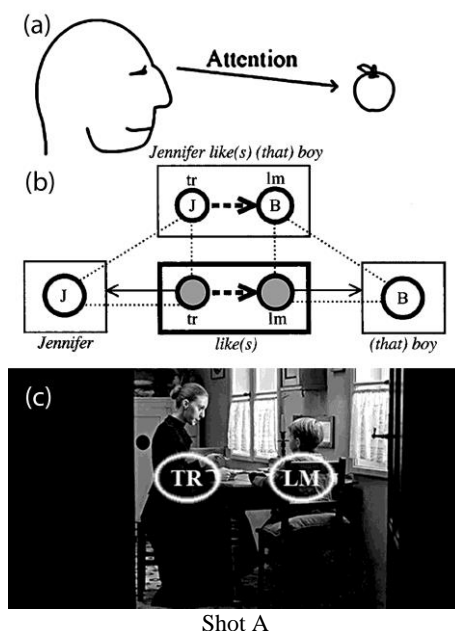
Fig. 4. Figure from Langacker 2009: 29. Screenshot from *The White Ribbon* (Michael Haneke, 2009) (min. 21:47).

Fig. 4.c represents the typical configurational pattern of an establishing shot profiling the relationship of viewing engaged between two characters (Shot A). The composite conceptualization inherits the profile of the head, i.e., the **viewing relationship** that binds the **V**iewer, the schema of focused **A**ttention that glues together disparate computed features, and the **O**bject viewed by the brain in order to construct the model of awareness – **VAO** (See the "attention schema" in Graziano 2013; Graziano, Webb 2015). [2]

Film dialogues are situated conceptualizations of the act of viewing based on the model of attention engaged by two subjectivities (Fig. 4.a). The deictic gaze of each character cues the simulation of the **attention schema**.

This construction has different constituencies in relation to a semantic partition (Langacker 2009: 28-29). Depending on the construal, *Jennifer* or *the boy* can fulfill the role of the primary and the secondary focus of the relationship (trajector vs. landmark). [3] The subject (trajector) and the object (landmark) are the complements. The speaker can "chunk" the verbal expression of the composite structure by an intonation pattern in several ways. Concurrently, in a cinematographic construction, for example, the viewer can group the subject and the viewing act in a single perceptual frame of attention (Fig. 5 – Shot B) or, conversely, it can focus on the object viewed included in a viewing act (Fig. 5 – Shot C).

Shots B and C represent configurational patterns that profile the subject *Jennifer* (Shot B) or, preferentially, the object *George* (Shot C). These particular construals do not change the semantic relationships: the object and the subject are the complements that elaborate the trajector and the landmark of the profiled relationship. The configurational difference between Fig. 5 – Shot B and Fig. 5 – Shot C does not change the grammatical dependencies. The horizontal

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[2] The brain has a "performative" model of attention used in order to apprehend the other in a social environment, and is also used in order to construct the model of self-awareness. The attention schema of awareness is based on the image schema of the source-path-goal and has a dynamic structure. To be aware of something is a relation between three components: the self, the attention schema, and the object attended. The attention schema includes a location of origin, and a perspective upon the object viewed.

[3] The **construal** represents our capacity to conceive and portray the same situation in various manners (Langacker 2007: 435; Evans, Green 2006: 536). Langacker posits, for broad classes of construal phenomena in any conceptual domain, i.e., four distinctive aspects of construal: **specificity**, **focusing**, **prominence** (e.g., *profiling, trajector/ landmark alignment)*, and **perspective** (e.g., *vantage point, local vs. global view)* (Langacker 2008: 55).

and vertical correspondences pertaining to the reference do not change. *Jennifer* is still the subject and *that boy* is still the object. The semantic relationships are preserved in the composite structure. Viewers learn this constructional schema via the natural apprehension of the viewing acts and by language reinforcement.
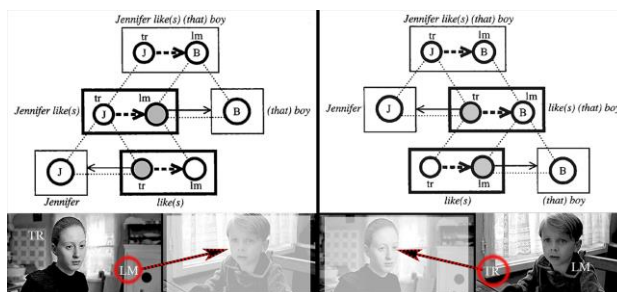
Shot B. The subject, i.e., the trajector of the viewing relationship, is perceptually elaborated: **Jennifer** *sees George*.

Shot C. Elaboration of the landmark of the relationship: **George** *is seen by Jennifer*.

Fig. 5 - Shots B and C. Figures from Langacker 2009: 28-29.

Note that in Fig. 5 – Shot C the roles can be reversed. The viewer can construe *George* as the subject and reverse the figure (trajector) vs. ground (landmark) alignment. Consequently, shots B and C profile a different role for the conceptual element profiled. The particular profiling is another manifestation of the **reference point** ability. Shots A and B profile alternatively the **perceptual reference point** to a scene of dialogue.

3. The attention schema in point-of-view shots – the circular coupling
Hitchcock looks at a woman
Let us present another filmic construction that is better known as a typical point-of-view shot (i.e., a POV). This example implies two series of frames. One group (Fig. 6, A.1 and A.2) depicts a woman lying in the grass framed in a long shot, i.e., a *woman in the grass*. The other group (Fig. 6, B.1 and B.2) depicts a human character in a close shot with his gaze directed at the camera, i.e., a single of *Hitchcock*.

Fig. 6.

In light of the previous notions introduced, let us see how different constructional schemas are instantiated by this juxtaposition of frames.

4. Construal 1: the woman is modifier and Hitchcock is head (the Kuleshov effect)

This construal is based on a modifier – head construction (e.g., *pink fish* or *nearby town*). Hitchcock is the primary focus of the compound construction. Hitchcock is the head autonomous component. The topic of the sequence is to tell us something about Hitchcock. The conceptualization is about *Hitchcock*. The *woman in the grass* is a dependent modifier. The construction elaborated from the suture of shot A + shot B benefits from the modifier relationship. *Hitchcock* elaborates an e-site present in the conceptual region of the modifier. In A.1+B.1 Hitchcock is "compassionate". In A.2 + B.2 Hitchcock is a "lustful voyeur". The juxtaposition of shots elicits the apprehension of Hitchcock's state of mind in terms of the exhibition of a behavior associated or appropriated to the depicted situation.

The modifier profiles a relationship that situates a trajector on a quality scale. Therefore, *compassionate/ lustful* has the role of a modifier in which a schematic trajector is situated on a quality scale. The profiled entity, e.g., the *woman*, characterizes, in a more detailed manner, the trajector e-site of the relevant adjective, e.g., something

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that is *pink*, something that is *nearby* or something that is more or less *compassionate* or *lustful*. In the verbal example of the *pink fish*, the modifier *pink* has a semantic description that evokes the background schematic conception of the domain of color. Equally, in *smart woman* the modifier *smart* evokes the concept of intelligence situated upon a scalar axis. The head (*woman*) elaborates the trajector situated in this scalar dimension (i.e., more or less smart).

In relationship with the woman's shot, *Hitchcock's* shot also characterizes this particular trajector e-site in more detail. Shot A contains a modifier that shot B, as the primary focus of the global conception, elaborates in more detail.

Further on, we can describe shot A as a composite construction profiling a woman that connects, in its turn, a modifier and a head. The image that profiles the woman is a construction that contains a primary focus (*the woman*) and a modifier (the infant and the maternal gestures as *compassion* in A.1, and the bikini as *eroticism/ lust* in A.2). The modifier is also a reference access point to the goal-derived concept of *maternal love* or *lust*, and evokes the associated descriptive system. In short, *compassionate* and *lustful* modifiers contain, in their semantic description, a trajector-entity that is elaborated by both the *woman* and *Hitchcock*.

In A.1 the gesture of the woman and the child will evoke the descriptive system of caretaking and maternal love, i.e., compassionate bonding between two human beings.[4] The "compassion" concept is schematically evoked and is an e-site. In A.2 the nudity evokes the e-site of "lust" and sexual appeal. The e-site will categorize the profiled element in shot B. The facial expression of *Hitchcock* is categorized as an instance or as an elaboration of the e-site present in the previous shot.[5] This particular instance of Hitchcock is an instantiation of the concept of "compassion" or "lust" (Fig. 7). Then again note that shot B also contains a secondary conceptual construction built out of a blend between a primary focus (*Hitchcock*) and a modifier (*the facial expression of an emotion*). The e-site plays the role of the categorizing gist of a scene or the goal-derived concept. The facial expression is an ad-hoc perceptual based construction of the goal-derived concept.

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[4] A **descriptive system** is a concept shaped by a verbal description generated in a cultural environment.

[5] It is a case of "backward anaphora" (Van Hoek 2007: 904).
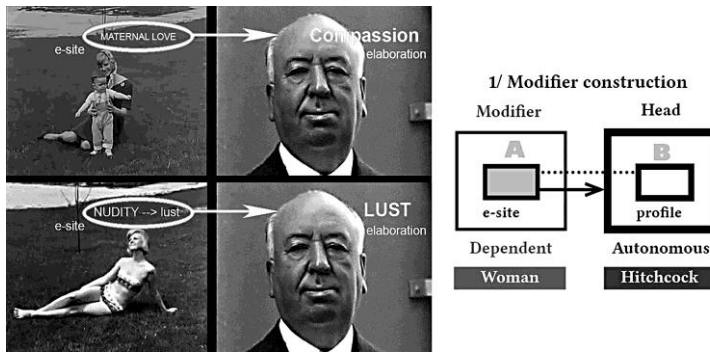
Fig. 7. The Kuleshov effect.

The Kuleshov effect involves a closed loop that glues, in a dynamic conceptualization, bottom-up components and the top-down emergent construction. The circular coupling that occurs between shot A and B implies a reciprocal causation loop. Each shot instantiates the context for the other one. The emergent conceptualization is a dynamic conceptual trajectory that partially couples component elements in a transient balance. This circular coupling generates a shared context (the integration of the component structures in a larger system), and the component elements can only be defined with reference to the larger system of which they are members.[6]

5. Construal 2: Hitchcock is modifier and the woman is head (a qualified woman)

A second construal of the juxtaposition of shots is also conceivable. Shot A (*the woman*) is the primary focus of the composite construction. The topic of the sequence is to tell something "about" a woman. Shot B is the modifier and contains an e-site. Hitchcock's conceptualization is a composite of a head (*Hitchcock*) and an internal modifier (*a facial expression* that cues an internal state of mind, a feeling, or a schematic emotion). The character has a schematic facial expression of emotion. The internal modifier of the local conceptualization of the shot B is a reference point that evokes the descriptive system of desire, mental states or human emotions. The conceptual domain evoked is a population of schematic instances of emotion.

The *woman in the grass* is the profile determinant in this conceptual construction, and *Hitchcock's* shot is a modifier.

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[6] Such interactive self-organizing systems are called *impredicative* (Spivey 2007: 137).

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The *woman in the grass* elaborates the schematic e-site of emotion displayed by Hitchcock's facial expression. The *woman with a child* is the instantiation of Hitchcock's "compassion", and the *woman in bikini* is the instantiation of Hitchcock's "lust" (Fig. 8).
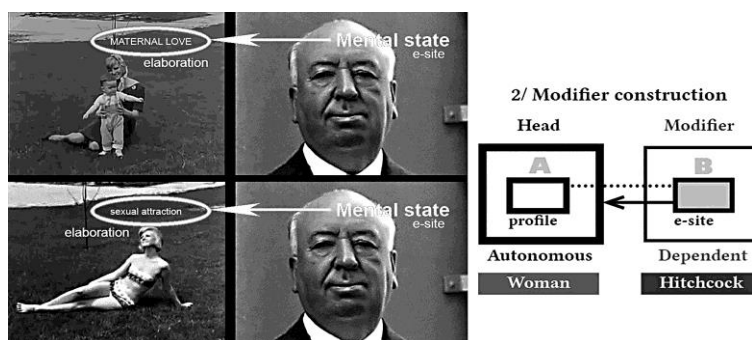
Fig. 8. A qualified woman.

At a local level, the *Hitchcock* entity is the elaboration of the trajector internally to the construction displayed by shot B, i.e., a profiled entity-thing Hitchcock *and* a modifier of feeling. If, at a global level, the primary focus is the *woman*, then *Hitchcock's* shot is a modifier for the primary entity profiled, the *woman*. At a global level, both *Hitchcock* and the *woman in the grass* elaborate the schematic trajector of the emotional relationship.

6. Construal 3: The complement construction (someone is looking at a woman)

The two shot sequence can profile the relationship of attention. As mentioned, this relationship involves three components: a viewer (V), a relationship of attention (**A**), and an object seen (**O**). The transitive relationship (A) is head dependent on the trajector (V) and the landmark (O). The subject and the object are autonomous but the overall conception does not inherit their profile.

First, one can construe that each individual shot profiles either *Hitchcock* or the *woman in the grass* in two separate conceptualizations. Each one elaborate a schematic entity participating in an encompassing viewing schema. In this instance, the two shots are separate conceptual constructions, and not a construction in its own right, composed out of component structures integrated by correspondences and categorizing relationships. In Fig. 9 (a) *Hitchcock* elaborates the object of some viewing relationship (*someone is looking at Hitchcock*) and in Fig. 9 (b) the *woman in the grass* elaborates the particular object of a different visual act.
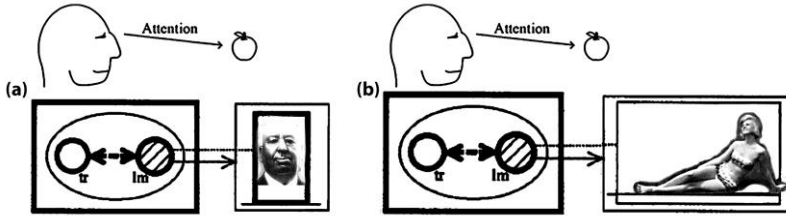
Fig. 9 (a) and (b). Complement construction in single shots.

Concurrently, in a juxtaposition of shots the attention schema will establish a strong conceptual connectivity between the two participants. The profiled relationship connects the two participants:

$$someone^{TR} \textbf{ sees } something^{LM}$$
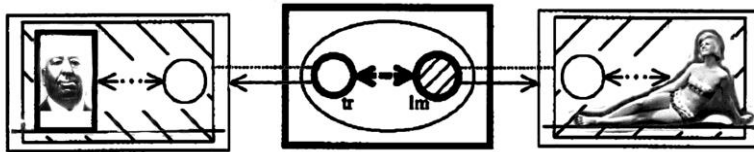
Fig. 10. Complement construction in juxtaposed shots.

In Fig. 10 the image of Hitchcock evokes preferentially the attention schema due to the gaze cue: *Hitchcock* is *looking* at something. He elaborates the trajector of the viewing relationship. *Hitchcock* is the subject and the woman is the object. The *woman in the grass* is the object complement of the act of viewing performed by *Hitchcock*. *Hitchcock* is the subject of conceptual construction. The global conceptualization is *Hitchcock looks at a woman in the grass*.

7. Construal 4: The process internal construction (a woman is viewed)

Keeping in mind the profiling of the relationship as head we can explore alternative conceptual trajectories. As we have seen, the *woman in the grass* shot evokes, – as an individual image -, a schematic attentional act. The trajector of the relationship is a virtual viewer - Fig. 11 (a). The woman is the object of a virtual viewer who is not necessarily fused with *Hitchcock*. In other words, the *woman* is the object of a gaze that is not necessarily identified with *Hitchcock's* inferred attentional act. Her image perceptually elaborates the schematic complement of the relationship evoked by an attentional schema.

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Alternatively, we can inverse the direction of the arrow of instantiation/ elaboration. The composite conceptualization elaborates what is schematic in the object's image – Fig. 11 (b). *Looking at a woman* is a more elaborate conception than simply *a woman* - as in the *near the door* example illustrated by Fig. 3 (b). In this case, the emphasis is on her location and appearance as seen from a vantage point. The construction is about *a woman in the grass is viewed*.

(a) Complement construction   (b) Process internal construction
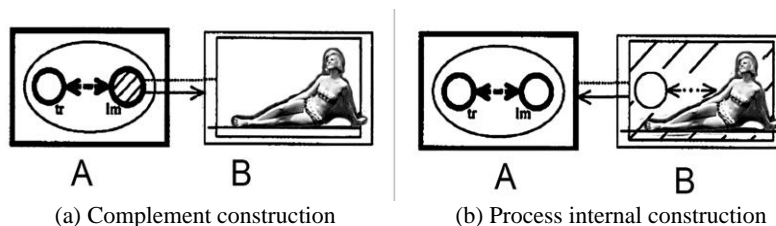
Fig. 11 (a) and (b).

In a sense, we can say that the seen-object invokes a viewing relationship in its conceptualization. In a static shot, the viewing-act e-site is situated in the background of the conception. In shots that involve perceptual movement of the camera, the camera movement elaborates features of the schematic attending relationship, and of its constituent participants.

Now let us consider a new juxtaposition of shots. The first one (A) is a shot of a gazing Hitchcock and the second one (B) is the image of the woman. In this configuration the head is the attentional act, the shot A depicts the trajector (the subject), and the shot B depicts the landmark of the relationship (the object). At the same time, Hitchcock's facial expression in shot A elaborates the secondary spatial landmark situated in the **accessibility region** of the entity depicted in the second shot B (Fig. 12). The viewer can infer from the vantage point used by the cinematographic framing that in shot B the woman profiled contains in its access region a schematic attentional act (e-site) which is performed by a viewer.[7] This attentional e-site is elaborated anaphorically by shot A (*a kind of gaze, a facial expression*). If we inverse the order of shots as BA, a cataphoric relation ensues.

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[7] See Rudrauf's theory, in the framework of Bayesian active inference, about the idea of the accessibility region and the lived space as generative models in which objects, points of view and their relations of incidence are represented with the shape of 3-dimensional projections in perspective that include virtual movements and action (Rudrauf et al. 2017; Williford et al. 2018).
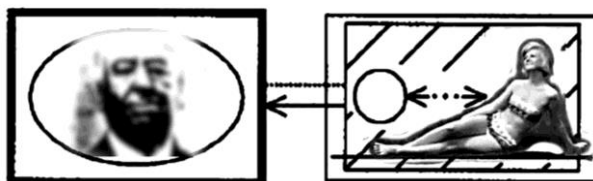
Fig. 12. Process internal modifier.

As mentioned, in a static shot the mental operations inherent in the viewing experience (embodied by the viewer) remain implicit as features of the viewing situation. However, they confer dynamicity to the conceptualization of the object (a "feeling of effort"). The dynamicity of the conceptual motion involved in the observation of the object is present as an attenuated simulation. Therefore, for instance, the movement of the camera can either elaborate/ instantiate a simple locative feature of the spatial configuration associated with the attention schema; hence, *the woman in the grass* shot is a landmark (complement construction), or, instead, can elaborate a supplementary feature of the profiled woman (modifier construction).[8] Nevertheless, as we will further elaborate, both configurations can co-occur in a single conceptualization.

If the relationship of attention is the head, then shot A in Fig. 12 is an elaboration of the appearance of the object viewed, i.e., a **process internal modifier**. We can describe the construction in more detail. As Van Hoek points out (2007: 907), if we can think of the profile of the verb (e.g., in our case the attention relationship) as a "window of prominence which includes its complements, we can imagine attention spreading automatically from the trajector (the figure) to the landmark and thence to any embedded complements within the object". The complements of the head (and the complements of their complements) form a "tightly interconnected sequence of reference points and dominions" (907). Some modifiers are "strongly connected with the clausal profile (and hence with the subject and object(s)), though not quite to the same degree as complements" (910). These modifiers "correspond to some internal part of the unprofiled base of the conception described by the clause" (910). These modifiers elaborate "significant, albeit unprofiled, portions of the conception described by the verb, and thus behave similarly to complements" (910). Van Hoek calls them "process-internal modifiers" that can belong to elements of the scene imagined: an instrument, a temporal or spatial setting, peripheral participants, and additional characteristics of the central

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[8] For instance, a "shaky" camera depicting a drunken character.

participants in the relationship, such as "their appearance, intentions, and feelings" (910).

For instance, Van Hoek offers the example of *John broke the bottle* (*with a hammer*), (*in the park at five o'clock*), (*in front of witnesses, while Sally looked on in horror*, etc.). One can translate the scene that connects *Hitchcock* and *a woman in the grass* in similar terms: *Hitchcock looks (lustfully) at a woman (wearing a bikini) (laying in the grass) (from a distance) (through a window)*. In our example, the bikini/ compassionate gesture and the facial expression of Hitchcock are the perceptual reference points to the process-internal modifier conception. Hitchcock's attending gaze elaborates the background concepts evoked by secondary features of the woman in the grass character, e.g. location, posture, setting, secondary characters, dressing etc. These kind of complement-like modifiers are the process-internal modifiers.

Furthermore, a process-internal modifier can be any element present in a situation (e.g., agents, objects, setting, behavior, event, properties, relations, bodily states, and mental states). Any component will help the film viewer construct concepts that will categorize other components down the chain of a sequence of shots, and will strongly connect them. Among those components, the gist of a shot has a prominent role in generating a type of scene that will "glue" other shots. Elements of cinematography (e.g., light, chromatic choices, filters that tint the image, characteristic props of setting, duration of shot, camera motion, shot scale and framing, repeated graphic compositions) cue the gist of a scene, elaborate holistically features of the object depicted, and help bridge the disruptive cinematic cuts.

At a low level of conception, *Hitchcock,* and *the woman* elaborate in parallel the schematic concept of "lust" immanent in the conception of the process-internal modifier perceptually expressed as *a woman wearing a (bikini)*.[9] At a global level, on the other hand, the profiled relationship posited by the juxtaposition of both shots (A/B) – *Hitchcock looking at a woman* – is a conceptualization that elaborates a schematic feature of the *woman*. *Hitchcock looking at a woman* behaves similarly to a head since it elaborates the e-site trajector of a modifier (a feature/ appearance that displays a scalar quality). The relationship internal to the conceptualization is non-processual, i.e., it is apprehended holistically rather than sequentially. In this case, the appearance of the woman is a process-internal modifier, which connects discursive shots in retroversion.

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[9] It is an **appositive construction**, e.g. series of nominal that profile the same entitiy (*my cousin, my friend, the doctor*).

Equally, the connection takes place in reverse. Since the woman in the grass elaborates a secondary feature of the central participant, Hitchcock (his appearance, feeling, or state of mind), the *woman in the grass* is a head-like element of the schematic affective process-internal modifier of the conceptualization of *Hitchcock*. The process-internal modifier is a cataphoric connector in this instance.

8. A metaphoric construal

To advance the analysis, it proves useful to recall some of Barrett's assertions. The film viewer has experienced a diverse population of instances of the concept "maternal love" and those instances "reside in bits and pieces" in his mind. Those bits and pieces are stored as summaries at different levels of composition and format. Confronted with a new perceptual situation, the subject constructs a summary of the "maternal love" concept that best fits the situation (Barrett 2017: 89). In other words, the brain constructs a concept on the fly, meaning that "a prototype need not be found in nature, yet the brain can construct one when needed" (89). In other words, "your brain has many instances — of cars, of dot patterns, of sadness, or anything else — and it imposes similarities between them, in the moment, according to your goal in a given situation" (90). The goal-derived concepts are "flexible and adaptable to the situation" (90). The example given by Barrett describes the situation of a pet shop in which the salesperson asks, "what kind of fish would you like?" The appropriate answer would be a "goldfish" and not "poached salmon". In a pet shop situation, the concept of fish serves the goal of purchasing a pet, not of ordering dinner. Therefore, the subject constructs instances of the concept "fish" that best fits the purpose of acquiring a fish tank (90-91).

The shot featuring a woman holding a child in her arms cues or invokes the "maternal love" situation. The object depicted is an instance that best fits the concept of "maternal love". The viewers' goal is to find the best fit for Hitchcock's facial shot which, by cinematic construal, has the expression on its face profiled (not his hands or another part of the body). Cinematic construal triggers the attention mechanism and the goal searching procedure.

We suggest that in our woman–Hitchcock composite expression the first shot evokes the "maternal love" situation (an e-site) *and* is an elaboration of this concept. The invoked concept is an ad-hoc prototype, categorizing any other elaborations used as instances for the purpose of communication. The question raised for the film viewer is what kind of instances fit the purpose of being exemplars of the "maternal love" conception? Analogously, in the lust situation (e-site

or goal-derived concept), the question raised is what kind of instances fit the purpose of being exemplars of the "lust" conception? Otherwise stated, the sequence of shots is not a pile of arbitrarily chosen images but a sequence of illustrations or tokens of a goal-derived concept.

> "We are not finding similarities in the world but we are creating them. If we need a concept we construct one on the fly, mixing and matching from a population of instances from your past experience, to best fit your goals in a particular situation" (Barrett 2017: 92).

Therefore, the "most probable predictions become your perception" (93). Every instance of "maternal love" or "lust" from your past experience matches the present situation since those concepts are goal-based concepts composed of diverse instances but "only some of them had bits and pieces that matched well enough to win the competition" (93). Does the actual Hitchcock stimulus input match the predictions issued by those concepts? Is there some prediction error that needs correction?

One can invoke a metaphoric construal in Fig. 13. The image of the woman in shot A contains a metonym (the infant/ the bikini) that is a reference point or point of access to the concept of "maternal love" or "sexual attraction". The access to the relevant concept takes place through the profiled entity a woman taking care of an infant or a woman in bikini. In a metaphoric reading, one can map those conceptualizations as source/vehicle instances for the schematic abstract concept of "maternal love" or "lust," which represents the target domain of the conceptual metaphor (Lakoff 1987).

The image of the woman with the child evokes the nurturance model ("the female adult who nurtures and raises a child is the mother of that child") (Lakoff 1987: 74). MATERNAL LOVE IS A CARETAKING WOMAN is a construction similar to JUSTICE IS A BLINDFOLDED WOMAN (with a balance in her hand). The woman in bikini is similar in structure: LUST (SEXUAL ATTRACTION) IS A WOMAN IN BIKINI.

In other words, shot A evokes the descriptive system of "sexual attraction" which contains a schematic concept of "lust", an e-site. The concept of "lust" is a goal-derived concept that categorizes the woman in bikini image. The woman in bikini is an instantiation of the goal-derived concept of "lust"; she is a *(lustful) woman*. In shot B, Hitchcock's expression evokes the concept of emotion. The particular emotion constructed by the film viewer is another instance of the goal-derived concept of "lust". Hitchcock's shot further elaborates the

summary concept of "lust" evoked in shot A. A *(lustful) looking Hitchcock* is also an instantiation of the lust concept.

The abstracted schematic concept of "maternal love" or "lust" is derived from two specific situated conceptualizations: a particular type of woman and a specific type of facial expression. The e-site "lust" is a target category prompted by the metaphoric construal of both sources. LUST IS A WOMAN IN BIKINI and LUST IS A PARTICULAR FACIAL EXPRESSION. Both the woman in bikini and Hitchcock's emotion are instantiations of the goal-derived concept of "lust". Categorization is, in this view, a process of assigning a new property to a perceptual construct.
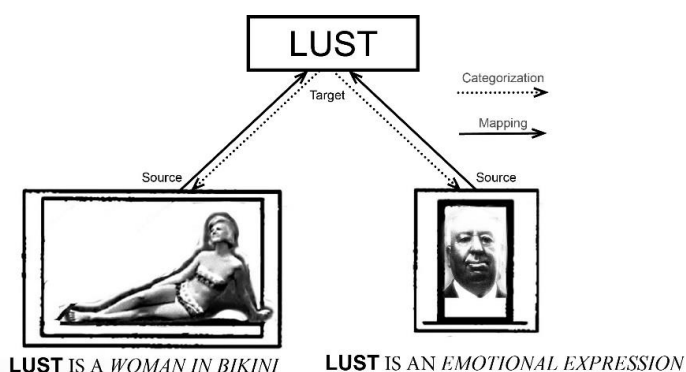
Fig. 13. A metaphoric construal.

A circular self-feeding loop takes shape. In a metaphoric construal, the *lustful* woman is the source domain mapped/ projected upon the target domain of Hitchcock's "lust" emotion. On the other hand, Hitchcock's *lustful* face is the source domain mapped upon the target domain of the "lust" evoked by a woman in bikini.

9. Levels of analysis and discussion

The overall conceptualization has several layers of conception (Fig. 14). At the bottom level of the graphic, the *woman* is the autonomous complement of the viewing act which is the head of the construction. At a higher level, the *woman gazed upon* is a modifier dependent on the head, *Hitchcock*. *Hitchcock* elaborates a type of gaze inherent in the conception of the entity lying in the grass. This type of gaze is an e-site that awaits further elaboration. In addition, a relationship of bidirectional categorization links the process-internal modifiers (e.g., the nudity and the facial expression). Both *Hitchcock* and the *woman* entities are instances of a shared schematic concept of "lust".
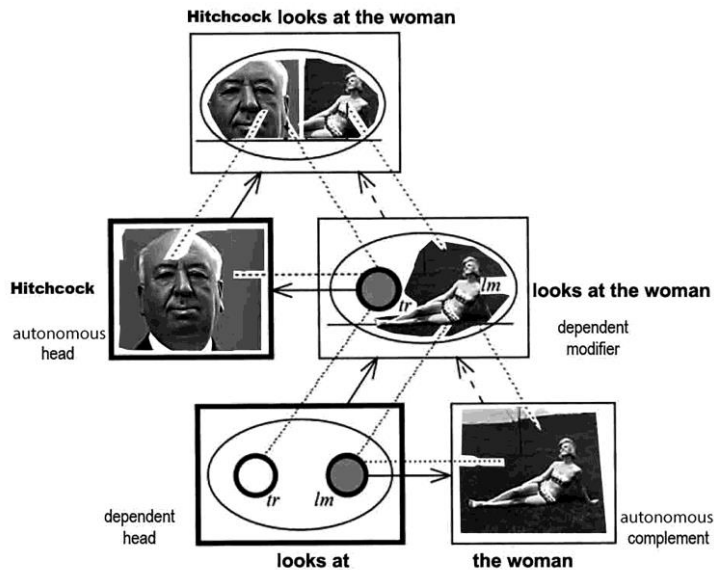
Fig. 14. Levels of semantic description.

Some conclusions are to be drawn. The representation of an object is grounded through a communicative act that entails an implicit schematic conceptualizer. The image of an object is deictic in nature (Metz 1991). Two juxtaposed images in a POV elaborate the viewer and the object viewed implicit in the attention relationship (Hochberg 2007). Both entities are grounded in a diegesis. The overall construction thus construed has a second viewer that, by default, is played by an extradiegetic viewer. This conceptualizer can also be elaborated/ explicitly impersonated in other sequences of the film.

On the other hand, the arrow of instantiation drawn from the e-site and its elaboration perceptually present shape a dynamic process of felt quality imbued with tension (See Gallese et al. 2019). Giving meaning to perceptual stimuli augments the valence of the affect, i.e., understanding is pleasurable. In other words, understanding is a form of control and integration of the uncategorized elements in a conceptual control area. Once the incremental modulation between the drives of top-down prediction and bottom-up error prediction is fully accomplished, and all alternative options are exhausted, the encompassing conceptualization is finally established in a state of equilibrium.

The film viewer can shift his attention in phase transition to different meaning trajectories. These virtual semantic descriptions can be ad-hoc constructed in the process of sense making of the

juxtaposition of shots A/B. Based on relevance, the focus of attention constructs different conceptualizations. The involved conceptualizations can be described by the three types of filmic constructions proposed: **modifier**, **complement**, and **process-internal** construction. The conceptualizations (C) enumerated below for illustrative purposes admit blending, fuzzy boundaries and interferences.

- (C) 1: *Hitchcock*, the subject, and the *woman*, the object, are the agents implied in a profiled viewing act. In terms of an attentional schema, at a low level of conception, the *woman* is a complement (she is the object of a viewing act). At a higher level, the *woman* is a dependent modifier of *Hitchcock's* shot (*Hitchcock* is the agent that looks at the *woman*).
- (C) 2: *Hitchcock* looks at a *woman* with a [COMPASSIONATE] or [LUST] expression on its face. *Hitchcock*, the head of the conceptual construction, displays an emotion and elaborates a mental content sketched by the woman's shot.
- (C) 3: *Hitchcock* is "near" a *woman*. The subject is in a spatial location situated in the cognitive accessibility area of the object attended. Cognitive area represents the awareness region, not necessarily a physically optical vantage point. As Nöe (2001) pointed out, seeing is a form of action in a conceptual domain of accessibility. The composite conceptualization elaborates what is schematic in the dominion of the woman. *Hitchcock's looking at a woman* conceptualization elaborates a schematic location situated in the access region of the *woman*; a process-internal modifier. What is initially defined in spatial terms as accessibility can later be comprehended metaphorically within the emotional and cognitive domains of interaction.
- (C) 4: A *lustful Hitchcock's* elaborates a process-internal modifier (a secondary landmark, i.e., the [LUST] concept) of the *woman's* semantic description.
- (C) 5: The *lustful woman* represents the elaboration of a kind of mental state or the emotional content of a male gaze (Mulvey 1975). The woman's nudity elaborates the [LUST] expression of *Hitchcock's* face, a process-internal modifier.

From a Bayesian perspective, the film viewer's perceptual, emotional and cognitive processes are grounded on a mechanism of active inference. The viewer adapts the predictive perceptual models in front of audiovisual stimuli in order to make meaning. The viewer, at certain moments, is confronted to open choices. For example, the

viewer can shift by phase transition from (C) 4 (*Hitchcock is lustful*) to (C) 5 (a *lustful woman*). The viewer can choose the goal-derived concept of the conceptualization. This choice is a **selective sampling** of the sensory inputs as predicted by the goal-derived concept, which functions as a generative model. Selective sampling is the manifestation of action. The viewer actively explores conceptualizations to explain sensory inputs and constructs expectancies and inferences about future event scenarios. He engages in mental explorations of possible outcomes based on initial goal-derived concepts. These conceptualizations can be maintained over longer time scales or kept open as potential transformations of the situation. In essence, the viewer anticipates counterfactual future states of the simulated scenarios he entertains. He is not the passive recipient of the here and now states of the system but continuously inserts the present states in future states of the system in cataphoric and anaphoric connections. The predictive scenarios are represented as **bounded events** that occur at different time scales and have different granularity (schematicity) in a hierarchical architecture. Narrative interest is immanent in this (allostatic) mechanism.[10]

Several studies suggest that the brain's navigation systems/ spatial maps ground the topological codes necessary for domain-general high-level cognition. Equally, the hippocampal representations serve as "event codes" specifically dedicated to organizing the flow of experience into discrete units that can be transferred or reused. (Sun et al. 2020; Park et al. 2021; Theves et al. 2020; Bottini, Doeller 2020).[11] I propose that neuronal spatial maps shape and implement the cinematographic conceptualizations mentioned here.

The inspiration for the present proposal stems from the seminal research conducted by Noel Carroll on the concept of *erotetic narration*. (1996; 2008). The claim is that his original insights can be further refined in the framework of Bayesian active inference, and

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[10] In order to understand the cognitive processes that control the choices of the film viewer, we can use the approach presented by Pezzulo, Rigoli, and Friston (2018). One decisive factor of the decision process is the affective and motivational (want) valence or the prescriptive value of goal-derived concepts. Another factor is the epistemic drive of the viewer that seeks to ensure that uncertainty is resolved. Each domain is hierarchically layered in long term, medium term, and short term contexts, and instantiated at different levels of complexity: a low level of motor tendencies, motivational processes or affordances, semantic considerations, and episodic beliefs that depend on particular circumstances.

[11] Spatial maps implemented neuronally by a population of cells (place cell, border, head direction and grid cells for shape of the container and path ruler, saccade direction cells, speed cells, vector cells) are used as grounding maps for organizing information across multiple domains (abstract spaces, temporal coding, knowledge space, associational space, social space, counterfactual projections).

with the help of the descriptive vocabulary of the Cognitive Grammar. The terminology explored can help describe different cinematographic constructional schemas starting not from formal cues but from meaning and conceptualizations interlaced with the expressive channel of communication. Sequences of cinematic shots are narrative (event structure) and dynamic conceptualizations bound by circular loops in nested levels. Each shot brings new e-sites that model future elaborations and subsequent shots elaborate as sensory evidence for previous schematic predictions. The e-sites create tension, expectancy, and a feeling of effort (highs vs low), arousal and valence that are resolved as equilibrium, fulfillment or stasis further down the discursive chain of shots by elaboration/ instantiation. As discourse unfolds, a layered conceptualization based upon horizontal and vertical couplings emerges. This sense construction is a dynamic system structured by an emergent whole and circular loops taking place between components, e.g., *the woman in bikini* causes *and* explains Hitchcock's conceptualization. Several configurations of the system coexist and the viewer has the executive control necessary for implementing alternative meaning construals.

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El concepto LGBTQIA+ y su ubicación en el ámbito del proceso de enseñanza como rematización didáctica de la ética y de la integridad

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Resumen

El concepto LGBT, como movimiento de liberación, ha sido y sigue siendo objeto de numerosos conflictos que giran y giran en torno a las instituciones sociales, a la familia, al matrimonio, y al trabajo pues. De hecho, las campañas legales, políticas y culturales multidimensionales reflejan los complejos debates sobre la relación entre la ley y el cambio social. A medida que la apertura por la comprensión de la sociedad hacia las diversas identidades sexuales, géneros, expresiones de género, prácticas sexuales, identidades de género, orientaciones sexuales y/o románticas, relaciones culturalmente no normativas y organizaciones de tipo familiar se ha vuelto más inclusiva y más documentada, también lo hizo el acrónimo empleado para describir esta diversidad, como LGB en los años '70, luego LGBT en los años '80-'90, en el período siguiente llegó a las siglas LGBTQIA+. En Rumanía, la asociación ACCEPT es la primera organización no gubernamental, militante por los derechos humanos, y defensora de los mismos, que promueve los derechos LGBT (es decir, Lesbianas, Gays, Bisexuales, Transgénero) a nivel nacional. En efecto, la misión es defender y promover los derechos de las personas LGBT en Rumanía, en definitiva, como derechos humanos de seres humanos, como también cambiar la mentalidad con respecto a LGBT en este país. Es obvio que, esto incumbe la ubicación del concepto LGBTQIA+ en el ámbito del proceso de enseñanza como rematización didáctica de la ética y de la integridad, ya que, lo que se anhela es una sociedad en donde la orientación sexual y la identidad de género sean consideradas simples características del ser humano.

Palabras clave

derechos humanos, educación, enseñanza, ética, integridad, LGBTQIA+, QUEER, ser humano, valores

1. Introducción. La motivación y los objetivos de la investigación

Cuando se trata de discriminación de género, está claro que el término de género denota cualquiera de los dos sexos (masculino y femenino), especialmente cuando se refiere a diferencias sociales y culturales más que biológicas, y el término de sexo pues, denota cualquiera de los dos sexos principales, categorías (masculinas y femeninas) en las que se dividen los seres humanos y la mayoría de los demás seres vivos en función de sus funciones reproductivas, y un sintagma como discriminación de género se refiere a la discriminación basada en el sexo o el género; discriminación sexual o cualquier distinción, exclusión o restricción basada en el sexo que tenga por efecto o finalidad afectar o anular el reconocimiento o ejercicio por la mujer, independientemente de su estado civil, sobre la base de la igualdad entre hombres y mujeres, de los derechos humanos y las libertades fundamentales del ámbito politico/ económico/ socio-cultural/ cívico. En Rumanía, la asociación ACCEPT es la primera organización no gubernamental, militante por los derechos humanos, y defensora de los mismos, que promueve los derechos LGBT (es decir, Lesbianas, Gays, Bisexuales, Transgénero) a nivel nacional. En efecto, la misión es defender y promover los derechos de las personas LGBT en Rumanía, en definitiva, como derechos humanos de seres humanos pues, como también cambiar la mentalidad con respecto a LGBT en este país. Es obvio que, esto incumbe la ubicación del concepto LGBTQIA+ en el ámbito del proceso de enseñanza como rematización didáctica de la ética y de la integridad, ya que, lo que se anhela es una sociedad en donde la orientación sexual y la identidad de género sean consideradas simples características del ser humano.

2. El desarrollo del estudio: El concepto LGBTQIA+ y su ubicación en el ámbito del proceso de enseñanza como rematización didáctica de la ética y de la integridad

El concepto LGBT, como movimiento de liberación, ha sido y sigue siendo objeto de numerosos conflictos que giran y giran en torno a las instituciones sociales, a la familia, al matrimonio, y al trabajo pues. De hecho, las campañas legales, políticas y culturales multidimensionales reflejan los complejos debates sobre la relación entre la ley y el cambio social. A medida que la apertura por la comprensión de la sociedad hacia las diversas identidades sexuales, géneros, expresiones de género, prácticas sexuales, identidades de

género, orientaciones sexuales y/o románticas, relaciones culturalmente no normativas y organizaciones de tipo familiar se ha vuelto más inclusiva y más documentada, también lo hizo el acrónimo empleado para describir esta diversidad, como LGB en los años '70, luego LGBT en los años '80-'90, en el período siguiente llegó a las siglas LGBTQIA+. En lo que concierne la discriminación de género, el problema no consiste necesariamente en las diferencias biológicas entre mujeres y hombres, sino en las diferencias construidas cultural y socialmente. (Chirică&Rădescu 2019: 11) La socialización de género en el marco de la familia, del parque de la infancia, de los medios de comunicación y del colegio se realiza a través de ciertas actividades específicas (cuidado de muñecas por parte de las niñas, práctica de deportes por parte de los niños), libros de cuentos (con princesas para las niñas, con pistolas, aviones y coches para los niños), ropa (faldas y vestidos rosas para las niñas, pantalones azules para los niños), juegos (familia para las niñas, guerra para los niños), juguetes (muñecas para las niñas, autos para los niños), roles (ayudante de cocina para las niñas, ayudante arreglando el auto para los niños), cortes de pelo (corte de pelo a lo largo para las niñas, corte de pelo corto para los niños), y así por el estilo. La desigualdad entre mujeres y hombres se construye culturalmente y socialmente, es muy resistente al cambio, persiste, a veces, durante siglos y se manifiesta como: difícil acceso a las funciones de gestión y/o organizativas; difícil acceso a profesiones bien remuneradas tradicionalmente, reservadas a los hombres (ejército, aviación, construcción, policía, entre otros ejemplos); deshumanización y cosificación de los cuerpos de las mujeres para la pornografía, la prostitución, la publicidad de diversos productos, por ejemplo: limitación del acceso a la toma de decisiones; perpetuación de la relación en la que la mujer es propiedad del hombre; salario desigual por trabajo igual; doble carga para las mujeres (responsabilidades domésticas y de crianza de los hijos y responsabilidades laborales); reproducción de prejuicios según los cuales las mujeres no pueden ocupar puestos de liderazgo, pensar racionalmente ni preocuparse por nada que no sea la apariencia física; la violencia cada vez más alarmante contra las mujeres. (Esteban-Fernandez 2023: 40) Un aspecto significativo observado durante el período de la pandemia fue la relación entre la vulnerabilidad social y la mayor prevalencia y letalidad del virus. Los contrastes de esta mortalidad entre los más pobres y los más ricos mostraron cómo las desigualdades sociales pueden afectar directamente la salud de tantos seres humanos y volver más vulnerables a ciertos grupos sociales. Además de los daños a la salud ya bien conocidos, el período de la pandemia puede haberse

considerado un episodio bastante traumático y por lo tanto fue generando graves consecuencias para la salud física y mental de la población en su conjunto, a saber: insomnio, depresión, reacciones de miedo e ira, abuso de sustancias, enfermedades agudas, fuertes reacciones al estrés y al trastorno de estrés postraumático. Por lo tanto, el período tan cruel de la pandemia puede entenderse como un catalizador de enfermedades mentales, especialmente para los seres humanos más vulnerables. Las minorías sexuales y de género, es decir lesbianas, gays, bisexuales, travestis, transexuales y transgénero, queer, intersexuales, asexuales y otras (LGBTQIA+) han sufrido y siguen sufriendo un grave proceso de exclusión social a lo largo de la historia de sociedades contemporáneas. Algunas consecuencias de esta situación constituyen aspectos como la baja escolaridad, el bajo nivel socio-económico, la violencia, las dificultades para acceder a los servicios de salud están estrechamente relacionados con las minorías sociales y al mismo tiempo han sido considerados factores de riesgo para la salud de la población en general. Además, otros factores de riesgo para el bienestar de esta comunidad son específicos de estos grupos marginados: prejuicios (o LGBTQIA+fobia), falta de protección institucionalizada, rechazo familiar y varias agresiones. Toda esta coyuntura social podría contribuir a la fragilidad y vulnerabilidad de estas minorías. Por lo tanto, hay que llamar la atención, con el propósito de ofrecer protección a las minorías sexuales y de género para que no tengan tentativas de depresión y de ansiedad, y para evitar el riesgo de suicidio. Otros efectos experimentados durante el período de la pandemia tenían que ver con las reglas de convivencia, con la soledad, con la vida familiar, pero sobre todo con la falta de trabajo y de dinero. Entre los motivos que hacen que las personas LGBTQIA+ sean más vulnerables en dichos momentos, se podrían mencionar, los altos índices de violencia a los que son sometidos a diario. Además, una de las medidas de salud más importantes recomendadas por las agencias de salud ha sido el tan incómodo distanciamiento social que, en el caso de la comunidad LGBTQIA+, claro está, pudo haber significado permanecer aislados de posibles abusadores, a menudo sus propias familias o parejas íntimas. Sin embargo, cabe señalar que entre todos los homicidios causados por la LGBTQIA+fobia, la residencia de la víctima atrae mayor número de asesinatos, constituyendo las personas transgénero, transexuales y travesties, el porcentaje preferido por este tipo de violencias, seguidas por las personas lesbianas y luego por las personas gays.

La vulnerabilidad socio-económica también denota un aspecto relevante, penetrando los vínculos de ingresos, como también los

vínculos laborales. Se sabe que la pandemia ha provocado pérdidas de empleo y frágiles vínculos laborales (que parece que ya lo eran de antemano), lo que habrá de empeorar la situación socioeconómica de ciertas comunidades, de las que, la mayor parte pertenecía al mercado informal o tenía ocupaciones potencialmente más expuestas al virus, como trabajar en bares y restaurantes, registrando menores ingresos y menores condiciones de vida, o acceso a la salud. La vida social es otro aspecto importante puesto en la fragilidad LGBTQIA+ durante el período de tantas restricciones. Como en ocasiones son rechazados en el núcleo familiar, un importante mecanismo de resistencia y supervivencia de estos grupos radica en la conexión que establecen con sus comunidades, por lo que, ante las medidas de distanciamiento social, estas personas sufrieron un grave impacto ante la imposibilidad de un contacto más activo y cara a cara con sus afectos y lugares familiares, conduciendo a una experiencia de aislamiento y de soledad. (Cerón-Plaza 2018: 53) Considerando tantos aspectos que habrán de influír en la salud de las personas LGBTQIA+, es indispensable que las autoridades definan estrategias de atención precisamente para dicho momento. En este sentido, hay que gestionar varios factores de alerta que merecen especial atención, entre ellos: los trastornos de salud ya preexistentes, con énfasis en la depresión y la ansiedad; el consumo de alcohol y/u otras drogas; la falta de apoyo social; la existencia de hostilidad en el entorno familiar; la angustia y la preocupación por la propia sexualidad. Uno de los puntos que debería recibir atención es la identificación de los grupos psicosocialmente vulnerables y destacar algunas recomendaciones que ciertos administradores públicos podrían poner en práctica durante el período post-pandemia para garantizar el acceso a la salud de la comunidad. Sin embargo, está claro que, a pesar de su importancia, la existencia de instrumentos legales, tantos lineamientos y tantas normas, no bastan y nos son suficientes para asegurar el acceso de la comunidad a sus derechos. A menudo, la comunidad se ve expuesta a multitud de prejuicios incluso cuando se trata de los servicios de salud, lo que podría conducir a una menor demanda y adherencia a los tratamientos. Así, se observa que la heteronormatividad presente en varios campos de la atención produce una devaluación o no reconocimiento de estas identidades, contribuyendo a la perpetuación de violencia y discriminación que afectan las condiciones de acceso y la calidad de la atención médica. En este sentido, las principales dificultades de acceso a los servicios de salud para este público largo están relacionadas con tanto miedo a sufrir muchos prejuicios y el miedo a revelar la orientación sexual, por lo que muchas veces esta

información se omite en la atención. También se debe de señalar, dado el alto porcentaje de discriminación sufrida en los servicios de salud, demostrado en estudios, la falta de calificación del personal médico para atender los sufrimientos relacionados con la sexualidad. En efecto, la salud de las minorías sexuales y de género carece no sólo de atención específica en términos de políticas de salud pública de emergencia durante el período de post-pandemia, sino, sobre todo, de movilización y acciones concretas. Se trata pues, de una profunda invisibilidad del problema por parte de la sociedad y, a veces, del mundo académico, incluso en momentos de extrema necesidad. Además, es urgente que todos estos problemas lleguen a los espacios sociales y que la comunidad LGBTQIA+ gane más visibilidad, y que, la situación actual sea como una moraleja para el futuro. Sería provechoso identificar algunas soluciones de índole general, como por ejemplo: (re)desarrollar la identidad, navegar por la autenticidad, exclusión de los espacios comunitarios y crear cambios. De esta forma, los participantes habrán de ver el acceso a una comunidad de personas con ideas afines como también un medio para aumentar la autocomprensión, el autoconocimiento y la autoaceptación; también hay que identificar varias barreras a la inclusión, incluida la accesibilidad y el control. (Burroughs 2021: 62) Los participantes podrán conversar, siempre que tengan la necesidad de hacerlo, acerca de estrategias para combatir estos obstáculos, como también la creación de ciertos espacios comunitarios interseccionales y activismo y representación como medio para aumentar la apertura hacia la comprensión. Lo que quiero decir es que, al igual que otros grupos marginados, las personas pertenecientes a la comunidad LGBTQIA+ están motivadas a participar en comunidades relevantes para su identidad. Sin embargo, los espacios comunitarios para los LGBTQIA+ suelen ser inaccesibles debido a infinidad de barreras sociales, sensoriales y de identidad. Los participantes destacan por la apertura hacia la comprensión como una barrera para salir de entornos comunitarios y no comunitarios. Esto quiere decir que habrá que mejorar los procesos de las etapas de la aceptación y de la comprensión, lo que supone algo crucial para lograr espacios comunitarios accesibles e inclusivos. Esta problemática es sumamente importante, ya que las personas de la comunidad tienen más posibilidades de formar parte de comunidades de lesbianas, gays, bisexuales, transgénero, queer, intersexuales, asexuales y otras comunidades según su género u orientación sexual (LGBTQIA+), y está claro que, ser parte de una comunidad aumentaría con certeza el bienestar de tantos seres humanos. Debido a la historia de ver las

identidades LGBTQIA+ de una manera medicalizada negativa, hay gente que tiene propensión hacia una comprensión limitada de ciertas experiencias, al tener varias identidades y ser parte de varias comunidades. Tengo la convicción de que tantas personas podrían escuchar y aprender más y más de las personas de la comunidad LGBTQIA+ y pensar también en tantas otras formas de crear espacios accesibles donde estas personas puedan prosperar. En este sentido, el propósito es evidente: analizar las experiencias de varias personas de la comunidad LGBTQIA+ y de esta forma percibir, y comprender cómo estas personas experimentaban sus diferentes identidades; por ejemplo, ser bisexual y pertenecer a varias identidades y comunidades y cómo se va haciendo cierta conexión en este sentido.

Como profesora y como persona QUEER, y también como activista por los derechos humanos, me preocupan bastante tantas experiencias que tengan que ver con todas las identidades y con la apertura pues, hacia las comunidades, es decir, experiencias de personas de varias edades, de varias identidades de género y de varias sexualidades. Lo fundamental pues, es cómo entender quiénes somos con el paso del tiempo y tratar de ser fieles a nosotros mismos. Pero hay que tener en cuenta que al principio del proceso habrán muchas barreras al intentar acceder a la Comunidad LGBTQIA+. Estas barreras pues, abarcan varios espacios comunitarios que son, socialmente y sensorialmente, abrumadores. (Gallego-Noval 2023: 37) Aunque las personas de la comunidad podían darte la bienvenida, en realidad, es arrasante el control de acceso, lo que significa que algunos miembros de la comunidad LGBTQIA+ decidían quién puede pertenecer o no a la comunidad, y esto se debe, principalmente, a la lucha constante por un cambio tan anhelado en la sociedad. Yo creo que semejantes detalles nos ayudan a comprender mejor un tema sobre el que no hay mucha investigación: las experiencias reales de las personas LGBTQIA+ y las etapas del complejo proceso de cómo llegar a apreciar nuestras diferentes identidades pues, y los beneficios y los desafíos de ser incluidos en las comunidades. A mí, como persona declarada QUEER, la presente investigación me ayuda a comprender mejor las experiencias de diferentes personas de la Comunidad LGBTQIA+ y los sinsabores con los que tropiezan todos los días, sinsabores de los que, yo también he sido partidaria varias veces. Yo diría que los espacios comunitarios específicamente para las personas LGBTQIA+ podrían servir mucho para ayudar a los seres humanos a explorar sus identidades y encontrar personas con una forma de vida semejante y con pensamientos afines. Sin embargo, estos espacios necesitan financiación y debería de ser una condición

obligatoria asegurarnos de que sean accesibles para todos, independientemente de cómo se identifiquen. Yo, como profesora, pero también como persona QUEER, tengo una gran responsabilidad en este sentido, ya que, mi actividad como profesora tiene un impacto directo en el marco del aprendizaje y en el desarrollo de los estudiantes. La calidad de la educación ofrecida representa una prioridad para mí, como ser humano, como profesora, como activista por los derechos humanos y como persona QUEER, y la importancia de la ética y de la integridad en el marco de la optimización del proceso didáctico, me permite experimentar más destrezas y mejorar los servicios que ofrezco y mis categorías de investigación, ofreciendo a los estudiantes una educación elevada. En efecto, yo, como profesora, debo de tener en cuenta las expectativas de todas las categorías de estudiantes, es decir, de todos los estudiantes, integrantes o no de la Comunidad LGBTQIA+. En este sentido, a través de mis acciones diarias, me comprometo a estimular a cada estudiante, desde el punto de vista intelectual y social, pero también desde el punto de vista humano y emocional, apoyando la perspectiva de los valores humanos y del propósito de la institución en la que estoy desarrollando mi profesión (UTCB). Aquí, en nuestro país, Rumanía, la organización MozaiQ es una de las principales organizaciones comunitarias que lucha por defender los derechos de las personas LGBTQIA+; esta organización tiene como objetivo participar en el desarrollo de la comunidad bajo la bandera de la solidaridad y de la confianza, organizando varias actividades sociales y culturales, siendo una presencia constante en la vida de la comunidad y brindando así una atención especial a los diversos grupos de la comunidad. En este sentido, contribuye al desarrollo de la comunidad LGBTQIA+ en Rumanía; apoya la plena igualdad ante la ley y la sociedad de las personas LGBTQIA+; actua bajo la bandera de la solidaridad y de la confianza; apoya todas las manifestaciones de la diversidad. El propósito fundamental es el de fortalecer, apoyar y representar a las comunidades LGBTQIA+ (lesbianas, gays, bisexuales, trans, queer, intersexuales, asexuales) en Rumanía, a través de varios programas que satisfagan sus necesidades. Su misión es la de mejorar la calidad de vida de las personas LGBTQIA+ en Rumanía, protegiendo, apoyando y promoviendo sus derechos y libertades, garantizando de esta forma, que puedan disfrutar plenamente y sin discriminación de la participación en las áreas clave de la sociedad, de la vida familiar y de la vida comunitaria, de la educación, de la salud, de la cultura, del mercado laboral y de la participación política. La visión que persigue, es una sociedad donde

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las personas LGBTQIA+ participen activamente, abiertamente y visiblemente en la vida social, política, económica y cultural, y que sus necesidades se vayan planteando a través de políticas y servicios apropiados, para que gocen de respeto y de aceptación en sus comunidades y en la sociedad en su conjunto. El acoso, la discriminación, la violencia física, el abuso verbal o psicológico, el abuso de autoridad y el abuso de confianza son violaciones graves del respeto hacia los demás. Yo, como profesora, y como persona QUEER, me comprometo a prevenir y hacer frente a cualquier comportamiento de acoso por parte de los estudiantes, del personal y de cualquier compañero en general. De acuerdo con el valor de la solidaridad humana, las decisiones deben ser consistentes con las nociones de igualdad y justicia. (Şercan 2017: 26) Desde este punto de vista, la Universidad, como cualquier institución, se dedica a difundir la equidad y anclar sus elecciones y acciones en criterios neutrales y objetivos. Una exclusión o distinción sería injustificada cuando se basa en criterios como, por ejemplo: edad, idioma, sexo, religión, filiación política, discapacidad, embarazo, condición social, orientación sexual, nacionalidad, o cualquier otro criterio que no se refiera a las capacidades de la persona, características útiles para ejercer varias actividades. (Ghenţulescu 2019: 17) En cuanto a los conceptos de apertura y tolerancia, de acuerdo con los valores de solidaridad e investigación de lo universal, hay que demostrar tolerancia y apertura hacia la diversidad, el pluralismo, la diferencia en relación con las elecciones realizadas por los empleados, por los estudiantes, por los padres y por los otros compañeros.

3. Conclusiones

La organización MozaiQ desarrolló equipos, implementó intuitivamente principios de diversidad e inclusión organizacional en aquellos tiempos en los que ni siquiera podría haber existido una conversación teórica sobre este tema en el entorno empresarial local; implementó la conciencia de la necesidad de un diálogo honesto y abierto sobre diversidad e inclusión, sobre equidad y pertenencia (un proceso absolutamente necesario en cualquier tipo de organización), especialmente desde perspectiva orientada hacia una estrategia coherente y aplicada. MozaiQ ha implementado tantos proyectos de consultoría y voluntariado, tanto en el área de organización, como también en el área de educación. La visibilidad trae consigo, en la mayoría de los casos, amplios cambios a nivel de los seres humanos en su relación con las personas LGBTQIA+. A menudo, la forma en la que hablamos de la comunidad ignora las experiencias y realidades

dentro de la comunidad, y creo que ya es hora de pasar a una nueva fase en la que hablemos más abiertamente sobre la comunidad LGBTQIA+, con más valor y sin miedo a ser juzgados. Al mismo tiempo, es importante ser solidarios unos con otros, desarrollar relaciones de confianza y, ¿por qué no?, asumir riesgos. Yo considero, de todo corazón, y más aún, tengo la certeza, que asumir una determinada identidad es un gesto sumamente importante, porque implica asegurar la visibilidad de la Comunidad LGBTQIA+, demostrando que LGBTQIA+ existe plenamente en toda la sociedad, en diferentes ámbitos, contribuyendo al bien común, y también creo que todavía hay una gran necesidad de este enfoque frente a la sociedad, ya que la Comunidad LGBTQIA+ ha existido y ha permanecido en medio de la oscuridad durante décadas. Pero ahora, después de décadas de oscuridad, finalmente y de manera auspiciosa, ¡¡se ha encendido la luz!!

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Title: The LGBTQIA+ Concept and Its Placement in the Scope of the Teaching Process as a Didactic Remapping of Ethics and Integrity

Abstract: *The LGBT concept, as a liberation movement, has been and continues to be the subject of numerous conflicts that revolve and revolve around social institutions, the family, marriage, and work. Indeed, multidimensional legal, political, and cultural campaigns reflect complex debates about the relationship between law and social change. As openness to society's understanding of diverse sexual identities, genders, gender expressions, sexual practices, gender identities, sexual and/or romantic orientations, culturally non-normative relationships and family-type organizations has become more inclusive and more documented, so has the acronym used to describe this diversity, such as LGB in the 1970s, then LGBT in the 1980s-'90s, in the following period it came to the acronym LGBTQIA+. In Romania, the ACCEPT association is the first non-governmental organization, human rights activist and advocate, promoting LGBT (i.e. Lesbian, Gay, Bisexual, Transgender) rights at the national level. Indeed, the mission is to defend and promote the rights of LGBT people in Romania, in short, as human rights of human beings, as well as to change the mentality regarding LGBT in this country. It is obvious that this concerns the location of the LGBTQIA+ concept in the teaching process as a didactic remapping of ethics and integrity, since what is desired is a society where sexual orientation and gender identity are considered simple characteristics of the human being.*

Keywords: *human rights, education, education, ethics, integrity, LGBTQIA+, LGBTQIA+, QUEER, human being, values, human rights, teaching*

◆ LINGUISTICS ◆

Aspecte ale neologiei în terminologia filozofică românească actuală

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Rezumat

Fenomenul de neologizare masivă prin împrumuturi din limba franceză de la începutul secolului al XIX-lea a transformat limba română la nivelul terminologiei filozofice, iar globalizarea și ascensiunea limbii engleze ridică întrebări asupra acesteia. Filozofia, având un raport intim cu istoria identitară, devine teren predilect pentru împrumuturi și interconectivitate interlingvistică. Conceptul de neologism, abordat în contextul limbii române, relevă aspecte formale, semantice și pragmatice. Distincția între neologism și neonim subliniază stabilitatea acestora din urmă, cu formare în baza rădăcinilor greco-latine. Neologismele de sursă franceză din lexicul filozofic românesc actual reflectă adaptabilitatea limbii la schimbările din societate și complexitatea terminologiei filozofice.

Cuvinte cheie

Neologism, neonim, terminologie filozofică, împrumuturi de sursă franceză

Evoluția unei limbi se află în strânsă corelație cu dezvoltarea societății și cu schimbările care au loc în diferite domenii ale vieții umane. Limba își asumă rolul de a fi un instrument de comunicare, iar pentru a rămâne relevantă și eficientă, aceasta trebuie să se adapteze la noile contexte și provocări. Astfel, între fenomenele din societate și perfecționarea fondului lexical al unei limbi se instituie o legătură de determinare și activare a anumitor mecanisme precum crearea de cuvinte noi sau împrumutul lingvistic pentru a reflecta aceste noi realități.

1. Context

În vederea înțelegerii contextului în care limba franceză a ajuns să aibă un impact uriaș asupra constituirii, modernizării și nuanțării lexicului românesc, o influență unică privind împrumuturile la distanță lectura sfârșitului de secol XVIII- începutului de secol XIX prin grila paradoxului apartenenței, a paradoxului simultaneității și a celui al continuității/discontinuității (Alexandrescu 1998: 32-41) ne oferă câteva idei în virtutea cărora Franța a reprezentat pentru

România un sistem de eternă raportare. Tranziția de la o indiferență culturală reciprocă (Berna 2013: 54) existentă la începutul perioadei menționate către o atitudine francofilă se produce pe fondul căutărilor identității naționale: românii trăiau într-un spațiu îngust, intermediar și amortizând șocurile între giganții vecini, căutând printr-o artă a diplomației absolut necesare în acest context să creeze o zonă a echilibrării influențelor, dar și o cultură diferită de celelalte, proprie. Așa se explică tendința de sinteză culturală, dar și disponibilitatea unei culturi ca cea românească, tendințe care s-au manifestat în mod evident și la nivelul limbii române. Parte a mitului identității, singurul loc râvnit de integrare era/este(?) latinitatea occidentală (paradoxul apartenenței), în special Franța, cu prometeismul culturii și civilizației sale și către care ne trimit suficiente principii unificatoare, între care apropierea celor două limbi. Franța reprezenta timpul nou, iar prin intermediul limbii franceze se produce translarea ideilor occidentale în culturile regiunilor periferice (Berna 2013: 54-60). Necesara simultaneitate, acel reflex al câștigării unui avans față de vechiul-reprezentat de culturile greacă și turcă, efortul de a câștiga timpul pierdut, a dus la arderea etapelor și orientarea definitivă spre Vest în secolul al XIX-lea, având drept consecință o revoluție în limbaj, într-o mișcare de discontinuitate orizontală produsă pe fondul necesității demonstrării apartenenței României și limbii române la lumea occidentală. Din punct de vedere al limbii, procesul de neologizare masivă prin împrumuturi franțuzești produs în perioada menționată și continuat până în prima jumătate a secolului al XX-lea a modificat pur și simplu fizionomia limbii române. De atunci, cu excepția unor scurte instantanee negative (perioada comunistă- cu dominația culturii de inspirație sovietică), cultura franceză a fost menținută ca izvor de forță, farmec, îmbogățire a sistemului de gândire românesc, respectiv a limbii române. Rămâne de văzut în cât de mare măsură modificarea ierarhiilor culturale tradiționale, globalizarea, ascensiunea limbii engleze - noua lingua franca - au schimbat datele problemei, cel puțin în ceea ce privește dinamica împrumuturilor din domeniul filozofiei și științelor umaniste de care ne propunem să ne ocupăm.

În altă ordine de idei, filozofia românească, aflată la rândul ei într-un raport intim cu istoria identitară și națională, trece prin ansamblul problematicii filozofiei europene cu accent pe resorturile identității de sine, pe fatalitatea istoriei, pe marginalitate și eterna căutare a centrului, de înțeles având în vedere cele evocate anterior. Un aspect scos în evidență de multiple ori se referă la faptul că unul dintre domeniile predilecte de pătrundere a împrumuturilor într-o limbă țintă este domeniul științific, cuprinzând deci și filozofia

(inserție la nivelul conceptelor, reflectată în împrumuturi). În acest sens, Eugen Munteanu considera că stilul filozofic este relativ mai penetrabil la împrumuturi lexicale directe, fenomen ce poate fi lesne explicat prin existența „universaliilor filosofice (concepte, noțiuni, teorii) [care] au marcat gnoseologic, epistemologic, metalingvistic și lingvistic cunoașterea umană constituind o matrice de generativism lexical-filosofic" (9) Filozofia, prin propria sa natură, conține o cerință intrisecă de universalitate, căutând să ofere validitate cunoașterii, indiferent de spațiu și timp. Ca urmare, exprimarea acestei universalități în limbile naturale devine esențială pentru asigurarea fiabilității. Putem reține în acest sens termenul de „conectivitate filosofică" care marchează cadrul interlingvistic al terminologiei filozofice în general, dar și faptul că transferul gândirii filozofice se face prin intermediul/medierea unor limbi de cultură majoră și tradiție filozofică între care se situează, evident, franceza.

2. Neologismul - un flu conceptual

În aparență simplu de definit, neologismul – cf. fr. *néologisme*, a cărui structură este formată din două elemente grecești (neo = nou și logos = cuvânt, termen) desemnează orice cuvânt recent, împrumutat dintr-o limbă străină sau creat prin intermediul mijloacelor interne proprii (DEX: 2016). La o analiză mai atentă, ne dăm seama că, în momentul în care abordăm această problematică în profunzimea ei, survin întrebările, neclaritățile, dificultățile, iar eticheta "noului" este insuficientă.

Oprindu-se asupra problematicii neologismului, Cristian Moroianu reține caracterul particular al abordării acestuia în lingvistica românească în care sunt tratate ca neologice unități lingvistice pătrunse în limbă acum mai bine de 200 de ani. Citându-l pe Theodor Hristea, autorul enumeră argumentele care stau la baza acestei abordări:

(a) originea latino-romanică (directă sau indirectă, mai ales prin intermediul limbilor neogreacă și rusă, la care se pot adăuga germana și mai târziu, engleza),
(b) calitatea de termeni de cultură și de civilizație,
(c) apartenența la fondul lingvistic internațional
(d) persistența lor până în limba contemporană.[1]

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[1] Reținem în acest sens definiția care deschide *Marele dicționar de neologisme* „În lingvistica românească sunt considerate neologisme împrumuturile recente, intrate în limbă începând cu a doua jumătate a secolului al XVIII-lea, precum și o serie de cuvinte formate în interiorul limbii prin combinarea a două sau mai multe elemente formative, dintre care cel puțin unul este neologism", Florin Marcu, *Prefață, Marele dicționar de neologisme*, Editura Saeculum Vizual, București, 2007.

3. Neologism și noutate

Dificultatea definirii este strâns legată de două aspecte, consideră Jean Prouvost și Jean-François Sablayrolles: sentimentul „noului", respectiv procesul de formare al acestor noi unități lexicale.

În privința primului aspect, se conturează dificultăți legate de datare, iar autorii propun luarea în considerare a unui "sentiment al neologiei". Acest sentiment este foarte variabil: în trecut, se considera că un cuvânt rămâne neologic timp de 10-15 ani, dar în prezent, lexicografii ar trebui să fie precauți în a propune un dicționar de neologisme care să includă cuvinte "vechi" de mai mult de cinci ani. De asemenea, se menționează că neologismele îmbătrânesc rapid și pot dispărea din limbaj, mai ales în domeniul terminologiilor tehnice, din cauza difuzării rapide a acestora.

În ceea ce privește al doilea aspect, procesul de inovare legat de conceptul de neologism este un fenomen natural în fiecare limbă, dar este și influențat de reguli și politici lingvistice în era contemporană. Evoluția și comunicarea umană necesită inovație lexicală, iar toate limbile au mecanisme pentru a permite creativitatea, nu numai în sfera lexicală, ci și în cea structurală și semantică. Cu toate acestea, în zilele noastre, acest proces este supus regulilor și politicilor lingvistice, reflectând dezvoltarea politicilor lingvistice în societatea contemporană.

Maria Teresa Cabré propune patru criterii de stabilire a statutului de neologism al unei unități lexicale noi:

(a) *criteriul istoriei* cuvântului recent intrat în limbă;
(b) *criteriul lexicografic*: un cuvânt poate fi considerat neologism dacă nu a fost înregistrat în lucrările lexicografice până la data cercetării acestuia;
(c) *oscilația semantică*: un cuvânt împrumutat recent poate avea forme neadaptate la regulile fonetice și grafice, la clasele morfologice ale limbii române, oscilații semantice la nivel funcțional;
(d) *atitudinea receptorului*: un cuvânt este considerat neologism dacă vorbitorul recunoaște în acesta o formă nouă. (Cabré 1999: 155). Sunt criterii care nu se exclud reciproc, dar care nu pot fi aplicate în același tip de context.

Pentru a vedea lucrurile în mod clar, adoptăm un model destul de simplu care rezumă diferitele tipuri de noutăți neologice. Alain Rey precizează că noutatea poate avea trei aspecte:

(a) *formal*: rezultatul aplicării regulilor gramaticii la stocul de morfeme al limbii (cuvinte sufixate, prefixate, compuse);

(b) *semantic*: aspectul semantic se referă la toate neologismele fără excepție; noutatea semantică este totală în cazul împrumuturilor, este parțială (semantismul prefixării, sufixării, aglutinării) în cazul cuvintelor complexe sau foarte redusă în cazul acronimelor și abrevierilor;

(c) *pragmatic*: este imposibil să considerăm neologismul in abstracto ca un element nou în sistem, independent de funcționarea concretă a limbajului; din punct de vedere psiholingvistic, învățarea lexicală este un proces de integrare a neologismelor subiective. Orice noutate formală și semantică declanșează și presupune noutatea pragmatică (Rey 1976: 3-17).

Alain Rey a elaborat o definiție pentru unitatea neologică, legându-i noutatea de un ax temporal, considerând-o de natură cronologică, iar datările lexicografice, care identifică prima atestare, o reflectă. Cu toate acestea, datarea exactă a neologismelor este o sarcină dificilă, deoarece nu putem urmări istoria unei unități lexicale până la primul vorbitor care a creat-o. Conform lui Rey, din perspectiva diacronică, toate unitățile sunt considerate, la un moment dat, neologisme. Pentru a rezolva această problemă, trebuie să încorporăm conceptul într-o sincronie destul de amplă, pentru a tolera mutații și apariții de unități lexicale care se adaugă în timp. Autorul argumentează că sentimentul de noutate nu este suficient pentru a determina ce cuvinte sunt considerate neologisme și care nu mai sunt. Mai mult, se menționează că dicționarele nu includ toate cuvintele folosite în limbaj, ceea ce poate duce la interpretări greșite ale noutății unui cuvânt. Sentimentul de noutate este subiectiv și poate varia de la o persoană la alta. De asemenea, se sugerează că durata acestui sentiment este arbitrară și nu poate fi un criteriu obiectiv pentru evaluarea cuvintelor ca fiind noi sau nu.

Există diverse tipuri de neologisme, conform analizei lui Cristian Moroianu din studiul *Neologismele limbii române între tradiție, modernitate și actualitate*, cu grade diferite de adaptare la limba română: neologisme care sunt încă neadaptate formal, dar și neologisme care s-au adaptat deja la limbă. Există neologisme de tip terminologic, precum și neologisme internaționale, cu origini etimologice unice sau multiple. Unele dintre acestea pot fi efemere, în timp ce altele sunt rezistente și prolifice, specifice unui domeniu sau mai multor domenii. Ele pot avea o unică formă literară sau mai multe variante.

Pe de altă parte, există cuvinte care au pătruns în limba de ceva timp, dar au rămas neadaptate și sunt percepute ca străine de

către vorbitori. La fel, există și cuvinte recente, împrumutate, care s-au adaptat foarte bine specificului limbii române și sunt cunoscute și folosite la nivel general.

Cristian Moroianu dezvoltă o clasificare detaliată a neologismelor, luând în considerare unitatea lingvistică în care se încadrează și tipul de etimologie asociat. De asemenea, el examinează relațiile semantice care stau la baza includerii acestor cuvinte în limba română, cum ar fi sinonimia, antonimia, paronimia, polisemia, dubletele semantice și etimologice, etc.

Moroianu face, de asemenea, o distincție importantă între cuvintele noi și neologisme. Neologismele sunt ulterior împărțite în subcategorii:

(a) *neologisme învechite* sau *cultisme* care au existat, dar nu mai sunt folosite curent,

(b) *neologisme moderne/curente*, care fac parte din limbajul literar sau standard contemporan,

(c) *neologisme recente* sau *actuale*, cuvinte noi care au intrat în limbă recent și încă nu s-au adaptat la specificul fonologic și morfologic al limbii române.

Concluzionând, autorul notează: „ Elemente constante ale unei clase mai generale a neologismelor trebuie să rămână, însă, după opinia noastră: a) criteriul cultural (care presupune cel puțin trei aspecte: proveniența din limbi de cultură și civilizație, crearea după modele culte și apartenența la un anumit nivel de cultură) și b) criteriul cronologic (pătrunderea sau formarea unui termen începând cu epoca modernă)." (8)

4. Neologism și neonim

O altă distincție care rezultă din studiile dedicate fenomenului neologiei este aceea între neologismele curente de uz general și așa-numitele „neonime", aparținând lexicului specializat, o distincție care se înscrie pe axa opoziției cuvânt (limba curentă) - termen (limbaj specializat). Este distincția dintre ceea ce Angela Bidu-Vrănceanu denumea „terminologie internă", respectiv „terminologie externă" (Bidu-Vrânceanu 2007: 18-25). Astfel, în cazul primei sintagme, cercetarea din punctul de vedere al proceselor semantice la care au fost supuși termenii în discuție, urmărește o standardizare și o normare a neonimelor, dublată de obiectivul de a face posibilă o comunicare lipsită de ambiguități între specialiști. În ceea ce privește cea de-a doua sintagmă utilizată de profesorul bucureștean, aceasta vizează situațiile concrete în care sunt utilizați termenii.

Criteriile care diferențiază neologismele de neonime includ atât originea și forma lor, cât și capacitatea lor de a conferi mesajului o anumită spontaneitate și o circulație internațională.

Maria Teresa Cabré stabilește câteva criterii de diferențiere dintre *neologisme* și *neonime*: criteriul funcției; criteriul relației de sinonimie; criteriul surselor de creare a cuvântului; criteriul continuității în limbă; criteriul raporturilor la nivelul sistemului etc. Dacă *neologismele lexicale* nu sunt motivate, *neonimele* sunt motivate de nevoia de desemnare, în terminologie. În timp ce *neologismele lexicale* stabilesc relații de sinonimie, au valoare stilistică, estetică, emoțională, *neologismele terminologice*, în schimb, elimină sinonimia. Sub aspectul structurii fonetice, împrumuturile lexicale se caracterizează prin concizie semantică, în timp ce neonimele pot fi sintagme sau fraze întregi (Cabré 1999: 206).

Reținem cinci astfel de criterii care diferențiază neologismele lexicale de limbajul curent al termenilor neologici sau neonimelor: spontaneitatea; sinonimia; forma; originea și răspândirea.

(a) *spontaneitatea*

Între criteriile care disting neologismele de neonime, în literatura de specialitate, cele mai relevante sunt în mare parte de natură pragmatică. Prin urmare, neonimele apar în texte științifice, tehnice și oficiale, fiind termeni utilizați de către specialiștii dintr-un domeniu în momentul apariției unui concept nou. Cu alte cuvinte, aceasta se referă la criteriul necesității pe care neonimul trebuie să-l îndeplinească. Prin urmare, un neonim răspunde întotdeauna unei necesități de comunicare clar exprimate, fie aceea de a numi o nouă noțiune sau realitate, fie aceea de a numi altfel, în limba sa proprie, o noțiune deja existentă.

Dacă neonimele răspund unei necesități terminologice, impuse de noile realități, neologismele sunt un mijloc de îmbogățire și modernizare a vocabularului. Prin urmare, dacă neologia limbii generale este studiată de lexicolog care își bazează cercetarea pe presa generală (ziare, reviste, etc.), neonomia este tratată de către terminologi folosind corpuri specializate sau oficiale, inclusiv presa specializată.

(b) *sinonimia*

Neonimul este o unitate de conținut conceptual. Cu alte cuvinte, trebuie să respecte principiul fundamental al terminologiei: fiecărei noțiuni trebuie să-i corespundă, teoretic, o singură denumire. Acest lucru exclude sinonimia, polisemia și omografia, relații semantice considerate factori de confuzie în terminologie. Pe de altă parte, neologismele au o valoare stilistică care le permite să apară în

diferite niveluri de limbă, în timp ce neonimele, care denumesc obiecte sau fenomene, nu prezintă serii sinonimice.

Cu toate acestea, sinonimia în terminologia neologică este destul de frecventă, chiar dacă, în principiu, ar trebui să fie foarte redusă sau inexistentă. În acest caz, sinonimia în terminologie este un fenomen normal, explicat de Bessé în termeni de creativitate lexicală: „Este normal să existe sinonimie atunci când există creație" (Besse 1992: 27).

(c) *forma*

Cuvintele scurte sunt clasificate ca neologisme, în timp ce formele sintagmatice sunt incluse în categoria neonimelor. Prin urmare, mecanismele lingvistice ale creativității lexicale favorizează compunerea, gruparea sintagmatică, acronimia sau reducerea în categoria neonimelor. De asemenea, se adaugă aspectul morfo-fonologic al neonimului: acesta trebuie să se integreze în limba fără a fi perceput ca un corp străin și, prin urmare, susceptibil de a fi respins.

Pe de altă parte, deoarece neonimele sunt cuvinte care apar în special în domeniul tehnologiilor informației și comunicației (TIC), acestea prezintă o identitate formală aproape identică în cele două limbi (limba-sursă și limba-țintă), diferența dintre ele se manifestă la nivelul pronunțării. Din acest punct de vedere, pentru a fi acceptat, un neonim nu trebuie să prezinte dificultăți majore de pronunțare în limba-țintă.

(d) *răspândirea*

Frecvența și circulația rămân, de asemenea, criterii de distincție între neologisme și neonime. Neologismele sunt cuvinte cu o circulație redusă doar la spațiul în care au fost create. Pe de altă parte, neonimele au o circulație internațională și fac parte din nomenclaturile internaționale cu valoare universală (Dincă 2008: 29)

(e) *originea*

Este unanim acceptat că originea neologismelor constă în împrumuturi din alte limbi sau în procesul de creare lexicală pe baza procedeelor morfologice sau sintagmatice. În cazul neonimelor, există în principal crearea sintagmatică.

Distingerea dintre aceste două categorii are la bază modul în care sunt formați termenii și structura lor lexicală. De asemenea, se subliniază specificitatea neonimelor în comparație cu neologismele. Această diferențiere se bazează pe procesele de formare, iar unii autori au identificat trei moduri de formare pentru neonime:

(a) *modele de formare morfologice*, icluzând procese precum derivarea și apocoparea, care conduc la crearea de

neonime prin adăugarea sau eliminarea de elemente lexicale sau sufixe.

(b) *modele de formare morfo-sintactice* ce implică crearea de neonime prin compunere sintagmatică, siglare, schimbare a categoriei gramaticale sau reducere. Prin aceste procese, termenii sunt formați prin combinarea a două sau mai multe cuvinte într-o structură nouă.

(c) *modele de formare morfo-semantică-* acest mod de formare implică crearea de neonime prin calcuri sau împrumuturi din alte limbi. Termenii pot să aibă structuri semantice care reflectă concepte noi sau care pot să nu fie prezente în limba de origine.

În plus, există un accent pe flexibilitatea derivării în cazul neonimelor, care pot implica prefixe, sufixe sau elemente de formare multiple. În acest sens, îl cităm pe Rondeau care, teoretizând caracteristicile neonimelor, enumeră:

(a) *univocitatea*, constând într-un raport unic și reversibil între concept și termen;

(b) *monoreferențialitatea*, trăsătură conform căreia sintagma polilexicală trebuie să desemneze un concept sau un ansamblu noțional unic și specific unui anumit domeniu;

(c) *apartenența la un domeniu*, caracteristică prin care se realizează diferența dintre neonime și neologisme;

(d) *utilitatea*, în sensul în care neonimele sunt create pentru a răspunde nevoii de comunicare într-un domeniu specializat, fie în limba de origine, fie în altă limbă, utilizată de către specialist, terminolog, traducător;

(e) din punctul de vedere al *formei*, neonimele sunt structuri sintagmatice;

(f) neonimele au un *mai mare grad de stabilitate* decât neologismele;

(g) cea de-a șaptea caracteristică a neonimelor este aceea că pot fi formate în baza *rădăcinilor greco-latine*, prin derivare cu sufixe și prefixe, fără a pierde sensul specializat (Rondeau 1984: 129).

În concluzie, neologismele și neonimele reprezintă două categorii distincte de termeni, diferențiate prin procesele de formare și structura lexicală. Această distincție are în vedere modurile variate în care noile concepte și termeni sunt integrați în limbă, fie prin creare morfologică, fie prin compunere sintagmatică sau prin împrumuturi din alte limbi.

5. Terminologia filozofică

Liliana Hoinărescu analizează provocările asociate terminologiei filosofice și subliniază mai multe caracteristici definitorii ale acesteia în comparație cu terminologia altor discipline:

(a) *interferența cu limbajul comun și limbajul specializat:* terminologia filosofică recurge la cuvinte folosite în limba curentă, dar le dotează cu sensuri și semnificații specifice, sporindu-le complexitatea conceptuală. Astfel, termeni precum „adevăr", „bine", „cunoaștere", „eu", „sine" și „minciună" au înțelesuri cotidiene, dar în context filosofic, devin subiecți ai investigațiilor și pot câștiga conotații metafizice sau transcendentale.

(b) *ambiguitatea termenilor:* termenii filosofici sunt supuși unei ambiguități considerabile și pot dobândi semnificații diferite în funcție de contextul filosofic, școala sau autorul care îi utilizează. Această ambiguitate contrastează cu terminologia științifică, care tinde să ofere definiții precise și univoce pentru noțiuni.

(c) *valența interdisciplinară:* mulți dintre termenii filosofici au pătruns în limbajul altor discipline, datorită originii lor în filosofie și relevanței lor pentru diverse domenii de studiu. Noțiuni diverse, precum *apriorism, aparență, dialectică, idee, esență, substanță, teorie, transcendență*, au fost la origine noțiuni strict filosofice și trebuie identificate contextual ca atare, dar astăzi sunt incluse în câmpul terminologic al altor discipline.

(d) *concepte fundamentale*: termenii filosofici desemnează frecvent concepte fundamentale pentru orice efort de explicare sau interpretare. Aceștia devin marca unei orientări intelectuale și aduc prestigiu celor care îi utilizează în mod competent.

Așadar, terminologia filozofică este strâns legată de discursul filozofic și poate chiar să-l definească. În alte contexte discursive, unii termeni pot să-și piardă specificitatea: „Integrați în alt tipar discursiv, unii termeni își pot pierde specificitatea, spre deosebire de cei ai altor limbaje specializate, care, utilizați în contexte diferite, trimit fără echivoc la o disciplină anume (medicină, drept, arhitectură)." (Hoinărescu 2021: 104)

Aceste caracteristici conferă terminologiei filozofice o complexitate unică și subliniază complicațiile specifice filosofiei ca disciplină, în special dificultatea de a defini în mod precis termenii săi.

Angela Bidu-Vrânceanu remarcă faptul că terminologia filozofică este constituită din subansambluri lexicale eterogene. Dintre aceștia, termenii logicii răspund în mai mare măsură postulatelor terminologice, în ce privește univocitatea dintre denumire și noțiune, în timp ce în metafizică, respectarea acestor postulate e mai greu de urmărit. Autoarea vorbește despre caracterul terminologic mai slab al filozofiei.

Ambiguitatea termenilor filozofici este accentuată de relația cu limba comună. Unii termeni circulă în limba comună cu sens filozofic larg sau neprecis: *concluzie, fenomen, consecință* sau chiar cu un sens filozofic: *certitudine, idealizare, mod*. La fel se întâmplă și cu termenii care au intrat în fondul general al lexicului științific: *modalitate, model*. Bidu-Vrânceanu citează termenii filozofici care au sensuri concurente cu alte terminologii: *fenomen, pragmatic*, devenind astfel ambigui.

Sub aspectul relației termenilor filozofici cu contextul, aceștia se prezintă eterogen, contextul nu reprezintă o modalitate curentă de dezambiguizare. Cea mai mare parte a termenilor filozofici se caracterizează prin libertăți contextuale în ce privește contextul lingvistic strict; o circumscriere a sensului filozofic vine doar din contextul mai larg, înțeles ca tip de context (inclusiv autor, epocă, curent). Puțini termeni filozofici sunt decontextualizați, de exemplu *esențialism*, *inferență*. Se constată, paradoxal, existența unor contexte specializate, stricte mai ales pentru termeni precis definiți, monoreferențiali, ceea ce contribuie la univocitatea interpretării, de exemplu *cosmotic* e utilizat în contextul specific *realitate cosmotică*. Aceste sintagme funcționează ca termeni, sporesc caracterul terminologic. Unele contexte specializate au caracter diagnostic, definitoriu, de exemplu: *certitudine* în combinație cu adjectivele *teoretică*, *logică*, *matematică*, *deducție* în combinație cu adjectivele *filozofică, naturală, analitică, sintetică* sau în sintagma *teoria deducției*, *idealism* în combinație cu adjectivele *absolut, fizic, fiziologic, transcedental (critic)*, *raționament* în combinație cu adjectivele *deductiv, inductiv, transductiv, ipotetic, disjunctiv*. Unele posibilități combinatorii sunt limitate în funcție de o anumită doctrină filozofică, de exemplu *realitate*: în filozofia marxistă: *realitate obiectivă*, în filozofia de sorginte platoniciană – *realitate suprasensibilă*, *realitate transcedentală (transcendență, fîxă)*.

6. Neologisme de sursă franceză în lexicul filozofic românesc actual
Ne propunem să verificăm aceste principii luând în discuție câteva texte cu caracter general-filozofic, lista textelor pe care am

lucrat are (momentan) caracter arbitrar, în funcție de lecturile curente. Am încercat însă să acoperim atât categoria traducerilor (în principal din limba franceză), dar și pe aceea a producțiilor originale [2] cu intenția de a observa și exemplifica tipurile de mecanisme lingvistice care se manifestă în procesul creativității lexicale înțeleasă ca fenomen lingvistic de producere de noi termeni, în limitele permise de sistemele fonologic și morfologic.

Folosindu-ne de clasificările lui Eugen Munteanu (Munteanu 2003: 182-213), am putut detecta în textele studiate:

(a) *îmbinări sintactice libere (structuri substantivale și adjectivale)*: ideea-mamă (RC 20), arma-ucigașă, alimentele-hrănitoare (RC 22) indo-iranianul (RC 26), statul-providență (PB M 47), obiectul-dar (VN 159), zîmbitor-optimistul (VN 165), literar-ironic (VN 170)[3];

(b) *unități frastice compuse din elemente lexicale semi-morfematizate:*

    (a) -centr- (< lat. centrum 'centru'): hristocentric; -crat- (< gr. 'forță, putere'): cosmocrator; -fil- (< gr. 'a iubi'): xenofil și xenofilie; -for- (<gr. 'a purta'): a fi sau a nu fi purtător de valoare, axioforic (VN 159); -semio- (< gr.'semn'): semio-narativ; -tanato- (< gr. 'moarte'): visul tanatocratic; primogenitura (RC 21); microdialectica (VN 167).

    (b) *descompuneri cu funcție emfatică a unor structuri lexicale preexistente,* cu scopul de a proceda la o „reîmprospătare" a percepției semantice originare: ne-utopică, sub-biologică (VN 173).

    (c) *unități frastice complexe, cărora li se atribuie o semnificație unitară* prin mijloace grafico-simbolice (unirea prin cratimă a elementelor componente):

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[2] Pascal Bruckner, *Melancolia democrației Cum să trăiești fără dușmani?,* trad. Maria Ivănescu, Antet, București, 2000 (PB M) și *Tentația inocenței*, trad. Muguraș Constantinescu, Nemira, București, 1999 (PB T); Roger Caillois, *Omul și sacrul*, trad. Dan Petrescu, Nemira, București, 2006 (RC); Virgil Nemoianu, *O teorie a secundarului. Literatură, progres și reacțiune*, Univers, București, 1997 (VN)

[3] „Alăturarea elementelor componente (marcată prin cratimă) are ca finalitate realizarea unor unități lexematice în cadrul căreia semnificația lexicală a fiecărui element rămâne ușor de recunoscut ca atare. Se realizează însă asocierea acestor semnificații lexicale în cadrul unei unice semnificații categoriale, ceea ce are ca efect individualizarea în context a unui nou concept, perceput ca unitar. Acest procedeu frastic este comun tuturor limbilor romanice; de altfel, majoritatea creațiilor lexicale de acest tip sunt obținute în textele românești prin imitarea (traducerea) unor formațiuni similare din alte limbi." în Munteanu, E., *op. cit.,* p. 185.

„Individul învingător sau ungerea Regelui Praf-și-Pulbere" (PB T 19).

(d) *substantivizări contextuale ale altor elemente lexicale* (pe modelul „departele", creat de Lucian Blaga pentru a desemna o categorie filosofică inventată de el): puerilismul (PB T 93), insignifianța (PB T 14).

(e) *împrumuturi lexicale directe:* irumpere (PB T 12), tiermondismul (PB T 13), ineluctabilă (PB T 15), rizibil (PB M 54), infailibil (PB M 81).

(f) *procedee derivative :* pseudo-disperații (PB T 15), ineluctabilă (PB T 15), cetățenismul (PB M 46), axioforic (VN 159).

7. Concluzii

Putem constata o intensitate remarcabilă în procesul de creare a terminologiei, comparabilă cu ceea ce s-a întâmplat în perioada modernizării terminologiei filozofice românești. Observăm că, pe lângă accentuarea caracterului internațional al multor serii paradigmatice ale limbajului filozofic, există o productivitate semnificativă în utilizarea elementelor morfematice de origine greco-latină (radicali și afixe), deseori cu un caracter retoric pronunțat.

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Title: **Aspects of Neology in Contemporary Romanian Philosophical Terminology**

Abstract: *The phenomenon of massive neologization through borrowings from the French language since the early 19th century has transformed the Romanian language, especially in the realm of philosophical terminology. Globalization and the rise of the English language raise questions about its impact. Philosophy, intimately connected to historical identity, becomes a preferred ground for linguistic borrowings and interlinguistic interconnectedness. The concept of neologism, examined in the context of the Romanian language, reveals formal, semantic, and pragmatic aspects. The distinction between neologism and neonym underscores the stability of the latter, formed based on Greco-Latin roots. Neologisms of French origin in contemporary Romanian philosophical lexicon reflect the language's adaptability to societal changes and the complexity of philosophical terminology.*

Keywords: *Neologism, Neonym, Philosophical Terminology, Borrowings from French Source*

Invitație la dialog în publicistica religioasă ortodoxă actuală

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Rezumat

Presa scrisă religioasă ortodoxă generează informații care îl reprezintă pe Dumnezeu, în expresie și formă și care, în același timp, ajung și la receptori, modificându-le starea sufletească. Acest gen de presă îi influențează profund pe oameni în felul de a înțelege viața, lumea și propria lor existență.

Discursul jurnalistic religios este, din punct de vedere formal, structurat ca un dialog argumentativ între jurnalist și publicul cititor. Apartenent la genul codat, discursul jurnalistic religios presupune o repartizare stereotipă a rolurilor și, de asemenea, interacțiunea presupune un control al gândurilor autorului, în conformitate cu tipicul impus de parametrii contextuali, în toată complexitatea lor. Prin acțiunile lor, cititorii nu respectă doar ordinea ritualică a interacțiunilor cotidiene obișnuite, de creștini practicanți ci, urmăresc anumite forme de comportament, de etică, în pas cu timpul prezent: citirea ziarului prin intermediul tehnologiilor informatice. Dovezile dialogului se regăsesc în interactivitatea actelor de limbaj în care fiecare secvență discursivă, materializată prin intervențiile jurnalistului, influențează discursul fiind, prin aceasta inițiativ, anticipativ sau responsiv. Publicistica religioasă ortodoxă este o permanentă convorbire între jurnaliști și cititori. Discursul jurnalistic religios valorifică acest aspect, prin implicațiile sale cooperativ-dialogice și interpersonale, prin manifestările concrete ale dialogismului și, inclusiv, prin formele dialogale pe care interacțiunea le ia în context jurnalistic.

Cuvinte cheie

jurnalism religios, dialogism, act comunicațional, limbaj religios, intertextualitate

1. Introducere

Presa scrisă religioasă ortodoxă generează informații care îl reprezintă pe Dumnezeu, în expresie și formă și care, în același timp, ajung și la receptori, modificându-le starea sufletească. Acest gen de presă îi influențează profund pe oameni în felul de a înțelege viața, lumea și propria lor existență. Biserica „modelează instituții, produse și valori socioculturale moderne și este, la rândul său, influențată de

schimbările generate de acestea" (Coman, 2020: 8). Publicistica religioasă ortodoxă actuală din România, ca element al sistemului media, are o identitate distinctă, determinată de spațiul și misiunea care-i revin în vederea proiectării realității de nivel național, de activitățile și de serviciile mediatice specifice pe care le îndeplinește în procesul de desfășurare a actului comunicațional.

Prin cercetarea de față ne propunem să analizăm elemente teoretice și practice ale *intertextualității* și modul de funcționare a acestora în discursurile jurnalistice din cotidianul *„Lumina*. Particularitatea pe care o prezintă această dimensiune evidențiază plurivalența discursului jurnalistic religios creștin ortodox, melanjul de originalitate literară și didacticism, în scopul de a-l ajuta pe cititor să asimileze reprezentările plăsmuite în *dialogul* locutor-receptor. Importanța cercetării este susținută de insuficiența lucrărilor care vizează profilul intertextual al articolelor din jurnalismul religios ortodox actual, ceea ce face imperios necesară o analiză amplă a intertextualității în această competență. Noutatea acestui studiu constă în corelarea principiului de dialog, preluat din cadrul analizei textului, în aria de interpretare a discursului jurnalistic ortodox din ziarul *„Lumina"*.

Reflecția noastră se întemeiază pe un corpus, alcătuit din articole (editoriale) ale ziarului *Lumina,* din perioada ianuarie 2023-octombrie 2023, ediții online.

2. Dialogul în spațiul jurnalismului religios ortodox

Dialogul emițător-receptor în cotidianul *Lumina* are un caracter deschis și contribuie la emiterea intertextului având forța necesară de a trece peste limitele spațio-temporale, întrucât evoluția și înnoirea nu se pot cultiva decât atunci când o idee sau o temă pătrunde în relații dialogice cu alte idei, teme, structuri. Primul *dialog* se regăsește în actul creației, care, din punct de vedere evolutiv, este identificat în Sfânta Scriptură, la Facere, unde se relatează momentul nașterii lumii și a omului și unde Creatorul este emițătorul mesajului: „Să fie lumină!"(Biblia 2009: 22), iar geneza este răspunsul la mesaj: „Și a fost lumină!"(Biblia 2009: 22). Dialogul treimic, evidențiat explicit prin folosirea în textul biblic prin utilizarea verbului la modul conjunctiv, timpul prezent, cu sens de imperativ, la persoana I, numărul plural și a adjectivului pronominal posesiv de persoana I, numărul plural: „Și a zis Dumnezeu: Să facem om după chipul și asemănarea Noastră" (Biblia 2009: 23), dezvăluie crearea lui Adam. Acest *dialog* este conservat atât cu omul, cât și cu întregul univers până la finele lumii, într-un prezent continuu.

Dacă discursul jurnalistic în genere se definește prin funcționarea tuturor funcțiilor limbajului prezentate de lingvistul

R. Jakobson, ceea ce permite jurnalistului să rămână într-un contact permanent cu cititorul, în jurnalismul religios cele șase funcții, pe care Roman Jakobson le distinge, deosebesc intenționalitatea cu care jurnalistul religios îi inspiră pe cititori: funcția „conativă" sau „persuasivă" are scopul de a influența destinatarul, care este, de cele mai multe ori creștin practicant; funcția „expresivă" sau „emotivă" transmite emoțiile și trăirile jurnalistului care se identifică cu cititorul; funcția „fatică" urmărește obiectivitatea și păstrarea relației între emițător și receptor; funcția „metalingvistică" optimizează discursul jurnalistic; funcția „poetică" poartă în centrul ei efectele de stil; cea „referențială" are ca obiectiv transmiterea informației (Jakobson 2003:73). Este de precizat că în jurnalismul religios ortodox reacția cititorului este o parte constitutivă a procesului de comunicare și, prin urmare, informația curge de la emițător la receptor și invers.

Discursul jurnalistic religios ortodox este, din punct de vedere *formal*, structurat ca un dialog argumentativ între jurnalist și publicul cititor, *un dialog controlat*. Jurnaliștii au calitatea de parteneri activi, parteneri de dialog, la nivel formal. Ei ajung să fie, mai mult decât receptorul colectiv, parteneri ai schimbului.

Textul jurnalistic religios ortodox este un discurs codat, iar stereotipul este o circumstanță a interacțiunii dintre participanții implicați în actul comunicării jurnalistice. Și din acest punct de vedere, al receptării cuvântului scris, participanții la dialog, cititorii și jurnalistul, „sunt constrânși prin scena generică, să se conformeze unui model cultural prestabilit care rămâne de asemenea la latitudinea habitus-ului care guvernează comportamentele lor verbale"(Amossy 2010: 52).

Discursul jurnalistic religios, apartenent la genul codat, presupune o repartizare stereotipă a rolurilor și, de asemenea, interacțiunea presupune un control al gândurilor autorului, în conformitate cu tipicul impus de parametrii contextuali, în toată complexitatea lor. Prin gesturile și acțiunile lor, cititorii nu respectă doar justețea rituală a interacțiunilor cotidiene obișnuite, de creștini practicanți ci, urmăresc anumite forme de comportament, de etică, în pas cu timpul prezent: citirea ziarului prin intermediul tehnologiilor informatice. Mai mult, putem spune că fiecare dintre participanții la discursul jurnalistic își asumă timpul și spațiul. Dincolo de *teritoriu* în termeni goffmanieni, cititorii ziarului *Lumina* și-au construit reguli prestabilite prin organizarea spațiului în care are loc interacțiunea, segmentarea precisă a timpului acordat fiecăruia dintre articolele de ziar.

Raportul între cititori sau între cititori și jurnaliștii religioși presupune interacțiune, comuniune, un proces de relație comună în care activitățile unuia sunt coordonate de activitățile celuilalt.

În analiza conversației, această manifestare poartă numele de „sincronizare interacțională" (Kerbrat-Orecchioni 1980: 5). Datorită extinderii domeniului analizei conversației, prin reconsiderarea tipurilor de schimb, indiferent de natură și formă, „conversația este studiată în actualitate și în sensul ei generic"(Kerbrat-Orecchioni, 1980: 54), nu doar specific, care trimite la un anume timp de schimb de informații. Pentru sensul generic la care ne referim, „*interacțiunea* este conceptul utilizat de cele mai multe ori împreună cu derivatele sale, *interactanți*, indivizii care se află în interacțiune, *interacțional* sau *interactiv*, specific interacțiunii, interacționism sau interacționist, pentru domeniul de analiză în sine. „Interacțiunea apare atunci când mai multe persoane sunt reunite și corespunde în termeni goffmanieni comunicării interindividuale. Pentru domeniul la care facem referire, actanții sunt reuniți sunt antrenați într-o acțiune mutuală (Kerbrat-Orecchioni 1980: 54). Când mai multe persoane se întrunesc se produce interacțiunea (în termeni goffmanieni), care corespunde comunicării interindividuale. „Indivizii reuniți sunt antrenați într-o acțiune mutuală" (Kerbrat-Orecchioni 1980: 54), în care se influențează reciproc și „într-o acțiune comună, în care prin schimburile lor acționează împreună asupra realității"(Vion 1992, 76). Din precizările asupra interacțiunii și, mai mult, prin „înțelegerea *multicanal* asupra comunicării"(Vion 1992: 78) se ajunge la concluzia că prezența comună a partenerilor în discurs presupune un schimb de informații, emise voluntar sau nu.

Discursul jurnalistic religios nu este un tip de manifestare individuală, ci unul care arată o concordanță cu ceilalți factori, cu cititorii. În baza acestei rațiuni, acest gen discursiv are un statut tranzacțional, în care comunicarea ar fi imposibilă în lipsa relației jurnalist-cititori, în lipsa contactului dintre ei.

Alături de cititorii aflați în dialog, sub forme diferite de manifestare, autorul jurnalist execută o lucrare obișnuită prin faptul că urmărește împreună cu ceilalți, cu cititorii, același ideal și, la un anumit nivel, va folosi cel puțin o strategie comună. Ceea ce diferențiază participarea celor două categorii este ceea ce rămâne în mod obișnuit, „îmbinarea de acțiuni diferite, particulare, țesute pentru a duce la capăt un proiect comun, prin coordonare" (Vernant 1997: 156). „Cuvântarea" religioasă jurnalistică prezintă o formă de activitate complementară „ca proces deschis, imprevizibil și creativ" (Vernant 1997: 158). Această logică se înscrie în ceea ce numim teoria tranzacțională și acțională asupra discursului, dezvoltată de către Denis Vernant care a gândit discursul ca pe o formă de intervenție, prin depășirea „iluziei descriptiviste" austiniană și care ilustrează relațiile care se stabilesc între jurnaliști, cei care acționează asupra publicului cititor.

Replicile credincioșilor (cititorilor) sunt, deopotrivă, forme de acțiune asupra jurnalistului (de cele mai multe ori preotul slujitor care întâlnește publicul cititor în biserică), pentru că în situațiile de interacțiune față în față mesajul este co-construit. În cadrul aceluiași fragment discursiv, deopotrivă public și interpersonal, putem observa relații diferite, conform aprecierilor cercetătoarei Kerbrat-Orecchioni, „dacă rolurile interlocutive sunt prin definiție mobile, rolurile interacționale se caracterizează prin relativa lor stabilitate în funcție de tipul de interacțiune" (Kerbrat-Orecchioni 1996: 493). În acest fel, privitor la rolurile interacționale între jurnalist și publicul său colectiv se stabilește o relație complementară, în timp ce între co-cititori, co-jurnaliști, „se stabilește o relație simetrică" (Kerbrat-Orecchioni 1996: 494). În ceea ce privește rolurile interlocutive putem delimita următoarele precizări: între co-autori (jurnaliști) se stabilește o relație dialogală, în limita superioară a dialogismului, reglementată în raport cu tematica din Evanghelia zilei; între co-jurnaliști și cititorul colectiv se stabilește o relație monologală, însă nu în sensul comunicării unilaterale ci al celei interpersonale. În accepțiunea autoarei Kerbrat-Orecchioni, discursul jurnalistic religios este, așadar, din acest punct de vedere, „un monolog persuasiv" (Kerbrat-Orecchioni 1980: 24).

Dovezile dialogului în publicistica religioasă actuală se regăsesc în interactivitatea actelor de limbaj „în care latura inevitabilă a persuasiunii implică schimbarea atitudinii, un proces prin care atitudinile existente sunt modificate sau complet schimbate" (Sullinan 2001: 248). Fiecare secvență discursivă, materializată prin intervențiile jurnalistului, influențează discursul fiind, prin aceasta inițiativ, anticipativ sau responsiv.

Încă din zorii creștinismului, dialogul, convorbirea între preotul predicator și creștini se realiza în cadrul omiliei, gen al propovăduirii creștine, care însemna inițierea credincioșilor cât și interpretarea scripturistică. Omilia, „de la forma primară de manifestare, a derivat, de la sensurile primare ale termenului, din scrierile testamentare: ωμιλία (Luca 24,14), cu sensul de a vorbi cu cineva, a se întreține; όμιλία (I Cor. 15, 33), cu sensul de societate, asociație, grup; όμελήσας (Faptele Apostolilor 20, 11), cu înțelesul de vorbire în cadrul cultului, convorbire" (Dură 1998: 29). În consecință, năzuința de dialogare a discursului public semnalată în alt context (Fairclough 1995: 54), se aplică și discursului jurnalistic religios, pe alte temeiuri, fiind încurajată și aplicată în continuare, chiar dacă se manifestă prin forme minimale: „Predica este o permanentă convorbire între predicator și credincioși (Chilea 1954: 58). Discursul jurnalistic religios valorifică acest aspect, prin implicațiile sale cooperativ-dialogice și interpersonale, prin

manifestările concrete ale dialogismului și, inclusiv, prin formele dialogale pe care interacțiunea le ia în context jurnalistic.

Publicul cititor nu rămâne pasiv, participă la conceperea mesajului, „prin emiterea unor semnale ale atenției, ale angajamentului sau, dimpotrivă, ale dezangajamentului"(Cosnier 2007: 145), ce devin pentru jurnalist răspunsuri la ceea ce Cosnier numea „cele patru întrebări ale vorbitorului": „S-a auzit?" „S-a ascultat?" „S-a înțeles?" „Ce gândește ascultătorul?"(Cosnier 2007: 146). Răspunsurile venite din partea receptorilor se fac „simțite" prin acte de vorbire non-verbale.

Discursul jurnalistic religios actual este dublu direcționat: către discursurile produse anterior în accepția doxei (dialogism interdiscursiv) și către un posibil răspuns pe care îl solicită din partea cititorilor: co-jurnaliști, public cititor, receptor colectiv etc.(dialogism interlocutiv). Tot aici, în categoria dialogismului interlocutiv, includem prin urmare, și posibilitatea interacțiunii cu discursul anterior. Jurnalistul religios mobilizează interacțiunea prin diverse proceduri și strategii de implicare a cititorilor în discurs, prin raportarea permanentă la aceștia.

3. Intertextualitatea în publicistica religioasă ortodoxă actuală

Intertextualitatea orizontală

Textul privit ca productivitate duce la interpretarea intertextualității definită prin relaționarea diferitor texte literare, și nu numai (Kristeva, Sollers, Derrida, Beaudry, Riffaterre, Eco, Jenny, Ricoeur, Plămădeală, Vlad, Radulian ș.a.). Intertextualitatea orizontală restructurează pre-texte în cadrul său, devenind o intersecție, o întretăiere de sensuri noi. În această accepțiune, editorialul se distinge în relația sa cu alte texte, actualizate explicit sau implicit, în funcție de intenția discursivă a jurnalistului.

Definim intertextualitatea orizontală în jurnalismul religios ortodox contemporan prin relația textului editorialului cu alte texte precursoare prin preluarea, integrarea și transformarea altor texte. Relația text – pre-text devine o condiție dublă a procesului de generare de sens și a procesului receptării, angajând o nouă interpretare și nu doar o simplă repetare datorită noii situații pragmatice.

Instrumentele ce asigură dialogismul între editorial și pre-textele actualizate sunt citatul, clișeul și referința. În lucrarea de față, reflecția noastră este focusată asupra citatului, la reprezentarea directă (citarea altora), una dintre practicile intertextualității.

Citatul este cel mai evident, obișnuit și concret instrument al intertextualității, materializat la nivelul scrisului, care, într-un anumit

sens, reprezintă esența practicii intertextuale. Conceptul citatului a jucat un rol important în studiile comparative, concentrate asupra trasării relațiilor dintre texte. Pe parcursul ultimelor decenii, studierea coraportului scrierii (scriiturii) și intertextualității de către cercetători precum J. Derrida, G. Deleuze, J. Kristeva, G. Genette ș.a. a demonstrat importanța, dar, în același timp, și problematica acestui concept central.

Considerat ca cea mai simplă formă de repetare, citatul constituie originea și, totodată, limita scriiturii în general. A. Compagnon își propune o perspectivă a "fenomenologiei citării, producerii și nu a produsului, a enunțării și nu a enunțului" (Compagnon 1979 :10), ca să trateze citatul ca "fapt de limbaj", mai bine zis, de discurs, căci acesta produce sens în discursul în care este inserat. Conform lui A. Compagnon, citarea își are originea într-o practică a decupajului și a colajului și poate fi privită ca sciziune, mutilare, prelevare și grefare (Compagnon 1979 :17-18).

Citatul este o formă care își poate asuma o pluralitate de funcții, una dintre care este de a împrumuta celui care citează ceva din autoritatea sursei, care e elogiată și consacrată. Această funcție este numită de A. Compagnon "canonizare metonimică". Autorul include aici nu numai citatele memorabile (care convertesc enunțul în formulă), dar și cele care sunt proprietate a tuturor (formele vide). Astfel, autorul ajunge să considere în calitate de stereotipuri și clișeele citate (Compagnon1979 :29).

Recursul la citat este o caracteristică generală a oricărui gen omiletic pentru că discursul religios în general se bazează pe textul scripturistic, care devine fundament al argumentării: "Sfânta Scriptură trebuie să fie izvorul principal al predicii. Puterea unei predici depinde de raportul ei față de Sfânta Scriptură. Starea bolnăvicioasă a predicii începe îndată ce raporturile ei față de Biblie slăbesc și se desfac" (Tarangul, 1934: 7).

Unul dintre argumentele care face parte din circumstanțele exterioare și de care jurnalistul se folosește în construirea argumentației este *citatul*. Acesta poate fi încadrat în categoria *argumentelor autorității*. Citarea sau parafrazarea Sfintei Scripturi, a textelor patristice exprimă invocarea autorității jurnalistului. Conform teoriei lui Oswald Ducrot, afirmația altcuiva, în cazul nostru validat ca fiind arhitext, devine punct de plecare pentru un raționament, servind ca justificare pentru ceea ce susține jurnalistul prin propriul discurs.

Astfel, "discursul predicatorului, va utiliza și invoca această autoritate care își câștigă prin aceasta statutul de argument, ce va sta la baza anumitor inferențe".(Ducrot 1983: 15).

În corpusul anexat lucrării de față, distingem diverse funcții argumentative și persuasive, din surse general acceptate și recunoscute ca argument al autorității, pe care *citarea* le înfăptuiește:

a. Citatele din Sfânta Scriptură reprezintă fundamentul pe care se conturează argumentarea și care structurează sub forma unui raționament deductiv;

b. Citatele sunt utilizate drept formulă introductivă cu valoare normativă, îndeplinind funcția de a capta atenția atunci când sunt așezate în deschiderea articolului;

c. Citatele joacă un rol persuasiv prin funcția estetică pe care o înregistrează atunci când sunt extrase din cântările bisericești. Astfel, citatul redimensionează trăirea personală a cititorilor.

Prin citarea din aceste surse este prelungit, în discurs, într-o anumită formă, mai ales „efectul muzicii bisericești, liturgice, considerată, în literatura de specialitate nu atât un scop, ci un mijloc în sine, acela de a evoca planul de dincolo" de receptivitate (Brie 2012: 154) și de a crea sentimentul de solidaritate: „Muzica, cu precădere liturgică, este un mijloc de transpunere sufletească pe un plan superior care favorizează comunicarea credinciosului cu Dumnezeu, apropiindu-l pe acesta și totodată restabilind starea de bine cu semenii și cu sinele. Așadar muzica bisericească nu are drept preocupare satisfacerea simțului nostru estetic, delectarea auzului, ci pregătirea ființei umane pentru a realiza marea transformare lăuntrică ce are drept consecință euritmia vieții (Brie 2012: 155)

d. Citatele pot fi asociate cu exemplul, ca argument al autorității, atunci când el este recomandat ca model de comportament, prin analogie;

e. Citatele pot fi formulate adesea ca definiție argumentativă, procedeu standard în acest gen discursiv prin care se asigură denotarea;

f. Citatele pot fi definiții științifice sau definiția științifică, citată, poate lua aspectul unui citat, atunci când tema discursului o cere.

Așa cum ne confirmă și exemplul din urmă, cunoașterea temeinică a Scripturii și a celorlalte scrieri teologice nu înseamnă eliminarea culturii laice, ca trăsătură de valoare a implicării și prezenței în cotidian a jurnalistului: „O cultură laică bogată îi oferă preotului mai multe puncte de contact cu viața spirituală a omenirii" (Gordon 2001: 236). Cu alte cuvinte, aspirația de adaptare permanentă la publicul cititor divers, cu preocupări intelectuale diferite, citarea din

surse de notorietate garantează echilibrul și armonia mesajului transmis prin intermediul jurnalului religios actual.

Citatul în editorial semnalează existența unuia sau a mai multe discursuri (texte sau enunțuri) anterioare, emise de o persoană concretă, într-un context specific, relevant pentru tema discutată în editorial. Utilizarea unei anumite secvențe de discurs raportat în textul editorialului (corpul articolului) ține cont de o serie de reguli de operare cu citate, adică citatul trebuie să apară în text între ghilimele, să fie indicat numele autorului etc.

Jurnaliștii religioși citează din cărțile de cult, dar și din specialiști din varii domenii, oameni de cultură, savanți cunoscuți cu scopul de a ne convinge de justețea ideilor manifestate.

Din corpusul de texte selectat pentru studiul nostru, am selectat câteva exemple, care conțin citate directe și indirecte. Jurnalistul își expune gândurile utilizând textele din autori cu notorietate pentru lumea creștină de astăzi:

(1) *„Realizăm că nu suntem prea aproape de idealul vieții creștine. Ce ne împiedică să iubim? Ne împiedică egoismul și iubirea de sine. Așadar, pentru a iubi, chiar și pe cei care ne vor răul, avem nevoie de putere dumnezeiască, adică de har, care ne va transforma modul profan de a gândi, de a vedea și înțelege viața și de a ne comporta și relaționa cu semenii noștri. Iar când vei iubi pe vrăjmașii tăi, să știi că un mare har dumnezeiesc locuiește în tine. Deci, iubirea pentru vrăjmași începe cu rugăciunea pentru schimbarea lor în bine sau îndreptarea lor"* (ziarul *Lumina,* 1.10.2023, din articolul „Idealul vieții creștine, iubirea desăvârșită").

Constatăm că în secvența prezentată în exemplul de mai sus, citatul (din Sfântul Siluan Athonitul) este utilizat ca sursă de informații din Evanghelia zilei și presupune că cititorii pot recurge la sursele originale: Scriptura și Tradiția pentru informații suplimentare, deci editorialul apare, în acest caz, și în calitate de sfătuitor al cititorului prin vasta lume a publicațiilor mediatice, un fel de revistă (religioasă) a presei ce reflectă un anumit subiect pliat pe un anumit eveniment. Pe de altă parte, apelarea la opiniile notorietăților din domeniul vieții creștine este folosită de către jurnalist pentru a oferi cititorului mai multă încredere în puterea de transformare a dispozițiilor sufletești.

Exemplul următor, în care jurnalistul îl citează pe Mitropolitul Irineu Popa, pune în valoare instrumentele necesare pentru a afirma că citatul direct este caracterizat de o condiție dublă, una obiectivă și alta subiectivă:

(2) *„Avem înainte o adevărată „compensație simetrică", câștigul fiind bineînțeles al celui care mărturisește. Pe cele două talere ale balanței stau*

timpul și veșnicia, oamenii și Dumnezeu! Iată un text cât se poate de sugestiv în această privință. Prezentată ca sceptru, ea este simbolul biruinței purtate de Stăpânul vieții asupra morții și ca instrument de biruință" (ziarul Lumina, 17.09.2023, din articolul „Crucea lui Hristos ca libertate răstignită și mărturisire înveșnicită").

Condiția obiectivă se prezintă ca o manifestare exterioară, deci ca un eveniment discursiv observabil din exterior (utilizarea ghilimelelor pentru a prezenta enunțul celuilalt), iar condiția subiectivă rezidă în faptul că poartă marca subiectivității, a instanței raportorului și introduce o altă voce, asociată viziunii specifice a diversității în unitatea de trăire și simțire creștină.

Abordarea polifonică a enunțării (Ducrot) presupune că semnificația exprimă diferite voci sau diferiți enunțiatori, în funcție de maniera focalizării de către ființa care emite enunțul, ca autor, locutor sau, eventual, ca altă instanță (destinatar) (Moeschler 2009 :153). Pe de o parte, locutorul se asociază enunțiatorului, responsabil de aserțiunea prealabilă a conținutului, și, pe de altă parte, în virtutea situației, el se asociază în egalitate destinatarului. Fiind prezentat în enunț în calitate de autor, locutorul este substanțial diferit de autorul său empiric, de subiectul vorbitor. Prin urmare, discursul jurnalistic religios raportat direct este un caz de polifonie, care constă în a face auziți în același enunț doi locutori distinși.

În altă ordine de idei, remarcăm utilizarea citatului ca practică de detașare, ceea ce se întâmplă atunci când producătorii de text jurnalistic religios doresc să-și exprime implicit o părere critică referitoare la un un eveniment biblic, recurgând la selectarea citatelor pentru redarea unui astfel de mesaj. Folosind ghilimelele, jurnalistul adâncește învățătura biblică, asumându-și responsabilitatea față de cele scrise, argumentând că el a citat cuvintele altora, pentru confirmarea sau reconfirmarea unei anumite teme scripturistice.

Așadar, citatele la care recurg jurnaliștii religioși se dovedesc a fi discursive. Jurnalistul poate utiliza citatele nu doar pentru a crea un ambient moral, ci, și pentru, a întări îndemnul la care aderă cu ajutorul subiectului din pericopa evanghelică, fără ca acest lucru să fie explicit.

Intertextualitatea verticală
În afară de intertextualitatea orizontală, am identificat relații intertextuale ce se înscriu într-o altă categorie. Particularitatea lor constă în faptul că scrierea și citirea textului au loc în cadrul ansamblului textual: istoric, social, politic, cultural, și astfel încorporează dimensiunile spațiale, temporale, cognitive, culturale etc. Această afirmație este în strânsă legătură cu faptul remarcat de R. Barthes care

lega textul literar de „textul infinit", implicând faptul că toate practicile semnificante pot genera un text (Barthes 1994). Extinderea considerabilă a spațiului de acțiune a textului a fost susținută de cercetători precum P. Ricoeur, Julia Kristeva sau Cristina Hăulică.

Tezaurul extratextual, la care fac apel jurnaliștii religioși, este compus din clișee și sisteme culturale, intertextualitate virtuală (M. Riffaterre), stereotipuri (U. Eco), modele cognitive (T. van Dijk), concepte etc. Prin urmare, *intertextualitatea verticală* implică dialogul textului jurnalistic cu multiplele reprezentări mentale, presupoziții relevante, coduri culturale, sociale (învățate din textele scripturistice și nu numai) profund înrădăcinate în trecutul – modelele cognitive – ale emițătorului/receptorului utilizate la crearea conștientă sau inconștientă de semnificații noi. Jurnalistul/receptorul poate utiliza orice sursă în calitate de cod pentru încriptarea/decriptarea mesajului implicit în vederea construirii sensului.

Ne vom referi la *aluzie,* care este instrumentul intertextual de referire la un anumit concept, oferind mai mult decât o conexiune cu un text-sursă particular, ci cu un fapt istoric, un eveniment cultural, o realitate internă sau externă, un proces social, sferă politică, cu întregul cadru textual care le reflectă.

Abordată prin prisma lingvisticii culturale, aluzia conține de obicei o referință la o operă literară bine cunoscută, la un eveniment istoric, la realități sociale cotidiene, la concepte științifice etc. Cu alte cuvinte, vorbim despre orice indicație referitoare la un sector al cunoștințelor de fundal. În contextul studiului nostru, aluzia este abordată ca un bloc intertextual din care s-au eliminat în totalitate relația text-text (în sensul direct) și caracteristicile textuale și s-a păstrat doar referința la un „concept":

(3) „Slava lui Dumnezeu este omul, iar slava lui Dumnezeu este omul viu. Apostolii sunt chemați să-i facă pe oameni vii, adică să-i aducă la Hristos și să-i facă prin El părtași la viața veșnică" (ziarul *Lumina,* 24.09.2023, din articolul „Adâncul iubirii lui Dumnezeu și chemarea Sfinților Apostoli").

De aici constatăm că jurnalistul amintește aluziv Talmudul care promovează conceptul de „om viu".

O primă constatare este că editorialele abundă în trimiteri la cărți/documente sau personalități marcante (religioase, culturale) care pot avea un grad înalt de influență asupra stărilor sau dispozițiilor sufletești ale cititorilor.

Aluziile prin referire la nume de personalități marcante formează prima subcategorie de aluzii identificate în corpusul nostru faptic. Fiind o strategie de intensificare a mesajului, ele sunt

concepute cu scopul clar de a produce un puternic efect persuasiv asupra cititorilor prin suplinirea unui punct de vedere specific. Prezența numelor proprii în textul editorialului se încadrează în tendința jurnalistului de a oferi informații și de a favoriza transferul referențial. Aceste aluzii reprezintă cazul cel mai evident și mai des utilizat al relațiilor intertextuale. Practic, fiecare articol conține nume de personalități notorii, cunoscute în diferite medii religioase, astfel, explicarea utilizării acestor nume devine specifică și individuală, în funcție de personalitatea, de mentalitatea și de competențele de decodificare ale fiecăruia.

Constatarea finală este că jurnaliștii utilizează informații ușor de recunoscut, care se asociază imediat cu persoane, cu grupuri de persoane sau cu anumite documente, explorează particularitățile discursului religios, un vocabular, expresii, aparținând registrului vizat, în cazul de față, religios. Prin urmare, aluzia joacă un rol important printre tehnicile de reprezentare intertextuală, fiind folosită pe larg de jurnaliștii religioși pentru a spori și a consolida semnificația mesajului transmis.

4. Concluzii

Formele de intertextualitate oferă accesul implicit la informația intertextuală din publicația religioasă ortodoxă actuală, fapt ce permite deschiderea interpretativă. Atribuirea domeniului vizat unei surse de orientare se produce prin identificarea formei de intertextualitate, a intertextului și prin decodarea mesajului implicit.

Modelul interpretativ, bazat pe conceptul intertextualității care contribuie la percepția textului jurnalistic religios, permite soluționarea problemei legate de modul în care cititorul se orientează în spațiul textului unui articol (editorial) creștin ortodox.

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Title: **Invitation to Dialogue in the Current Orthodox Religious Publication**

   Abstract: *The written religious orthodox press generates information that represents God, in expression and shape, which, at the same time, reach the readers, altering their state of mind and soul. This type of press has a profound influence on people, in a way of understanding life, the world and their own existence.*

   The religious journalist speech is, from a formal perspective, structured as an argumentative dialogue between journalist and the reading audience. As part of the code genre, this speech entails a sort of stereotypical repartition of roles, and also, the interaction gives a sense of control on the author's thoughts, in compliance with the pattern imposed by contextual parameters, in all of their complexity. Through their actions, the readers not only respect the ritualistic order of common interactions, used by practicing Christians, but also, follow certain types of behavior, ethics, which are in trend with the current times: reading the newspaper by means of digital technology. The evidence of this dialogue are found throughout the interaction of linguistic acts, where each discursive sequence, brought to life by the journalist's interventions, influences the manner of speech, being initiative, anticipative or responsive. The Orthodox religious press represents a permanent dialogue between journalists and readers. The religious press speech values this aspect, through its cooperative dialogue and interpersonal implications, concrete manifestations of communication and also, the many conversational forms of the interaction, in a journalistic context.

   Keywords: *Religious journalism, dialogism, communication act, religious language, intertextuality*

The Place of Regional Dialects in a Globalised World

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Abstract

The authors discuss the negative impact of globalisation on the survival of minor languages and dialects because translating the most modern realities into them is a cost that modern capital wants to avoid. They explain why each language, even the most insignificant, is of great value to the entire human community. The extinction of a dialect or language simultaneously means the disappearance of a culture and a social reality. Linguistic diversity is as necessary as biological diversity. The authors believe that the cause of the death of a language lies precisely in the prejudices of its speakers and those who surround them and in objective sociological facts. They prove this with positive and negative examples of speakers of Cakavica (a regional dialect within the Cakavian dialect from Istria). The authors also discuss the possibilities of affirming the Kajkavian regional dialect in the Croatian school.

1. Introduction – Where is the real globalisation hiding?

When they hear the term globalisation, most people think of the expansion of American influence in the world, in the military, political, and economic fields. But globalisation is also carried out through the language. We are witnessing the increasing dominance of the English language, which is slowly suppressing less important standard languages, not to mention dialects. The requirement set by the "global village" is the ease of communication, which is most often achieved through one of the world's languages, English. With the tremendous progress of technology, which is most often based on Anglophone principles, less important languages have become technologically inadequate because translating technological terminology into other languages does not seem to be a very rational job. In the academic community, many people protested that the Croatian language was installed on their computers. They say, "I don't

understand anything about this. I'll have my computer reinstalled with English." Similar situations might be familiar to people who are native speakers of other languages and not only to speakers of Croatian.

2. What is a language, and what is a dialect?

It is not easy for a linguist to answer the question about the difference between a dialect and a language. We must say right away that we do not make any structural differences between dialects and languages. As once wittily observed, language is a dialect with an army and a navy next to it. Thus, the most common main factor in the elevation of a particular dialect to the position of the backbone of the standard language lies in non-linguistic reasons - at a specific historical moment, a group of its speakers received a decisive amount of influence with the help of which it imposed their idiom on close neighbouring groups. This usually occurs at the time of the creation of nation-states and when an idiom becomes a common standard language for many reasons.

But there is no reason to use determinants like better or worse between the idioms that won and those that did not succeed in that competition. The former cannot describe the winners, and the latter cannot define the losers. It is possible that an idiom won because it is spoken in the birthplace of the head of that new state. That is why we always mention to students in our initial lectures that the speech of the most miniature village is structurally equivalent to the most respected standard languages. We prove this because even the speech of the most miniature village could be made into perfect grammar, spelling and vocabulary. Grammar and spelling would be of the same scope as in the standard language. However, the dictionary would still be much thinner because it would not include all lexemes related to contemporary technological and sociological realities.

In Croatian, we distinguish between *dijalekt* (a dialect) and a *narječje*. The second term is usually translated into English as a group of dialects, supra dialect or supra-dialect. Suprad-dialect (derived from the Latin word *supra*, meaning above, and Ancient Greek διάλεκτος, meaning discourse) is a linguistic term designating a dialectological category between the levels of language and dialect. It is used in two distinctive contexts, describing structural or functional relations within a particular language. As a structural category, supra dialects designate the first level of dialectological subdivision within a language (Badurina, Pranjković & Silić 2009). Croatian is divided into three basic supra-dialects (Štokavian, Kajkavian and Čakavian), each further divided into several dialects. According to Lončarić (1996:

146), Kajkavian Group of Dialects of Kajkavian Supradialect is thus divided into Central Zagorje, Samobor, Varaždin-Ludbreg Dailect, Međimurje Dialect, Upper Sutlan Dialect, Plješivivica-Prigorje Dialect, Turopolje Dialect, Vukomeričko-Pokupsko, Lower Lonja Dialect, North Moslavina Dialect, Upper Lonja Dialect, Glogovnica-Bilogorje Dialect, Virovsko Podravski Dialect, Goranski Dialect and Lower Sutlan Dialect. As a functional category, supra dialect designates a predominant dialectal form within a particular language, referring to most speakers' most commonly used variant of that language, accepted in practice as an essential tool of mutual interaction and communication. In that context, such supra dialect also functions as an inter-dialect (or inter-dialect) (Harlig / Pléh 1995). Although there is no structural difference between a dialect and a standard language, the death of dialects is not caused solely by negative emotions because their demise does not affect too many people. When we also add the ideological idea of language primarily as a means that enables communication, some people conclude that for the former speakers of that dialect, it was the best that the dialect died out because of the barriers that separated its speakers from the rest of the national corpus were abolished. In other words, these people think that former speakers of dialects profit from their disappearance. Thus, dialects are often reduced to the subject of study and description by a group of enthusiasts and a handful of dialectologists. Neither influences the situation in schools where children who speak that dialect are taught that it is a "wrong" and "distorted" language.

3. Why is every language precious?

It happens that from time to time, some students ask us why the whole world does not just switch to Esperanto. In about fifty years, all the entanglements around the language we have today would disappear. We usually do not answer them with phrases that language is the most critical component of the identity of every nation and that it is the basis of culture and society. The value of language lies in the fact that every language can express every reality in a community, which is important to it.

It is not tragic that "words" disappear with the disappearance of a dialect. The word is not something special. It is only a group of phonemes arranged in a unique way. The tragedy is that the reality that this word signifies is disappearing, and every language, even a local language with only a few speakers, has a whole series of realities

for which there is a lexeme. We prove this to them with a whole series of examples. Here, for illustration, we give only two such examples:

There is a beautiful idiom from the dialect of Međimurje, *potkorenični čovek*, which describes „a man of healthy genes who manages to withstand all life's difficulties and is resistant to diseases". There is no such idiom in the standard with that meaning. In the same dialect, there is an exciting contrast of verbs that express sneezing: one expression is for people: *brehati,* and the other is for animals: *brohati*, whereas in the standard, only one verb is used for people and animals.

If all languages named the same realities, we would readily switch to Esperanto. Still, that universal language would be scarce and sterile, no matter how many vocabulary items we try to enrich it. Languages contribute to the totality of human knowledge. Different language communities have different priorities and live in diverse ecosystems, so even the languages they speak contain some information about the world that is not found in other languages. According to Wittgenstein (1953), the limits of a language for its speakers are also the limits of the world; the existence of different languages expands the overall limits of human knowledge. Every language is structurally attractive. Despite the common prejudice that dialectal languages cannot express reality as well as developed standard languages do, that they have a very elementary grammar and lack many words, the truth is the opposite.

Each language is adapted to the needs of its community, and often, these so-called "primitive" languages have very complex grammatical systems, with many features that are unknown in other languages, and at the same time, show the diversity of human cognitive perception of the world. With the extinction of one such language, we remain deprived of many exciting ways of segmenting the extra-linguistic universe. Esperanto, as the most developed artificial language initially intended for diplomacy, has difficulties with its spread because ordinary people do not speak it in their daily communication, but communication takes place between various levels of Esperanto officials. By widely using existing words, they expand the circle of connotations around them until they acquire new meanings, and the old meanings are even forgotten over some time. Some Esperanto theoreticians try to introduce vulgar expressions into Esperanto to make it more suitable for everyday chatting. Still, these attempts look ridiculous because, in a natural language, the original nasty word derives its appeal from itself. A good comparison of such Esperantist attempts would be with the humorous proposal from the beginning of the 1990s in Croatian to call the male and female sexual

organs *nježnik* (approximate English equivalent: male gentle) and *nježnica* (approximate English equivalent: female gentle.

David Crystal (2000: 1) compares a language's death to a man's death on a much larger and globally more complex scale. The extinction of a language simultaneously entails the disappearance of a culture, a social reality, which is practically irreplaceable since language, even if described in detail, is not an entity that can be transferred to paper or tape; therefore, even with the best description, some part of it is irretrievably lost. The cause of language death is most often the development of another language, which robs speakers of the dying language. The first stage of the loss of specific local dialects is the creation of an inter-dialect that preserves the common parts of a group of those regional dialects while reducing all the features characteristic of a particular local dialect. Hagège (2005) believes that a language is dead when there are no more native speakers, i.e. users who learn it from the beginning of their lives in a family and social environment and to whom this learning gives what can be called *native competence*. Native competence is defined as complete knowledge and spontaneous ability to use, which makes the observed language a means of communication in all circumstances of everyday life (Hagège 2005: 74).

A brilliant definition of inter-dialect is given by academician Dalibor Brozović, except that in the case of the interviewees from this paper, it is not a question of people who do not use the standard well: "It is understood that a peasant from Zagorje will speak in his village with his relative, neighbour or friend in the local Kajkavian dialect. But when travelling to the market in Zagreb from various villages in the Hrvatsko Zagorje region, will everyone speak their local speech or the standard language? They cannot speak the standard language because they mostly do not know it. And it is risky to speak the local speech belonging to some other person because they mostly do not know it. It is not easy to talk in the local speech. For example, if in the local speech of the other person, instead of the vowel *u*, there is a vowel *ü* (e.g. *südec* instead of *sudec*) or *jn* instead of *nj* (*kojn* instead of *koń*), then if the peasant speaks like that on the train, he will immediately be mocked. Therefore, the result will be that that person will try to hide it. He will speak as much as he knows in the most acceptable and general way in the Kajkavian, which will, therefore, be a kind of inter-dialect." (Brozović 2004: 9)

According to Crystal (2000: 54-65), there are ten essential arguments for the necessity of linguistic diversity, and they can be summarised as follows:

Linguistic diversity is as necessary as biological diversity. Namely, linguistic diversity arises due to adapting a particular language community and its culture to the environment in which it lives. The loss of its language results in the loss of the community's adaptation to its environment.

Here, we always think of people who have left the Kajkavian region of Međimurje and come to visit their birthplace once every few years. As they no longer entirely use the language spoken by their peers who stayed in the countryside, their social life is reduced to standing in front of their native house and having short conversations.

Many international viewers of this conference might not be aware of the problems in the research of dialects.

Brozović (2004: 9) thus points to the fact that dialectology in the world does not always distinguish sufficiently between the sociolinguistic approach to local speech and the genetic-linguistic approach to local speech, whereas Petrović (2005: 219) emphasises that in the research of dialects, we lack a systematic analysis of everyday speech in different situations at different levels.

This is because speech is more challenging to study than language. After all, speech is alive, changeable, unstable, and everything that is like that escapes description, unlike language, which is written, stopped, and caught in time. The speech is on the radio and television, on the street, at school, at public lectures, and gatherings.

When we claim that they do not use that speech of a dialect in its entirety, we do not mean that they do not understand it on a grammatical level but that they do not understand all the values, customs and beliefs of a particular community that are transmitted precisely through language, which is also the first external sign of mutual recognition of the members of that community. Local speech as part of a supra-dialect and a language is a historical archive. What constitutes the history of a community is contained, above all, in its folk songs, legends and myths. The death of a dialect speech is, at the same time, a break with the history of a community and the erasure of its continuity.

When we become aware of all this, it is clear why various conquerors in the past often insisted that the conquered people should give up their language. For these reasons, slave traders from Africa, when transporting them to America, arranged the enslaved people in such a way in vessels so that they were from different tribes to prevent them from communicating.

Objectively, the most that can be done to save a dying language is to describe its grammar, record the lexicon, write down

folk tales and record the sounds of that language. There is another, very prosaic danger: the last speakers may die of old age or be killed in an accident before the entire research is finished. Tone Udina, the last speaker of the *Veljot* language on the island of Krk in Croatia, died when he stepped on a mine during road construction before the description of the Veljot language was finished. A language is formally considered dead when its last speaker dies. But if we consider language a means of communication, it happens when the penultimate speaker dies.

But even the most perfect description of the language is not enough to preserve it, at least virtually. What is lost is the structural relationship, the semantic nuances of certain expressions, and especially the specific terminology of particular trades or activities since the last speakers are not travelling treasures of linguistic treasures of all the activities that the speakers of that language were engaged in. These respondents are ordinary people who are regularly below-averagely educated, so their speech style is often more elementary than the overall stylistic possibilities of that language. The semantic nuances of certain expressions disappear, which were evident to a native speaker but which, later, even the best philologist will not be able to grasp. It is precisely for this reason that it is possible to assert that with the death of a speech that is part of a dialect and a language, no matter how well it is described grammatically and lexically, culture irrevocably disappears. It also means that collective cognitive knowledge shared by all speakers of that language, which is impossible to translate into any scientific descriptions, disappears.

We often witness the thought that it would be better for most languages to die out, given the complications caused by linguistic diversity. This is one of the typical prejudices related to linguistic diversity, which, unfortunately, for too long throughout history, has caused people to sit idly by as languages die. One of the main arguments for reducing linguistic diversity is the reduction of communication barriers, which would avoid many misunderstandings and even wars. However, if we only take a cursory look at the world history of the 20th century, we will notice a series of conflicts primarily between peoples who speak similar languages.

The disappearance of languages has occurred throughout the history of humanity. Still, only in the last few centuries, with the development of colonialism and today, with globalisation, there has been a massive threat to the linguistic diversity of the world. This is why we have recently witnessed more and more warning remarks

from significant world institutions, such as UNESCO, which are watching with increasing concern the decline of linguistic diversity in some regions of the world.

4. Interesting examples of the attitudes of young people towards the dialect from the Croatian part of Istria

Istria is the largest peninsula within the Adriatic Sea. The peninsula is located at the head of the Adriatic between the Gulf of Trieste and the Kvarner Gulf. It is shared by three countries: Croatia, Slovenia, and Italy, with 90% of the surface area being part of Croatia. Croatia encapsulates most of the Istrian peninsula within Istria County. The 2001 population census counted 23 languages spoken by the people in the Croatian part. According to the 2021 census (published by Državni zavod za statistiku (State Bureau of Statistics) in 2022), 76.40% of the population in Istria were Croats, 5.01% Italians, 2.96% Serbs, 2.48% Bosniaks, 1.05% were Albanians, while 5.13% were regionally declared. Croatian local speeches spoken in Istria belong to the Čakavian supra dialect. Some villages on both sides of the Učka mountain are still identified with the Istro-Romanian people, which the UNESCO Red Book of Endangered Languages calls the smallest ethnic group in Europe. (Državni zavod za statistiku 2022)

On 30th April 2008, the website barkun.hr published an article entitled Labinske iskrice: Crvene zbog cakavice (non-literal English equivalent would be: They Blushed from Shame Because of the Cakavian Dialect), in which the Istrian writer Marijan Milevoj (2008) says almost everything relevant about the position of dialects in the modern world in a simple way. Cakavica is a dialect belonging to the Čakavian supra dialect. It is named after the interrogative pronoun *ca*, which the speakers of that dialogue use instead of *ča*, characteristic of the Čakavia supra dialect.

We bring excerpts from that precious article. Unfortunately, the article is no longer available online.

…You know that my daughter is ashamed to speak Cakavica, even though at home we all speak it - one of my acquaintances said to me these days, not very enthusiastic about this behaviour of his darling, who is only in the fourth grade of primary school. He also tells me that even last year, she used Cakavica, but no one can persuade her to do so this year! Just a day before, I had a completely different experience - a beautiful girl from Turin in Italy, whose parents are from Raša, speaks perfect Croatian, and to make everything even more unusual – she will soon graduate from a

university in Italy with a topic dealing with Cakavica from the area around the town of Labin!

She spoke our dialect at home with her mother until she started kindergarten, and in the new society, she was ashamed to talk with her mother in her native language.

This lasted until she started secondary school when she realised that Cakavica had made her different from her peers.

Perhaps her decision was influenced by the realisation that because she spoke at home with her parents "in our way" did not affect her mastery of the Italian language at all.

She was better in Italian than many of her friends, whom she taught their mother tongue along the way!

Why did the first mentioned little girl from Labin reject her mother tongue? Like many others, she is most likely a victim of the mistaken belief that the dialect is something less valuable, something only those from the countryside use. Something that causes grades in the Standard Croatian language to suffer, which also deserves ridicule from the environment, so it is best to turn your back on it as soon as possible. Most often, this is what their parents think, convinced that the escape from Cakavica was done for their good. Indeed, Cakavica is heard less and less nowadays in Labin and other urban places, but also in the countryside, mainly being reduced to the speech of the older generation or household speech.

At the same time, paradoxically, more and more poems and prose are being written in Cakavica, which speaks of its vitality and the extensive range of speech used by fewer and fewer residents of this part of Istria. Should it be emphasised that Cakavica not only does not make it any more challenging to learn the Croatian standard language but also helps them to understand how important a branch of that same language tree is. At the same time, good connoisseurs of their Cakavica learn foreign languages more quickly because of the cognition that during its very long history and the permeation of cultures, many loan words from the Roman languages entered it. Thanks to those loan words, getting into the secrets of Italian and other Romance languages and English is easier, which we are increasingly addicted to.

What is most important is that people differ precisely in terms of dialects, so Labin is not the same with or without it. If we had more self-awareness and self-respect, with due respect for every other language or dialect, we would not lightly renounce a crucial part of our native identity, which has survived for centuries despite everything. Due to a lack of faith in their own native identity, once

they go out into the world, they would not so easily give up the Standard Croatian language, just as the children of Labin today try to forget the language of their mothers and grandmothers.

The example of a young female student from Turin, who is not the only one, confirms that all our dialects are an asset, not a shame, that should be nurtured. And thanks to that dialect one can live and prosper in the world. It is no coincidence that in Swedish schools, conversations between professors and students are increasingly spoken in the local dialect, which is tantamount to a miracle in our country. Should the use of dialect speech not be encouraged in our schools as well, but not only in them, as an essential form of preserving tradition and protecting small communities from the pernicious influence of globalisation in all areas of life? … (Milevoj 2008)

In that Milevoj's article, all important questions are apostrophised. During puberty, young people fear being declared not abreast with the times if they use dialect. Many parents support them in this because they are entirely unjustifiably worried that they will not be able to learn the standard language because of using the dialect. On the other hand, we have intellectuals who have physically separated themselves from their homeland and, through this separation, have come to love their dialect deeply, opposite to a girl in puberty; they consider it prestigious even compared to languages of a higher rank. Endangered languages were initially labelled as "less valuable", and later, with the strengthening of awareness of cultural relativism, they became "languages of less opportunity" since they are spoken by a specific limited group, which is separated from the rest of the nation by a language barrier. If they want to use benefits at the state level, such as education or work in the public sector, that group must learn the language used for general communication at the state level.

Given that people tend to think practically in most cases, such people teach their children the dominant language from an early age, wanting to spare them the trouble they went through in the adaptation process. Believing they are doing them a favour, they deprive them of their linguistic heritage. Such a situation is prevalent among immigrant families, where the first generation is just learning the language of the country they came to, the second generation is bilingual, and the third generation is already wholly assimilated so that the third generation functions perfectly within the framework of the new homeland, but at the same time is not able to communicate with its grandparents. Then the fourth or some later generation enters the scene, who in turn criticise their grandparents for allowing the language of their ancestors to die out. If there is such a reaction from some of the later generations, and at

the same time the language still exists somewhere (that is, it can be learned), the damage is incomplete, and there are chances for recovery. However, in most cases, this does not happen, especially in countries where, due to rapid urbanisation, children go to towns and cities, lose contact with their ancestors in the countryside, and thus accelerate the process of language dying.

In the speaker's consciousness, since childhood, a wrong idea is created that the standard language is the only "real" language and that everyone's speech is "wrong" in relation to the standard. Consequently, the longer a person stays in the educational system, the more they are exposed to the standard and move away from their organic idiom. An individual who is weaned from the original idiom at school, no matter how well he learned the standard language, will remain distant from their immediate social and cultural environment, the same climate that conditioned the creation of precisely such an idiom as they spoke in the first years of their life. A local idiom is a product of the social, economic and geographical conditions prevailing in the area where it is spoken. The standard language, precisely because of its universality, i.e. non-locality, tends to create a man who is no longer tied to their region but to the abstract ideal of the state. For national cohesion, individuals must sacrifice their connection with the immediate environment. From this comes the creation of a universal, impersonal, mixed culture devoid of all local specificities in the name of national unity. Any local specification is even perceived as open separatism in the collective consciousness of such an oriented society.

Even today, we are witnessing the ridicule directed at the "peasants" who failed to master the standard but instead use their idiom as a colloquial form of language. Of course, no one even thinks these people may have a perfect command of the standard language but that the gesture of refusing to use it is an expression of awareness of their own separate identity. Unfortunately, although the causes of language and dialect death lie in facts that we cannot easily influence (natural disasters or political repression), very often, the only cause of language death is precisely the prejudice of the speakers themselves and those who surround them. As long as the general population is unaware of this, such a trend will continue.

5. Our comments on the demands and illusions of contemporary kajophiles

Joža Skok (2006) best described this issue, and the continuation of the work is based on his thesis. Almost every conversation about the

Kajkavian language, outside the scholarly and professional subject discussion, is always marked by some elevated emotional temperature. Emotional tensions on the issue are raised by kajophiles Don Quixotes, for whose exclusive views we can find more understanding than justification, but also by some very loud kajkavian fundamentalists with extreme and unrealistic demands. Such demands do more harm than good to the Kajkavian dialect. Among these demands, we highlight the one for introducing the Kajkavian language as a public and official language.

In the emotional temperature surrounding these questions, Joža Skok (2006: 156-157) recognises the following key sources:

a) intensely emotional attitude of Kajkavians towards the language of their childhood, family circle and homeland

b) nostalgia for the lost position of the Kajkavian language, that is, what it had in the pre-revival period before the Illyrian movement

(The Illyrian movement was a pan-South-Slavic cultural and political campaign with roots in the early modern period, and revived by a group of young Croatian intellectuals during the first half of the 19th century, around the years of 1835–1863 (1870) (there is some disagreement regarding the official dates). This movement aimed to create a Croatian national establishment in Austria-Hungary through linguistic and ethnic unity, and through it lay the foundation for cultural and linguistic unification of all South Slavs under the revived umbrella term Illyrian. The movement affirmed the Štokavian instead of the Kajkavian supra dialect. Aspects of the movement about the development of Croatian culture are considered in Croatian historiography to be part of the Croatian national revival.

c) resistance to the underestimating attitude of the Štokavians as the God-given guardians of the Croatian language towards dialects in general and Kajkavian in particular

d) the feeling of constant threat of the Kajkavian language, as well as the Čakavian language, from the official and orthodox standard

e) fear of globalisation and its consequences for the fate of the so-called minor languages as well as their dialects

f) the aspiration to inaugurate the Kajkavian language, if not as a teaching language for Kajkavian students, then at least as a school subject that will concretely and symbolically point to the presence and meaning of that language.

Closely related to the requirements for standardisation are the requirements for creating a grammar of the Kajkavian language.

Those who demand it do not seem to know that there are many Kajkavian dialects and that in the case of writing such a grammar, you should decide the basis on which it will be written:

   a) will it be based on the dominant Kajkavian dialect (Which is it?)
   b) will it be based on the chosen Kaikavian dialect (the Kaikavian dialect that would be selected by consensus of all those who speak the Kaikavian dialect?) or
   c) will it be based on a potential, synthetic Kaikavian language (It would be incomparably further to the Kaikavian speakers than the standard language**.**

6. Affirmation of the Kajkavian dialect at school

The most natural place for the Kajkavian dialect and literature is the Croatian language as a school subject. i.e. integral syllabus contents that are naturally connected in multiple ways. Admittedly, much more could have been done to affirm the Kajkavian dialect at school if significant pedagogical and methodological principles on native and optional teaching had been implemented. Almost three decades have passed since the publication of Dr Stjepko Težak's anthology text "Differential Grammar and Teaching of Literary Language" (Težak, 1978), which laid the foundation for creating distinctive grammar for all Croatian dialects. Unfortunately, few individuals have taken up this difficult task, and it has never been officially implemented into curricula at the level of elective courses. These principles were declared among the teaching goals, but their realisation was postponed and completely forgotten. In the Croatian language syllabus for primary school and its timetable, there is enough space and time to dedicate optional lessons to the Kajkavian dialect. After all, the overcrowded and overloaded school timetable does not offer other possibilities. In addition to the natural content connection with the primary subject, there is also an equally genuine connection with teachers teaching the Croatian language!

On this track, a big step forward was made at the Department of Croatian Language of the Faculty of Teacher Education, University of Zagreb. The Croatian language module, with a particular focus on the Kajkavian dialect, was created for the core subject of the Croatian language module in the primary school teacher education study programme. This module is performed at one of the components of the respective faculty, i.e. in Čakovec. Compared to the modules offered at the other two units (campus in Zagreb and campus in Petrinja), the difference is not too significant: five to six courses deal with topics

related to the Kajkavian dialect and literature. Since the differences are so minor, the competencies acquired by those who complete this module are the same as those who graduate from the regular study programmes for Croatian in Zagreb and Petrinja.

In this way, classroom teachers can get to grips with optional teaching, which should start already in the first grade in a specific, informal form. Kajkavian as an independent and mandatory school programme separated from the framework of the Croatian language can hardly be defended. Still, the request for Kajkavian as a freely chosen content within the framework of Croatian language teaching is acceptable.

To affirm Kajkavian as an optional teaching content and an integrated subject in the corpus of the Croatian language in Croatian primary schools, we will need a rigorously designed syllabus and suitable textbooks and manuals. The syllabus must include linguistic and literary content, with the provision that "grammar" does not burden students; language teaching should be the teaching of a living and not a dead language, just as literary content must be linguistically and aesthetically accessible to students' reception.

7. Conclusion

We need increased care for our general language culture. It includes our equally responsible relationship towards the standard and the dialects. We must be aware of the meaning of the Croatian standard as a cultural, national link, and non-standard Croatian language as inseparable components of that culture in its global context. In this way, the language education of our students should be based on three determinants:

   a) knowing, nurturing and preserving the native language because it is a genetic code that needs to be helped to survive in the face of globalisation processes
   b) knowing, nurturing and preserving the Croatian standard as a national language, which is also threatened by globalisation processes
   c) good command of at least one world language.

None of these three determinants are mutually exclusive. Namely, globalisation, like the sword of Damocles, threatens all the so-called minor languages in the world that have not acquired the position of world languages, so care for the linguistic heritage and the existing linguistic property as a part of personal and national identity is an imperative that cannot be excluded.

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♦ ARTS AND MEDIA ♦

Political Cartoons in the Context of the Russian-Ukrainian War. The Image of President Putin

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Abstract

This paper analyzes the image of president Vladimir Putin in the cartoons related to the Russian-Ukrainian war, published on the news website usnews.com. I will categorize the cartoons starting from the most frequent hypostases of Vladimir Putin since the start of the war, as presented by the cartoonists. The focus will be on the relation between the text and the image (graphic elements) and how it contributes to the final interpretation of the message.

Keywords

political cartoon, war, Russia, Ukraine, Vladimir Putin, text, image.

1. Introduction

On February 24th 2022, Russian president Vladimir Putin announced in a broadcasted speech that it was launching a so-called 'special military operation' in Ukraine, actually meaning he was going to order his troops to invade Ukraine. The invasion led to a large-scale war which resulted in hundreds of thousands of deaths, on both sides, including troops and civilians. The war is ongoing since February 2022 and is creating more and more damages on the Ukrainian side.

From 24th February on, the media has been reporting non-stop about the developments on the battlefield, keeping the world always updated to what is happening in Ukraine and also what are the consequences of the war for the foreign states. But apart from the usual daily reports in the media across the world, the invasion has also been the subject of cartoons, which approached the topic focusing on several aspects: Russia's consolidated relation to actors such as China, North Korea or Iran, seen as potentially dangerous by world organizations like NATO, the antagonism good-bad, through the images of Zelensky and Putin, the humanitarian consequences of the war, the military help sent by tens of states to Ukraine and the internal political environment of Russia. Despite all this approaches, president Vladimir Putin remained the central element of the war in Ukraine, as

he is the one who started it and also the one who can stop it. As consequence, he is also the central piece of most of the political cartoons related to the war.

Cartoons often present the readers, directly, through allusions, through visual metaphors or metonymies, the aspects which are neglected or avoided by the mainstream media. Thus, as the press represents a needful element of our everyday life, helping us better connect to the world around us, this paper will analyze the various representations of Vladimir Putin's image in the cartoons found on the news websites usnews.com, focusing on the relation text-image and how this relation leads to the interpretation of the cartoon. As the subject of the cartoons is the war, all the humor presented here is included in the 'dark humor' category.

2. Literature review. Humor research

Humor has been the subject of thousands of books and papers, which analyze the concept from different perspectives, from sociology, psychology, to anthropology, linguistics and media studies. However, despite all the research done on the subject, researchers have yet to find a definition of humor to be unanimously accepted by everyone. If there is one thing most of the studies in the linguistics/ pragmatics field have mostly agreed on is that humor relies on an incongruity (Perlmutter 2002, Attardo 2020, Attardo, Hempelmann 2011, Morreall 1989, 2009, Dynel 2013, Forabosco 2008). This incongruity in humor happens, when it comes to the media and the cartoons, between what and how stories are presented and the real world and facts. Cartoons alone have been defined as 'jokes told in a picture' but when it comes to what actually triggers humor in a cartoon, that can be solely the text, the image or the relation text-image:

(a) the picture can be an illustration of the verbal joke, without adding to the humorous effect; hence, only the text is responsible for the humorous effect;

(b) the picture provides supporting information not contained in the humorous text; hence both text and image contribute to the humorous effect;

(c) the picture is essential for the production of humor; hence, humor is based only on the picture, not in the text, if any (Samson, Huber, 2007: 14).

When it comes to political cartoons, however, as I have observed also in Soare (2020), the message tends to be more complex so it needs both graphic elements and texts to lead the reader towards the right interpretation of the message.

Cartoons, just like satire, are dedicated to an informed public, therefore they are readers who already know the topics discussed in the mainstream media, who can, most of the times, correctly interpret the message the cartoonists intend to send. The topics discussed on this particular category on the usnews.com website are tough, so as we are talking about 'dark humor' most of the times the 'humor' comes either from the misunderstanding of a word or from how the targets/ political leaders subjected to the cartoon are being drawn by the artists.

3. Methodology

I will analyze the various hypostases of the Russian president Vladimir Putin, as presented by the cartoonists on the news website usnews.com, from February 24th 2022 to July 2023. The cartoons will be categorized depending on the most frequent subjects related to Russia's president: a) Putin the tyrant, b) Putin and the domestic oppression, c) Putin versus Zelensky and d) Putin and the allies.

Due to copyright reasons, I will only describe the cartoons and provide a link[1] to the images for the readers to better understand them. I will focus on graphic symbols and on the relation between the texts in the balloons and the graphic elements that lead the readers to the final interpretation of the cartoon's message.

4. A. Putin the tyrant

The first and foremost used hypostasis of president Vladimir Putin by the cartoonist is that of a tyrant, as consequence of his decision to invade Ukraine and, thus, provoke hundreds of thousands of victims. This hypostasis is presented by the cartoonists on the usnews.com website through the deformation of Putin's physical features, especially his face, and the association of this graphic element to ironical texts that suggest his cruelty. When the graphic elements are too strong – meaning there are used symbols well-known by the public – no text is needed for the interpretation of the cartoon.

'The Grim Sower'

The first cartoon to depict Putin's tyrant hypostasis is that of **David Horsey**, called 'The Grim Sower', which shows the Russian president sowing landmines on a piece of land called 'Ukraine'. His head is increased in shape, his cheeks are well contoured and his expression suggests angriness. He is dressed as a field worker and carries a bag which has 'Russian land mines' written on it. He has one

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[1] https://www.usnews.com/news/cartoons/2022/03/01/political-cartoonists-react-to-russias-invasion-of-ukraine. The cartoons can be found at the category 'Cartoonists react to Russia's invasion to Ukraine', on usnews.com.

hand holding the bag and the other one 'sewing' landmines on the ground. The verb 'sew' along with the graphic element that represents the 'land' are alluding also to the grain problems provoked by the war in Ukraine. Putin being the one placing the mines on the ground suggests his choice to continue to fuel the war, which leads to hundreds of thousands of deaths. In this case, the relation between the graphic elements (the landmines, the field, the bag) and the texts (both the title of the cartoon and the words written on the bag and the land) are essential for the interpretation of the cartoons, as in the absence of the text one could not understand the depicted action.

'Mad Bomber'

Another cartoon by **David Horsey** is one wherein Vladimir Putin, comparing to the 'Grim Sower', is presented with a small body, a big head and seen from above, carrying in one hand the Earth Globe which has a fuse and turns out to be a bomb. In this case, there is no other text included in the cartoon, apart from the title, which does not add too much meaning to the whole interpretation of the cartoon. The use of the globe, with its continents, with a fuse, already suggests that Vladimir Putin is destroying the world – by bombing it – because of the war he started in Ukraine.

'Dracula'

Cartoonist **Dana Summers** created another cartoon that is so strong in symbols it does not need much text to interpret it. In a cartoon that has no title, Vladimir Putin is presented as having Dracula's features and clothes, his body being full of blood after biting a blonde woman, who is *Ukraine*. Symbols such as the teeth, the elf ears, the white hair and the famous black coat Dracula is known as wearing already suggest the count he is compared to: Dracula the vampire. The blood spread all over his clothes alludes both to the vampire and to the crimes the Russians are committing in Ukraine. The woman also has written on her hair `Ukraine atrocities` but the two colors used for the woman Vladimir Putin is biting (blonde for the hair and blue for her t-shirt) also suggest that the one he is hurting is Ukraine (alluding to the Ukrainian flag). In this case, the cartoon mostly relies on graphic symbols, the text only confirming the reader the interpretation already suggested visually.

Another powerful cartoon is that of **Steve Breen**, who created a white on black portrait of Vladimir Putin (head only), replacing his facial features with scenes from the Ukrainian-Russian war. Thus, instead of eyes and eyebrows, the cartoonist drew two scenes of after-bombing cities, with people laying on the ground next to damaged buildings. Instead of Putin's nose and nostrils there are two

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people trying to move a body wrapped in a fabric and instead of his mouth three people are laying on the ground, dead and with their bodies full of blood. As the bodies and the damaged buildings on Putin's face already allude to the war scenes from Ukraine, the cartoon has no other text in it.

Marshall Ramsey created a cartoon about Putin which through the double meaning of the word 'peace' suggests the idea that Vladimir Putin is a tyrant. The cartoon presents Vladimir Putin, on a dark background, with his body full of blood, standing in front of a cemetery full of graves whose stones have written on them 'Rest in peace'. In a balloon positioned next to his head, Putin says 'I'm a peace keeper'. In this case, the dark humor is provoked through a mechanism called misunderstanding (in conversation, is the misinterpretation of someone's previous utterance for o humorous purpose, Brone 2008) which, in this case, involves the word 'peace'. So instead of promoting peace, thus being a 'peace keeper', the intended meaning is 'keeping all the graves close by', as suggested by the graphic elements of the cartoon. For this cartoon, the relation between the text in the balloon and the graphic elements is essential for the correct interpretation of the message.

B. Putin and the domestic oppression

Apart from the atrocities committed in Ukraine in the context of the war, since the beginning of the conflict more and more attention was directed towards the domestic problems in Russia. Following the start of the invasion, some Russians have taken the streets in Sankt Petersburg to protest against the invasion and there were also reports of people protesting the mobilization of troops. Thus, Putin is presented by the cartoonists as an oppressor, who tries to hide or stop what Russians think or say about the war. For the majority of this category, the interpretation of the message requires a connection between the graphic elements and the text.

The first cartoon in this category is that of **Walt Handelsman** who alludes to the absence of democracy in Russia. His cartoon presents a cemetery full of stones which have written on them 'democracy'. On the right side of the cartoon, there is Vladimir Putin saying 'My philosophy on freedom and democracy is deeply rooted…'. In this case as well we have the misunderstanding mechanism, which is used through the word 'rooted'. Thus, instead of democracy being figuratively 'rooted' in the society, hence promoted and respected, the graphic elements allude to the fact that democracy is literally 'rooted' on the ground, in a cemetery, suggesting, through the stones, that democracy is

dead. The text in the balloon also alludes to the delusional speeches of the Russian leaders since the start of the war, wherein they refuse to acknowledge the invasion and the internal political issues in Russia.

'Russian polling'

A cartoon by **Michael Ramirez**, created in 2022, also alludes to the oppression in Russia following the war in Ukraine. It presents an old woman standing in front of her house, being interviewed by a man regarding the so-called 'special military operation' Russia started in Ukraine. Although such polls should reflect the opinions of the society, the cartoon shows a military officer, from the FSB[2], standing next to the woman and supervising her while she's being questioned. The second element suggesting the lack of freedom of speech is the balloon which presents the questions the woman is being asked: 'Do you: A. Support Putin and his special military operation? Or B. Want to go to jail?'. The fact she does not have the option of saying 'no' suggests that Russians, in general, have no basic democratic rights, like freedom of speech. For this cartoon, the relation between the text and the graphic elements is important for the interpretation of the message.

Drew Sheneman also makes an allusion to domestic oppression in Russia by creating a cartoon about the mobilization Putin ordered in the autumn of 2022. In the cartoon, Putin is presented next to a Russian military general, both in front of a map which shows the eastern side of the European continent and Russia, with three arrows directed from Moscow towards Finland. The cartoon was created in the context of news reports about Russian citizens, mostly men, trying to run to Finland when the news about the mobilization broke out. However, the cartoon would not be properly interpreted just by seeing the graphic elements, that is why it also has a text, written on the bottom side of the image, which says: 'Good news: your conscription order has mobilized thousands of military age men. Bad news: To Finland'. The text has a dark humor which is provoked by the double meaning of the word 'mobilized', which in this case announces a piece of information that is not the one expected by Vladimir Putin. Thus, the cartoon suggests that Russians citizens are not embracing Putin's decisions when it comes to the war he started in Ukraine.

C. Putin versus Zelenski

Since the beginning of the war, the Ukrainian president Volodymyr Zelensky was depicted by the media and people around the world as a hero, a brave president who, instead of running, had the

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[2] The Federal Security Service is the authority that implements government policy in the national security of Russian Federation.

courage to stay in the country and lead the country during wartime. Contrary to this brave image, there is the image of Vladimir Putin, the president who decided to invade Ukraine and who was depicted as a tyrant. Therefore, in this particular category of cartoons, we include the ones which underline the opposition Putin-Zelenski, so the tyrant versus the brave president.

Walt Handelsman created back in 2022, in the context of president Volodymyr Zelensky being on the cover of Time and also being Time's 2022 Person of the Year, a cartoon which shows two covers of two different magazines: one is the Time magazine, just as it was published in 2022, having Zelensky on the cover, surrounded by people and Ukrainian flags, and the other one presents Vladimir Putin on the cover of a magazine called 'Crime'. The title of the magazine is especially used to create a phonetic similarity. Moreover, the cover itself suggests the war Putin started as it shows the Russian president holding missiles in his hands, which have written on them the letter 'Z', which became a symbol of the Russian invasion. On the background of the 'Crime' magazine, there are also tank cannons and explosions, plus a lot of dark smoke. The opposition between the presidents alludes to how they are perceived by the world: a defender and an attacker. The text is, therefore, essential to interpreting the message.

'A portrait of leadership'

Another opposition between the leaders of the two countries is seen in the cartoon of **Michael Ramirez**, called 'A portrait of leadership'. Here, in what were supposed to be the portraits of both Zelensky and Puti, we see, on the right side, the portrait of Volodymyr Zelensky, depicted as a tall, strong person, wearing the type of clothes the president has been wearing since the start of the invasion, and, on the left side, on the bottom side of the cartoon, a quarter of Putin's face, covering only the forehead and a little bit of the head. The difference in how they are being presented, both the size and the height, suggests that the leader in the cartoon is only Zelensky, while Putin is not.

The same difference is also seen in another of **Ramirez's** cartoons, which shows two fighter aircrafts standing one parallel to the other, having on board, as pilots, the leaders of the two countries. The difference, however, is that while Volodymyr Zelenski seats on a normal seat, making an obscene gesture directed towards Putin, the Russian president seats in the aircraft on a baby seat, even though he is also piloting the aircraft, just like the Ukrainian president. The fact that he is seating on a baby seat alludes to him being less prepared to be a leader than Zelensky is.

D. Putin and the allies

The invasion of Ukraine, apart from strong criticism, triggered many sanctions against Russia from world organizations like the EU. The sanctions were intended to provoke economic shortages in Moscow and, though, slow down the progress of the Russians in the war in Ukraine. Being somehow isolated by the world leaders, Russia consolidated its diplomatic and military cooperation with countries such as China, Iran and North Korea, which were often criticized by other countries for not respecting the human rights or for being militarily aggressive. Thus, cartoonists have underlined these 'new relations' Moscow has lately created and the help the Russians got from them in terms in military equipment.

Dana Summers has created two cartoons which allude both to Russia's present relation with a totalitarian dictatorship state, North Korea, and with dead dictators like Adolf Hitler or Joseph Stalin.

In the first cartoon, **Summers** presents two big hands shaking, one belonging to Russia and another one to North Korea. Under these hands, there is a small man in the middle of the cartoon, holding his hands on the head, showing desperation. From the sleeve of North Korea's hand some missiles are seen pointing at the Russian hand, suggesting they are going to be sent to Russia. The cartoon alludes to the possible help – in terms of military equipment – Russia could get from North Korea for its war in Ukraine. The difference in size – the big hands for Russia and North Korea and the small man representing Ukraine – suggests that two global/ nuclear powers are fighting a small country. The relation between the text (the names of the countries) and the graphic elements is essential for the interpretation of the message. The two hands, however, are extremely powerful as symbols as they represent the relation between two states, shaking hands being a common gesture done by high officials when they are meeting their counterparts and already interpreted by many as a sign of agreement.

In a second cartoon on the same subject, **Summers** presents Putin, Russia's president, standing between two dead world dictators: Adolf Hitler and Joseph Stalin. Holding his hands around the two leaders' shoulders, Putin says 'I am cleansing the country', referring to the men he is sending to death in Ukraine, while Stalin answers him 'Welcome to the club' alluding to similar practices bone by the two dictators. Even though presenting Hitler, Putin and Stalin together, hugging, might suggest a similarity between them, the text in this case specifies the exact reason why they are compared.

'Thanksgiving'

Another cartoon suggesting the close relationship between Russia and North Korea since the start of the Russian-Ukrainian war is one created by **Steve Breen**, called 'Thanksgiving', which shows Vladimir Putin and Kim Jong Un, the latter holding in his hands missiles which say 'For Ukraine'. The two leaders are laughing, suggesting they are enjoying their collaboration. The title 'Thanksgiving' is ironic as it alludes to North Korea sending missiles to Russia, as a friend gesture, to be used in Ukraine.

5. Conclusion

The cartoons published on the usnews.com website show aspects of the political, military, economic and diplomatic actions developed in the context of the Russian-Ukrainian war, some of them being already discussed in the mainstream media, but others not.

I have observed that for the first hypostasis of Vladimir Putin, the cartoonists use president's image next to strong symbols related to war (dead bodies, bombs, landmines) so no text is needed to send a message they want: Putin is guilty for the war in Ukraine. However, when it comes to the second category, which alludes to the internal political problems in Russia, readers need more context, therefore along with graphic elements text is also used, and the dark humor is either triggered by the double meaning of a word, or by misunderstanding. The last two categories, 'Putin versus Zelensky' and 'Putin and the allies' also lack much text as placing the leaders' faces next to strong symbols such as missiles already seem enough to interpret the cartoon.

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"Thou Shalt Not Feed My Soul to the Machine": Delving into the Strife between AI-Generated Art and User Repulsion on NetEase LOFTER

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Abstract

This research analyzed the controversies surrounding AI-generated art on NetEase Lofter, a Chinese media-sharing platform that triggered a furor with its new AI drawing feature. The study delved into the root causes of user repulsion. Through an examination of AI drawing mechanisms and participatory observation within the Lofter community, it highlighted two key user grievances: allegations of plagiarism rooted in suspicions of unauthorized use of user-uploaded artworks for AI training and questions regarding the artistic validity of AI-generated art. Within the context of a capitalist market, this resistance was less an opposition to the new technology and more a fear of its potential exploitation by tech corporations. Lofter, initially viewed as a creative haven for promoting original content and hobby-sharing, was perceived to have breached its commitment to creativity and trust. The study underscored the inseparable link between ethical data collection, transparency, and a fair AI monetization strategy. Furthermore, it posited that the future of AI in art involved unique stylistic explorations based on its inherent mechanisms, presenting both challenges and opportunities that could contribute to the broader acceptance and growth of AI art.

1. Introduction

In the context of the prevailing influences of market economics and capitalism, the essence of artistic creation is laden with intrinsic tensions and contradictions. Simultaneously, the rapid advancements in technology are reshaping the core values and essence of art in a plethora of ways. Within this paradigm, Artificial Intelligence (AI)—a powerful catalyst for innovation—has permeated every aspect of contemporary existence, unfolding both unparalleled possibilities and emerging dilemmas and contradictions. The advancements in AI technology have demonstrated remarkable capabilities across various domains, streamlining numerous human

activities that once necessitated intricate procedures. The emergence and utilization of image generation software like Mid Journey, Jasper Art, and DALL-E2 indicate that the domain of AI has extended into artistic creation. Within these platforms, users can generate highly refined images imbued with aesthetic potential with simple commands. Prior to the emergence of AI drawing technology, creating such coherent and sophisticated images necessitated substantial time and effort, along with profound knowledge and mastery of color theory and compositional skills. Today, experimental research in this field has become a priority for media technology companies. This exploration has induced new conflicts, and this article delves into the intricate disputes ignited by AI-generated art introduced by China's leading social media platform, NetEase Lofter. In March 2023, the platform found itself amidst profound turmoil, encountering severe backlash for allegedly utilizing user-generated content to train AI models. The main objective of this paper is to dissect the inherent catalysts intensifying user dissent and opposition and scrutinize the reasons behind Lofter's integration of this controversial feature. Efforts are focused on isolating the key factors causing this discord and proposing ethical and responsible applications of AI technology by individuals and entities alike. Although the events considered are confined to China's Lofter platform, it is posited that such issues are not unique or inherent to China's digital ecosystem. The broader aim of this case study is to delve into the foundational drivers beneath the apparent tensions and clarify the fundamental driving factors surrounding the controversies of AI drawing, offering universally relevant insights. The ensuing discussion is divided into three key sections. The initial part of this paper will outline the evolution of the dispute related to NetEase Lofter and AI-generated art. The second part will explore the deep roots of this controversy, combining the fundamental principles of AI drawing to analyze why Lofter's AI drawing feature has sparked such intense user resistance and the issues this incident has revealed. In the third part, this article will discuss how AI drawing might gain wider acceptance and the possible future developments from the perspectives of everyday life and AI developers through technical exploration of AI drawing software and examination of certain existing cultural phenomena of human-computer interaction. This section aims to reveal the practical applications and developmental potentials of AI drawing at the individual life level and from the developers' viewpoint.

1.1 User Resistance to NetEase Lofter

Lofter is a media creative platform under the renowned Chinese internet entity NetEase, launched in 2011. Its design borrowed aesthetic and functional elements from globally popular social networking sites of the time, such as Tumblr and Instagram, targeting a demographic of 14 to 24-year-olds. As a social media platform, Lofter adopted a light blog format, supporting uploads of various content types, including text, images, and videos, offering rich personalized customization options. While many world-famous content-sharing platforms like Facebook, Twitter (now known as "X"), and Instagram failed to gain traction, Lofter has become a significant platform for creativity and social interaction in China. Moreover, Lofter has always emphasized support for originality in its operational philosophy, encapsulated in its slogan, "Empower Your Passion." As such, it has attracted a plethora of content creators whose works on the Lofter platform have consistently drawn in new users over time.

However, an AI drawing feature introduced on March 6th this year sparked severe public controversy on the platform. This feature encouraged users to input prompts, after which AI-generated avatars were provided based on those prompts. The feature faced immediate and vehement resistance from numerous users. Their accusations against Lofter mainly revolved around two aspects: firstly, there was opposition to the technology of AI drawing itself, with many feeling that AI, merely by reading a few keywords, creating completed pieces was an insult to human creators who spent significant time, energy, and creativity on drawing pictures. Secondly, it was believed that Lofter had unilaterally used their uploaded works for AI training and development, which was perceived as both plagiarism and desecration of their works.

Additionally, there was a prevalent perception among users that Lofter's AI drawing feature was an attempt to monetize such functionalities in the future. Even though Lofter officially declared this feature to be of a non-commercial and purely entertaining nature and denied any unauthorized use of user-uploaded works for AI training and development, it still faced intense opposition and notable dissatisfaction, leading many to sever ties and migrate to similar platforms. Disenchanted users showed minimal inclination to reconcile, and the clarifications and assurances from Lofter failed to effectively mend the severed trust relationships.

1.2 The precarious heterotopia

Across the globe, individual nations and regions have erected their unique legal structures, and in tandem, predominant online

platforms have conceived their governance policies and commitments. The internet, transcending geographical limitations, endows artists with unparalleled autonomy, facilitating their creation on platforms that resonate with their values and anticipations. Through enduring interactions and engagements, a symbiotic equilibrium slowly emerges between the platforms and the users. However, in areas subjected to stringent internet regulations, such as China, the scope of online mobility for users is significantly curtailed.

Consider the case of Lofter. Although it accommodates an international user base, the majority of its users are Chinese speakers primarily residing in China. The unavailability of other international platforms like Facebook, Instagram, and Reddit in China accentuates Lofter's pivotal role for its users, making it their preferred choice. In Chinese fan culture, the saying "my house collapsed" vividly articulates the dismay and perplexity experienced by fans when their favored celebrities are mired in controversies. The deteriorating reliability of Lofter, marked by the exodus of numerous creators, has evoked a similar sense of loss among its users. This phrase succinctly captures their mental state, reflecting the metaphorical collapse of heterotopia. Lofter, once a reliable sanctuary, lost its users' trust, compelling many to abandon it. Heterotopia, as conceptualized by Michel Foucault, denotes spaces exempt from conventional social norms and structures, harboring their unique set of rules and often opposing the established societal paradigms (Foucault and Miskowiec 1986: 24) These encompass both tangible spaces like museums and intangible ones like online communities. Platforms like Lofter, offering avenues for self-expression and a sense of belonging, epitomize heterotopic spaces. Initially, Lofter was a haven where users could escape societal constraints and express their identities freely. However, the introduction of controversial AI drawing technology for commercial purposes disrupted this equilibrium, evoking a sense of violation and resultant community-wide frustration and outrage. Lofter, functioning as a versatile social networking service platform, exemplifies the traits of a "second world," a sphere distinct and insulated from the rigor and norms of tangible existence due to its unique value and relative rarity to its patrons. Nonetheless, the realms of the real and the virtual are not disparate entities; rather, the digital domain is substantially a derivative of the real one. The tangible world, through activities such as labor and capital transactions, facilitates the creation of realms like Lofter. This symbiotic relationship reveals the intrinsic vulnerability of Lofter as a platform. It is a domain that provides a more uninhibited environment

for expression, yet concurrently, it is also a mirror and an extension of the tangible world.

2. The conflicts

In a comprehensive analysis of this incident, it can be observed that the origin of the event is indeed related to AI, but the anger of the users is not entirely directed towards AI. The core issues involve a series of more complex and multi-layered sociopsychological factors, such as individual identity and belongingness, the pursuit and satisfaction of the desire to create, as well as various theories and principles in communication studies. Simultaneously, people exhibit profound distrust and concern for technology-driven and dominated by capital. This distrust and concern become more pronounced with the continuous development and evolution of new technology. These deep sociopsychological factors interact with the development of new technology, leaving people feeling lost and anxious in the face of new technology.

2.1 Conflict between AI and Human Creativity

For artworks posted on social media, compared to traditional drawings, they indeed exhibit a distinctly different texture. Traditional drawing often employs tangible materials such as paper, wood, and canvas and even integrates textiles and other materials to create mixed media artworks. However, with the realization of computer drawing possibilities, images created using digital tablets and other drawing tools no longer possess the texture and substance of traditional paintings but display the characteristics of electronic products instead.

Nevertheless, such creations are still widely regarded as a form of drawing because they retain the fundamental principles: the activity of visualizing shapes and colors through human hands. Before the advent of AI drawing technology, the field of drawing underwent several transformations due to the continuous development of mediums and technologies. For example, when using drawing software like Photoshop, Procreate, and Illustrator, artists often utilize functions like "jitter correction" to ensure smoother lines, and during the coloring of line drafts, large areas can be colored instantly with filling tools. Before electronic drawing, creating smooth lines required long practice and skill development, and extensive coloring also had to be done manually. Additionally, the flexible use of filters and special effects in software is also an important strategy and means for artists to improve work quality.

The introduction of electronic media has significantly improved the convenience of these processes. Although through

electronic media, the drawing process has been greatly simplified, it did not face strong resistance like AI painting because it retained the basic principle of drawing—creating visually through hands. This is because the generation of images is still directly and closely connected with the dominant activity of the hand. However, in AI drawing, the participation of the "hand," a human motor organ, is completely eliminated. Therefore, technically speaking, the phrase " AI drawing" is metaphorical.

A salient characteristic manifested by AI drawing is its proficiency in optimizing time throughout the creation process. While humans have realized some level of time enhancement when drawing with computerized tools, this acceleration predominantly remains confined to particular stages within the creative chain. A refined piece, traversing from the preliminary composition to the rough sketch and concluding with the final draft, typically necessitates the artist to allocate extensive hours, sometimes spanning months, of effort and concentration. However, AI drawing can present a highly completed piece within minutes. This vast difference in speed has sparked deep concerns about its potential crisis. Scholar Feng Lin pointed out that contemporary society exhibits the characteristics of a "speed society," and the operational mechanism of this society is highly dependent on time and efficiency. In this societal environment, "speed" and "efficiency" have become the highest criteria for measuring everything and are key factors in competitive advantage (Lin 2023: 143). Under these circumstances, AI, with its unparalleled painting efficiency, has started to make people worry that it might completely replace human artists in situations where drawings are required according to customer needs in the future. For those who regard drawing as a core personal value, this change has undoubtedly triggered extreme panic and unease.

Furthermore, for artists posting their works on social media, the positive psychological experiences they can gain in this process can be divided into two types. The first type is the intrinsic satisfaction and pleasure obtained by artists during the drawing process; the second type originates from the positive feedback received after posting their work on social media, such as likes and comments. In the context of social media, the number of likes often affects the mood of the creator. Therefore, when people see AI drawings receiving numerous likes, human artists may feel psychologically unbalanced. This excessive attention to external feedback also affects the joy creators experience during the drawing process. This psychological dynamic reveals the struggle between external evaluation and intrinsic values in the minds of creators and

implies the complex position of AI art in social and personal value recognition.

2.2 Digital trust crisis

In contrast to platforms like Patreon—where creators bring their artistic visions to life with the support of fans and where supporters gain access to the creators' works through financial contributions—the influence of economic considerations is pervasive on such platforms. Whether it is in the appreciation or the creation of art, monetary factors are omnipresent. In contrast, Lofter was initially positioned as a creation platform based on interest sharing. Although Lofter also has features allowing monetary appreciation for authors, most of the time, users post their works not for economic gain but to share and exchange interests and hobbies with others. On platforms like Lofter, pure creation, and interest exchange take precedence, with money often becoming a non-essential means to promote interest and creative exchange. Therefore, users perceive it as a space for creative exchange dominated by hobbies and interests. Users generally feel that their creative works are being commercialized and disrespected. This feeling leads them to perceive creation as if their "children are being stolen" or their "souls are being devoured by machines". These expressions reveal their dissatisfaction and concerns about the way the platform handles original content. They invest immense passion and emotion in creation, only to feel that these creations are being used for commercial gain, deviating from Lofter's original purpose of sharing and creating.

To fully understand and analyze Lofter's user complaints about plagiarism, it is crucial to delve into the basic mechanisms of AI painting. Here, this article reviews a joke related to AI painting circulated on the early internet: AI Hand Drawing. In June 2022, Twitter (now renamed "X") user @pikcatl posted a widely popular tweet mocking the absurdity of AI hand drawing. The tweet shows AI drawing nine images of strange and bizarre hands that are deformed and twisted, with either too many or too few fingers. This illustrates that during the preliminary phases of AI painting development, despite its ability to accurately depict faces, the technology often inaccurately represented hands, resulting in numerous amusing and flawed images, as highlighted by the user. In an interview with BuzzFeed News in January 2023, a spokesperson for Stability AI stated: "In AI datasets, hands are less visible compared to faces." (BuzzFeed News, 2023) Drawing AI was initially inaccurate in hand drawing due to learning mechanisms, as hands rarely appeared completely in training data. For

instance, in many photos, the number of visible fingers varies, and hands have complex joints and dynamics. Therefore, until AI is exposed to sufficient learning materials displaying hand structures and dynamics, it is prone to misunderstandings about hands. AI painting relies on complex algorithms to generate digital images, needing extensive input learning from original materials. Its basic mechanism involves analyzing patterns and making data-driven decisions on shape, color, and detail, continuously optimizing until the final image is generated. In short, the AI learning process is extremely similar to human learning: absorbing and learning observed materials, integrating logic and style to generate content. (She and Cetinic 2022: 8) . For humans, drawing dynamic human bodies is also challenging, requiring extensive practice. Therefore, AI is more likely to make mistakes before acquiring enough learning materials on hand structures and dynamics. This example also showcases that the process of AI painting is not a simple cutting and pasting of original materials but a process of observation and learning that imitates the human brain and imagines combining learning content. Thus, the images generated by AI will not directly copy the content of the input pictures used as learning materials.

Turning back to the resistance shown by Lofter users towards AI drawing features, this scenario predominantly unfolds a narrative of digital trust. This term elucidates the degree of confidence that individuals and organizations vest in the security, privacy, and dependability of digital transactions and engagements. (Mazzella and Sundararajan 2018: 24). AI drawing tools, no matter how designed, depend on input original data for learning. For Lofter, the content uploaded by users is a potentially rich and accessible data source. Due to the undisclosed AI drawing learning database, users' suspicions naturally persist. This situation belongs to the dilemmas of digital trust. However, this distrust is not entirely negative, as it can also urge platforms like Lofter to continually strive to increase users' digital trust, a process that remains dynamic. Perhaps both Lofter officials and users who have concerns can refer to the zero-trust strategy emphasized by scholars like Rose and Borchert, maintaining an attitude of "never trust, always verify" towards any function involving information technology (Rose and Borchert 2020: 1). Indeed, the progression of artificial intelligence projects necessitates a spectrum of advanced skills, creating a complexity barrier for the general populace. Individuals who lack a professional background in this domain often struggle to understand the intricate methodologies involved, even when there is a willingness to acquire knowledge. This cognitive barrier perpetuates an ongoing

estrangement with technology and engenders discomfort among users owing to the challenges it presents in maintaining effective oversight. A future enhancement in the dissemination of pertinent knowledge to the wider public could potentially pave the way for more informed recognition and discernment regarding the employment of novel technologies, thereby allowing for a more robust supervisory approach to prevent misuse.

The swift evolution of AI painting intersects numerous intricate dimensions, entailing a variety of multifaceted reasons and spanning multiple domains of knowledge. It harbors the potential to instigate transformative shifts within society. In this progression, several aspects remain in the experimental phase, encompassing myriad unexplored opportunities and prospective crises. This manuscript advocates for adopting an attitude of knowledge humility when scrutinizing AI painting. Knowledge humility is a conceptual stance where individuals acknowledge the potential inaccuracies in their beliefs, perspectives, and knowledge (Porter and Elnakouri 2022: 536). In confronting the pioneering realm of AI painting, such an attitude of knowledge humility is pivotal. It fosters a more open, cautious, and exploratory approach to understanding and studying this nascent field.

3. The many possibilities of AI drawing

In this section, this study will explore the potential of AI painting from two dimensions. Firstly, it will delve into AI drawing software through technical exploration and will analyze two existing instances where machines are regarded as art creators, revealing how AI art can potentially be accepted by society as a new genre of art. This research aims to explore the possibility of AI painting as a culturally significant commercial development through the integration of technology with everyday life, combining unique narrative design concepts and untapped business opportunities.

3.1 AI drawing in the artistic realm

Much like the AI avatar generation service launched by Lofter, popular AI drawing tools currently available in the market include but are not limited to Midjourney, Canva, Stable Diffusion, NightCafe, and Jasper Art. From a user perspective, their modes of operation are similar: users input descriptive keywords of the required images and receive randomly generated pictures. However, it is crucial to note that the aesthetic quality and the degree to which the images meet expectations are closely related to the quality of the

user's input prompt. If a user inputs vague keywords, the resulting image is often unsatisfactory. To get an image that meets expectations, users need to study the prompts properly.

Take NIJI JOURNEY, an AI drawing software proficient in comic and animation styles, as an example. The goal was to get an image of a schoolgirl reading a book as a phone wallpaper. The first attempt involved inputting a simple command, "a schoolgirl reading a book," which produced the image on the left. However, this image, rather than serving as wallpaper, is more suited as an avatar, displaying an "Otaku" style. A second attempt was made with a more precise and detailed prompt, specifying composition, screen size, and other crucial elements. Through such a precise and thorough description, the resulting image: "A schoolgirl reading a book, full body, in a garden surrounded by flowers, in the style of nostalgic illustration. It features Miyazaki Hayao's style with a central composition, bright light, technical details, childlike innocence, and 8K resolution at 16:9 aspect ratio," met the sophisticated wallpaper requirements, as shown in the right image.

This example illustrates that the realization of results in AI drawing is not solely dependent on the advanced development of AI technology; the user's input prompt also plays a crucial role. Constructing a prompt that can generate high aesthetic value images relies on the user's profound understanding of art and relevant artistic knowledge. If users describe their needs with concise and vague language, even after countless attempts, it is challenging to get images that genuinely meet their needs. Therefore, when using AI drawing software, users need to describe their expected images as detailedly

and specifically as possible, envisioning factors including but not limited to style, lighting, and composition. A good prompt is widely referred to as a "spell" by netizens, suggesting that acquiring fruitful results by giving the appropriate prompt is not only a skill but can also be regarded as a specialized skill involving a knowledge background. Although the process of AI generating images should not technically be called "drawing," with excellent prompts, there is potential to acquire aesthetically valuable images. Apart from allowing those without drawing skills to customize desired images, AI drawing also offers a novel and positive experience different from drawing for those who find intrinsic joy in the drawing process. In this process, users' aesthetic knowledge, understanding of art, and creative thinking combine with AI technology, allowing for more possibilities in artistic creation.

3.2 AI drawing in the cultural and commercial realm

Sony, a Japanese tech company, launched a robotic pet dog named "AIBO" in 1999. "AIBO" embodies a dual meaning in Japanese, symbolizing "partner" and "love and attachment." Utilizing AI technology, AIBO, as of 2023, continues to display increasingly astonishing interactivity. According to Sony's official introduction and social media descriptions, AIBO can learn and remember people's faces and voices, improving familiarity and intimacy over time. It evolves its "mind" through living experiences with humans, ensuring that no two AIBOs are identical worldwide. AIBO approaches the definition of a real pet, offering companionship and emotional support with its cartoon-like googly eyes and cute expressions. However, interestingly, it avoids mimicking the furry texture of a real dog, presenting clearly robotic joints and metallic colors instead. While petting is a key pleasure of owning a real dog
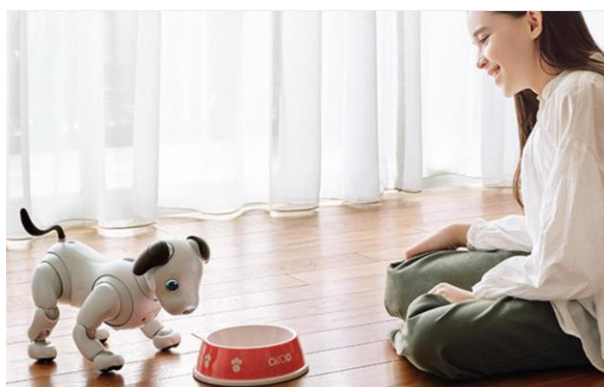
(Source from: https://us.aibo.com/)

and creating a realistic fur texture is technologically feasible, AIBO's design intentionally avoids imitating real dog textures, as it doesn't aim to replace real dogs. Emphasizing its robotic attributes allows AIBO to provide a futuristic, cybernetic story for users, paralleling technological advancements with the humanization of technology.

Taking AIBO as an inspiration, AI painting's developmental trajectory and profit prospects are not confined to "limitless pursuits of human-like drawing." Developers of AI painting projects can leverage its inherent attributes to experiment and, by exploring and embracing its unique characteristics and integrating them with storytelling principles for marketing, can promote wider acceptance and harmonious coexistence with human art. It is important to revisit the topic of AI's humorous mishaps. The previous incident where "AI couldn't draw hands" has been creatively turned into memes. There are also frequently amusing instances online where AI, when redrawing user-uploaded photos, becomes a source of humor, increasing user interest in AI drawing tools that bring random amusing experiences. These mishaps occur due to AI's different understanding and information processing, based on the databases used during training, displaying characteristics distinct from the human brain. Such phenomena also suggest that even "clumsily" performing AI has the potential to coexist pleasantly with humans, enriching daily life with technology and humanizing technology, fostering wider acceptance of AI painting. Beyond the unique humor style of AI painting discussed in this article, there is substantial potential in AI painting's development to produce unique content by leveraging its inherent mechanisms, offering culturally significant commercial value that human painting cannot replicate.

This deeper exploration will promote a broader acceptance and coexistence with human-created art, exploring the commercial and cultural value of AI painting, something irreplaceable by human drawing, emphasizing its potential to create unique content based on its own mechanisms. The dissemination of these "fun facts" increases the user interest in these AI drawing tools, which bring spontaneous amusing experiences, showcasing the harmonious potential between seemingly "inept" AI performances and humans. The occurrences of such phenomena underscore the potential for AI to bring laughter and amusement, highlighting AI's distinctive way of understanding and processing information due to variations in the training databases, displaying a set of characteristics that are distinct from the human brain.

4. Conclusions

This study conducts an in-depth analysis of the complex interaction between artificial intelligence, art, and user experience on the social platform Lofter. The research meticulously explores the integration of artificial intelligence with the field of art, as well as user reactions and perceptions, providing insightful perspectives for ongoing dialogue and reflection in the intersection of technology and art and potential opportunities for the future of AI painting. By thoroughly examining the reluctance and concerns of Lofter users regarding platform policies and AI training based on user artwork, this study aims to fully understand the psychological motivations and reactions of users to platform strategies. Additionally, the analysis reveals potential contradictions that may arise from this cutting-edge technology of AI painting. The problems presented in Lofter are merely the surface manifestations of more potential, deeper issues.

Innovative technologies led by artificial intelligence and algorithms have a high penetration rate in daily life, yet the dissemination and understanding of related knowledge are remarkably limited, showing a clear imbalance. Many core and innovative technological functions have been realized on the Internet, but most people are almost completely unable to understand the operating mechanisms behind them. For non-professionals, gaining an understanding of their operating principles through daily contact is nearly impossible. Most people can use these technological achievements without knowing anything about these technologies. For example, people who don't have a deep understanding of programming and algorithms can smoothly use social networking services. However, this ignorance and unfamiliarity with technology can lead to confusion and fear of the unknown, which can persist or even intensify. This clearly reveals a significant gap between knowledge acquisition and application in a rapidly evolving technological environment. In the future, finding a way to narrow this knowledge gap will be key to establishing a more harmonious interactive relationship between humans and technology. Finally, this study suggests approaching AI painting and related phenomena with a perspective of epistemic humility, experiencing, learning, and exploring the unappreciated art, culture, and commercial values in these fields with a harmonious and symbiotic attitude, to find more positive and diverse interaction modes with new technologies. The study advocates for adopting a mindset of inclusivity and exploration to fully understand the diversity and richness of these technologies, contemplating their potential connections with human

society, culture, and art, uncovering more possibilities and opportunities, and enhancing robustness and resilience in times of crisis.

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Rethinking Star System in the Age of the Platform

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Abstract

In my study, I examine the shift in celebrity identity as a result of platformization. In this way, the research updates the foundational positions and claims of star studies before the era of digitization. The investigation focuses on four key perspectives. Firstly, it explores the consequences of the filter bubbles phenomenon in relation to the recognition of classic Hollywood film stars. The second perspective addresses the competition between new star types emerging from platformization and the old-fashioned stars, also delving into how social media alters the perception of public persona. The new presentation opportunities of celebrity identity influence viewer identification and interaction modes. The third chapter discusses the ontological uncertainty of celebrity identity in the context of the standardization of virtual stars and deaging procedures. The fourth aspect of platformization, also addressed in the study, examines how the curatorial perspective of streaming platforms influences the perception of celebrities through the positioning of content.

1. Introduction

Without necessitating argumentation, it is evident that a public figure does not exist beyond mediated spaces. If mediated spaces undergo changes, the public figure cannot remain unchanged either. The transformation of conceptual formulas related to stars around the turn of the century clearly indicates this cultural shift. In addition to the limited applicability of the concept of a star, the dissemination of the term celebrity serves as an indicator of these medial changes. In this study, I examine how the platform-based entertainment system alters the perception of celebrity and reshapes the classic celebrity identities characteristic of the decades preceding the digital breakthrough. The research specifically focuses on the phenomenon of film stardom. The perspectives discussed here are considered valid primarily from the international explosion of platforms providing a

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representational framework for celebrity images. A milestone in this process occurred in the mid-2010's when the number of Instagram users surpassed half a billion. Later, in just three years, in 2019, TikTok, as the contender, achieved this number. However, the significance is not confined to social media platforms from a research perspective alone (Iqbal 2023a). By 2023, the market of streaming services, which redefines the institutional framework of production and distribution, will have expanded on new foundations. In 2023, Netflix, the market leader that lays the foundations for distribution and production models, boasts 247 million subscribers (Iqbal 2023b). The general assumption of my research is that platform-based entertainment relativizes the traditional concept and definition of a star, which was considered decisive in previous decades. I present four phenomena that illustrate the variable functionality of stars and their new modes of perception. It is important to emphasize that these observations do not cast doubt on the crucial operation and significant role of the star as a framework, which it still plays in film culture. In my view, the star continues to be the most crucial focal point and insight of a film brand. Especially in the dimension of mass films, it serves as the reference point for viewers to articulate expectations. Therefore, within this framework, we will discuss shifts that provide an opportunity to reconsider the foundational assumptions of star studies.

2. Bubbles

Initially, I investigate the relativization of celebrity within the context of cultural consumption. In the field of platform-based entertainment, the impact of filter bubbles transforms everything. The concept gained remarkable prominence through Eli Pariser's 2011 book, *The Filter Bubble: What The Internet Is Hiding From You* and a highly influential TED talk. According to Eli Pariser's theory, the algorithms working behind different platforms continually reinforce the consumer's preferences to ensure the certainty of continuous consumption. The platforms aim to chain the consumer to themselves with content offered along the principles of similarity and identity, causing them to be trapped in bubbles and perceive the world through filters provided by the system.

The impact of filter bubbles is palpable in almost every area of cultural, political, and economic life. When examining their effect on film culture, we find a distinct imprint in education as well as entertainment. Numerous studies show that even the most media-supported blockbusters' popularity becomes limited and contingent in the age of platforms. The connection between film

experiences for Gen Alpha and Gen Z is missing due to new viewing habits shaped by platform usage, generational gaps, and filter bubbles (Hartai 2018). The contemporary consumer, in part, closes their taste preferences into a narrow circle by following the algorithm. What we consider a good or bad film and what appears in the viewer's field of vision is increasingly becoming the result of algorithmic operations. This also signifies a powerful institutional reorganization. The academic discourse, festival systems, and professional criticism that play a role in the qualifying procedures of film culture are diminished by the increasing role of cultural curators, divisions, and a technobureaucracy overseeing algorithms in the music industry or film culture.

As a consequence of the emergence of filter bubbles, subjective, individualized temporal canons have supplanted the erstwhile objective canons. In the 1980's, particularly in Eastern Bloc countries, only a few television channels were accessible. If for instance *Once Upon a Time in the West* aired, everyone saw it. In this sense, stars like Charles Bronson or Henry Fonda could be considered shared stars for multiple generations. This situation is incomparable to the oversupply facilitated by platforms. Filter bubbles not only have the potential to restrict familiarity with genres and production categories but also, concomitantly, the star system.

3. Media concurrency

The second phenomenon that may lead to the enervation of the classical star system is the media competition that has emerged between traditional feature film production and platform-based entertainment, which typically incorporates short cinematic forms. Numerous studies quantify the logically deducible fact that, especially for the Gen Alpha and Gen Z, social media has decisively surpassed full-length films as a form of entertainment and pastime. Short-form moving images and videos, in turn, establish their own star system. In the post-millennial era, the divine, aristocratic, and unattainable realm of stardom is replaced by the myth of everyday personhood becoming a star. Using Rojek's terminology, the 21st century is the era of "celetoids," stars who, without talent or invested effort, are anointed as celebrities through the self-operating mechanism of the media world (Rojek 2004: 6). The widespread adoption of the term "celebrity" also underscores this conceptual shift. Contemporary star studies theories detach fame from talent and invested effort, which could serve as a guarantee of recognition in previous decades. The new type of stars occupies and conquers the media space from the old-fashioned traditional stars.

However, the change in the structure and dynamics of media spaces alone does not lead us to understand the fluctuations in successive star regimes. Exploring the functionality and psychological examination of the star brings us closer to the root of the problem. A rich film-theoretical tradition is built upon Jacques Lacan's model of identification, which he termed the mirror stage in his own system. The mirror stage is a didactic narrative about how the subject's ego identity is formed in the early stages of childhood by envisioning a coherent, homogeneous self, referred to by Lacan as the ideal ego. This imaginary fantasy helps create a distance from the mother, with whom the child lived in total symbiosis until then. Lacan articulates this as follows: „It suffices to understand the mirror stage in this context as an identification, in the full sense analysis gives tot he term: namely, the transformation that takes place in the subject when he assumes (assume) an image – an image that is seemingly predestined to have an effect at this phase, as witnessed bye the use in an analytic theory of antiquty's word »imago«." (Lacan 2006: 76)

In psychoanalytic film theory, this approach becomes indispensable through the mediation of Christian Metz, who explains the levels of spectator identification in the cinematic situation through the analogy of the mirror stage. The primary level of this is the connection of the viewer with the camera and the apparatus, termed by Metz as primary identification, followed by secondary identifications with characters, including, one could say, with stars. Consequently, this concept becomes a point of reference in various fields, including the field of star studies, as the adoration towards a star can be equated with the projection of an ideal ego.

However, David Marshall emphasizes that the creation of the ideal ego is not solely influenced by film roles. The context of film viewing, the darkened theater, and the viewer's motoric inhibition create a quasi-state situation. Still, the public sphere of the star also plays a role in the formation of identifications.

"Christian Metz's influential essay »The Imaginary Signifier« led to a proliferating study of identification through Freudian and Lacanian inspired psychoanalysis. For Metz, the lead character in a film represents the ego ideal, which resembles the pre-Oedipal experience of Lacan's mirror stage. The character represents a more complete being—much as the mirror represents the more complete being of the child than its everyday uncoordinated baby self—and film's pleasure is partially built on this fundamental misrecognition for identification. […] The psychoanalytic approach identifies quite a different construction of power from that definitionally embodied by

the concept of the celebrity. Whereas psychoanalytic film studies rely predominantly on the text and its ability to engage the spectator in a form of identification, the celebrity is specifically an engagement with an external world that I have called the public sphere. The public subject may be produced by the cinematic experience and may derive its originary power from the fictional film text's construction of ideal self; however, the celebrity element of the star is its transcendence of the text in whatever form." (Marshall 2014:14)

For me, the most crucial conclusion that can be drawn following the Metzian tradition is that the history of stardom is a competition between various star types and character forms in embodying the ideal ego. It is important to note that this is not just a competition between stars appearing as different images; it is also a competition between the medial frameworks and environments that provide a framework, functionality, and mode of operation for these images and representations. I believe that in the era of platform-based entertainment, we can observe that the star types created by competing media are much more effective in fulfilling the role of the ideal ego than the classic film stars of the golden age. I see two main reasons for this.

Firstly, the world of stardom is democratized in the realm of platforms. Easier identification becomes accessible to the consumer, who prefers stars based on their taste, political preferences, generational worldview, or even social status. This is the reason why microcelebrities building on the myth of the common person are often more effective in fulfilling the imaginary function than the elite, more unattainable aristocratic stardom.

In this respect, it becomes a sociological question as well. Due to this, the imaginary function described by Metz is often more effectively fulfilled by microcelebrities who build on the myth of the common person than by the divine, unattainable stardom. The contemporary competition in the world of stardom becomes not only a socio-psychological but also a product psychological issue in the age of platforms, as the star, as a product, enters the stage of total oversupply. This is the second reason why the glitter of traditional film stars is no longer as dazzling. Oversupply not only creates a poor cultural mood for the viewer through the infinite choice options but also intensifies the competition between new types of celebrities and traditional film stars. This is because the consumer, as with any other everyday product, is capable of a finite number of commitments. The winner in the competition for the viewer's and consumer's attention will be the one who can better create the possibility for these commitments. The means for this nowadays is clearly the building of

parasocial relationships. New types of platforms are successful precisely because, while alienating their users, they compensate for this loss through the promised interaction of parasocial relationships.

The combination of connectedness and phatic communication sheds light on how celebrities approach communication while actively participating and being accessible on social network platforms. Fans are granted glimpses into celebrities' daily lives and receive insights into their opinions on current issues and events through an ongoing dialogue, albeit a somewhat superficial one. The fan-celebrity relationship on social media tends to be one-sided, with celebrities rarely responding to fans' comments or reciprocating by following their profiles. Despite negotiations of basic power dynamics, the enduring characteristic of the relationship between celebrities and followers/fans remains its asymmetrical nature. This phenomenon raises intriguing questions about the nature of communication in the digital age, especially within the context of celebrity interactions on social media. (Jerslev – Mortensen 2018:164)

A multitude of celebrity theories define stardom in the dialogue between private and public life. Social platforms unify these two realms and transform them into the stage of celebrity.

"Celebrities communicating directly with fans on Twitter and other social network sites have fostered a burgeoning tendency of 'digital intimacy' (Thompson 2008, cited in Marwick and boyd 2011a: 118) in celebrity culture. Social media enable persistent communication with fans and followers and the continuous nurturing of what Kitzmann (2003) terms "public privacy". Celebrities on social media thus reconfigure the borderline between the private and the public, which has been one of the crucial fi elds of tension in celebrity culture. In his famous discussion of stars as private selves and public performances, Richard Dyer in 1986 emphasized that particular texts such as filmic close- ups, biographies or an underlying sincerity to acting purvey the impression of an authentic, private self. Today, three decades later, celebrities themselves perform their private lives and selves in abundance on social media." (Jerslev – Mortensen 2018: 158)

Due to the use of platforms and the aforementioned competition, the classic celebrity identity undergoes transformation. In contemporary cinema, most stars aspire to become global icons by aligning their media usage with these trends. Being a global star today almost equates to expertly planned platform usage and media presence. One crucial element is that these stars create a broad media portfolio since certain generations are only accessible through specific platforms. Currently, TikTok processes more traffic than Google's

homepage or Facebook. The age group of 10-19 represents 32.5% of the platform's users. Therefore, Gen Alpha is virtually inaccessible through other platforms, meaning they are almost blind to phenomena and, consequently, stars who do not use the application. In addition, the new type of film star is successful precisely because they no longer function exclusively as film stars but incorporate new roles and functions. This transformation is inevitable in the era of the platform economy. The contemporary consumer expects not only the projection of an ideal self from the star but also guidance. Where to travel, what to eat, what clothes to wear, and so on. The roles of influencer and entrepreneur are now inseparable parts of the identity of A-list movie stars in most cases. A few examples are sufficient to illustrate this. Ryan Reynolds leads a successful and professionally recognized marketing agency. Under the name Aviator, he introduces his own gin brand to the market while holding a significant stake in the Mint Mobile mobile company. Additionally, he oversees the affairs of his own English football club, Wrexham. Dwayne "The Rock" Johnson, listed among the highest-paid male stars, has similarly built a business empire in recent years. Collaborations and investments primarily drive Johnson's popularity, and among the biggest ventures, you'll find sports brands and various beverages.

"In 2018, Dwayne Johnson launched Project Rock under the label of Under Armour to release a signature sneaker collection. Thirty minutes after the launch of Project Rock 1, all the sneakers were sold out. Under Armour and Johnson have continued collaborating on projects and launched Project Rock x UFC BSR 2 in 2022. The training shoes are named after The Rock's iconic phrase Blood, Sweat, and Respect." (Padia 2022)

Additionally, Johnson actively participates in the promotion of Temarana tequila and Zoa Energy through social media platforms. Particularly noteworthy are the successes of the former.

In Hannah Hamad's perspective, business success is deeply intertwined with the individualization of the brand by the celebrity. An example of this is Lady Gaga, who became known both as an actress and a singer in recent years. Lady Gaga made a breakthrough in the perfume market in 2012 with her own fragrance, named Lady Gaga Fame. Hamad highlights that, to the delight of shareholders, six million bottles were sold in the first week alone. According to Hamad, this is the most literal example of bottling and selling fame: „The concept itself (i.e. the idea that fame can be bottled and sold) speaks directly to the longstanding Marxist cultural studies notion of »standardisation« – the idea, foundationally theorised by Theodor Adorno, that popular cultural products can serve capitalism most profitably when they are reduced to simple formulae that are replicated and re- introduced to the mass market with slight variation that produces the illusion of diff erentiation for the consuming audience." (Hamad 2018: 45)

The list of celebrities who successfully own cosmetic brands, restaurant chains, clothing lines, and leverage their fame for business purposes could go on at length. Even in the 1990s, we witnessed instances like Arnold Schwarzenegger, Bruce Willis, and Stallone purchasing the Planet Hollywood chain, although it was still considered an exception at the time. In Francesco Alberoni's writing *The Powerless Elite*, from the 1960's, film stars were referred to as a powerless elite since they did not possess institutional and economic power (Alberoni 2007:74). In the era of the platform economy, based on the previous examples, it is evident that the concept of a powerless elite requires reassessment.

4. Ontological uncertainty

The third phenomenon that relativizes and weakens the position of stars in contemporary culture compared to previous eras is what I refer to as the ontological uncertainty of stardom. This phenomenon is primarily linked to modular image manipulation and the analog-to-digital transition. Technological progress has resulted in ontological uncertainty manifesting in two ways. The first case involves the emergence of reference-less, new, digital stars. Due to the advance of CGI, classifications within the celebrity world increasingly had to contend with the growing presence of virtual stars, whose fame and popularity often rival that of flesh-and-blood stars. Characters like Dobby, Aelita, or Gollum participate in film branding as actively as live-action performers. The accessibility of CGI technology has not only made this phenomenon commonplace but also naturalized these characters in the increasingly digital texture of film, which is shifting fundamentally towards animation. For the viewer, computer-generated characters, through the perfection of photorealistic representation, lose their gimmicky nature, distancing themselves from puppet-like qualities.

The second case of ontological uncertainty occurs when the persona of an existing actor is resurrected or rejuvenated on screen.

The de-aging and resurrection of deceased actors are not just extraordinary possibilities provided by advancing technology, but also something that emerges as a demand due to the defining new blockbuster technologies and transmedia franchise building of the 2010's. These solutions offer new narrative opportunities for fantasy-oriented franchises like Star Wars and Marvel. While the aging of stars posed one of the biggest challenges for traditional, serial blockbusters, requiring the preservation of narrative coherence, in the case of transmedia franchises, the digital modifiability of stars leads to

a proliferation of narrative spectacles (multiverses, alternative realities, time travel) without leading to the narrative falling apart. Today, the lifecycle of franchises no longer coincides with the actor's lifecycle, and film brands do not age with their stars. Star value becomes timeless.

The de-aging technology was initially employed in the prologue of 2006's X-Men: The Last Stand, where CGI was used to reduce the aging of actors Patrick Stewart and Ian McKellen. Director Brett Ratner's decision to apply complex visual effects aimed to portray them in 1986, yet Stewart, especially, had minimal aging during the intervening years due to his high-profile role in Star Trek: The Next Generation. The resulting effect airbrushed both actors to an unnatural degree, creating an uncanny valley appearance. Despite this, the technology was later used in Disney's Tron: Legacy (2010) to de-age Jeff Bridges for the character Clu, creating a visually intricate portrayal of the 1982 version of the actor. The use of de-aging technology, while ambitious, has sparked debates over its necessity and impact on the authenticity of on-screen characters. (Klein 2022)

Later, as technology became more accessible and affordable, de-aging became a common practice, and we increasingly encounter the digital resurrection of deceased stars.

The first digitally recreated actor in film history was Brandon Lee, known for his role in *The Crow*. Unfortunately, Brandon, the son of Bruce Lee, suffered a tragic accident involving a prop gun during the filming of the fantasy action film. Despite this grim incident, the impact of Brandon Lee's absence was skillfully mitigated in the final cinematic outcome. The seamless integration of advanced CGI and body doubles effectively upheld the illusion, cleverly concealed by the film's distinctive style, dark aesthetic, and extensive makeup. Furthermore, the actor had concluded the majority of his scenes before his untimely demise, contributing to the creation of one of the most convincingly executed digital doubles in the annals of cinema. (Heindl 2021)

As the practice evolved, it not only became a pragmatic solution for situations where an actor had passed away but also a creative opportunity. The digital technology has been used to resurrect actors like Carrie Fisher, Paul Walker, Roy Scheider, Oliver Reed, and Peter Cushing, among others. It's not inconceivable that, at some point, film culture might entirely enter the realm of the living dead. It is evident that the residence of the star world is no longer in Los Angeles but rather sought on servers and in the clouds.

"Whether hybridized digital re-creations (analog humans subject to computer augmentation) or wholly computer-generated

figures built from geometric faces and wireframe models, the depletion of the actor as "central to the process of dramatic signification" via digital intermediaries has prompted familiar questions of agency, indexicality, liveness, transparency, illusionism, and approximation. This is due largely to how the corporeal integrity of the contemporary screen star has progressively been placed on a collision course with technological intervention. The widespread »post-ing« of film performance through the arrival of numerous synthespians, avatars, virtual actors (»vactors«), »teflon stars,« »shadow citizens,« and other equivalent digital dolls and dummies has culminated in popular cinema's fullest »digitization of the body« while bearing out the many creative options available to filmmakers to amend, contort, augment, sample, and reshape the human figure. The coherency of a unified profilmic body is often routinely violated through the spectacle of CGI-assisted fragmentation and reconstitution, framed by the wider posthuman or cyborg status of a contemporary Hollywood cinema that flawlessly combines live action with digital imagery and effects." (Holliday 2022)

Hollywood has been recycling since its beginnings. It repeatedly repurposes stories and genres a thousand times. What is currently happening in the realm of reusing stars is something that deeply aligns with the nature of Hollywood. It resonates with the ancient essence of cinema and the photocopied documentation of reality to freeze time.

"If the star image is the memory of the person it once was, preserved in time as a powerful cultural recollection, then the pleasure of digital de-aging is that it threads this total recall back through cinema's own technological capabilities. Indeed, the association between film and preservation, petrification, and embalming is a defining narrative of (photographic) film theory. André Bazin's understanding of "change mummified" famously elucidates cinema via the relation between the contingency of temporality and the timeless, describing art that provides a defense against the passing of time, death, and a refusal of finitude—to snatch appearance "from the flow of time" and re-represent it as the present." (Holliday 2022)

Holliday's observation above, that the apparatus shapes and modifies our perception of time, is entirely valid but requires clarification. In the era of photographic reality capture, the apparatus's operation was fascinating because there existed a reference point. The apparatus's function protected against the final loss of profilmic reality. In the digitally recreated world of sunsets and stars, Bazin's metaphor of embalming no longer works. There is nothing to embalm and nothing to preserve; we can only speak of the endless circulation of

empty signs. The ontological uncertainty of cinema and the loss of indexicality due to digital technologies can endanger the star identity. The foundation of stardom lies in the pre-filmic reality of yearning and adoration for the person who exists. The loss of reference undermines stardom, disrupts the homogeneity of stardom, and erases the profilmic body as the ultimate guarantee and affirmation of adoration.

5. Film marketing

The last aspect I examined explores the relationship between new marketing trends and platform stars, prompting a return to the assumptions of my study. Despite the listed changes, a crucial assertion is that, in the branding of a film, the star continues to play the most significant role. In the realm of mass films, recognizable and distinctive creative profiles of directors are often absent. Consequently, the leading actor's persona carries most of the product information, shaping the viewer's expectations regarding the film. Therefore, the star value has remained a paramount strategic and economic element in the introduction of films throughout the cinema's more than 120-year history. While this statement still holds true, indications in the field of related film marketing suggest a relative decline in the former significance of film stars.

A characteristic of contemporary presentation trends is the dominance of digital or hybrid premieres in the market. Particularly disadvantageous for studios with streaming platforms is the delay of subscribers for long-term profit acquisition. Studios easily overlook the deficit created by the destruction of the first presentation window, as digital premieres compensate for lost revenue through reduced marketing costs and sidelining piracy.

In the context of digital premieres, the significance of renting media surfaces, creating posters and giant billboards, and producing trailers diminishes. For content prepared for streaming, the platform becomes not only a framework for consumption but also an advertising space. It involves much more than mere architecture, as it allows the average viewer-consumer to perceive the entirety of film culture. Cultural curators, who create tags, classifications, and guidelines, determine for us what is good or bad, what genre taxonomies or thematic selections replace genre labeling. Accordingly, nothing is arbitrary in the structure presented to the viewer's eye. Everything must serve continuous consumption.

Drawing a parallel with the endeavors of streaming music services like Spotify, Rónai András refers to the aspiration to maintain frictionless music listening through continuous recommendations.

(Rónai 2020:107) In the case of frictionless movies, as modeled after frictionless music, a sense of an infinite shelf must be created during platform usage. Genre or authorship, as selection criteria, do not serve this purpose, as they result in a finite number of rows compared to continuously regenerable thematic selections. On platforms, the names of authors, stars, or directors are not hyperlinked. The star, as a filtering option and selection criterion, intentionally takes a background role on platforms. This is evident in the practices of major service providers such as Netflix, Disney+, Prime HBO, which do not utilize star value to form thematic blocks. Additionally, the most valuable left-sided and continuously visible sidebars on platforms do not exploit star-related searches as highlighted options. This is remarkably significant and could lead to the fading of star marketing potential and recognition in a world where consumers only know and understand what the platform allows them.

6. Conclusion

The film culture built on the distribution of major motion pictures remains one of the most influential mass media. However, its priority in the contemporary entertainment landscape has unmistakably diminished due to the proliferating entertainment opportunities offered by social media and small-format moving images, primarily videos. This trend is closely tied to the fact that rival platforms such as YouTube, Instagram, TikTok, etc., are cultivating their own star systems, simultaneously giving rise to new, distinctive types of stars. These emerging stars effectively attract fans through the illusion of pseudo-intimacy and accessibility.

As the media landscape of film stars undergoes relativization, the film industry, increasingly leaving behind the notions of indexicality and referentiality, destabilizes the contemporary film star in an ontological sense. This shift is occurring as modular image editing takes precedence, reflecting a departure from traditional filmmaking approaches.

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Archetypes Revisited: Contemporary Gender Perspectives as Reflected in Barbie Fantasy Comedy (2023)

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Abstract

Starting from the concept of archetype, broadly understood as a mental image supposed to be present in the collective unconscious, and considering that knowledge, expectations and requirements are socio-culturally constructed, we intend to revisit the Prince Charming and Cinderella archetypes in order to explore the way they are redefined today. In this regard, we shall analyze the perspectives provided through Ken and Barbie movie characters as presented in the American fantasy comedy Barbie (2023), directed by Greta Gerwig. To that end, in addition to documentation and comparative analysis, we shall employ grounded theory, which we consider the most appropriate method for meeting the goal of our qualitative research. We view the topic as relevant, especially in the wider context of the current "crisis" in redefining gender and gender roles. As further evidence for the heated ongoing debates stands the fact that Barbie has become one of the top-grossing movies of 2023 in the USA and worldwide. Therefore, in the present article, we shall examine several constructed perspectives of reality in the frame of cultural studies.

Keywords

archetype, gender, power relations, story, character, integration.

1. Introduction

The present paper considers the current *"crisis"* in redefining gender and roles in the frame of cultural studies. Cultural studies is an interdisciplinary field that revolves around the relationship between culture, as a web of shared meanings, and power, as a predominance of one's will against the background of both shared and contested meanings.

We shall briefly present the concept of *archetype*, focusing on masculine and feminine archetypes. We shall illustrate it using the fairy-tale *Cinderella or The Little Glass Slipper* by Charles Perrault. Considering that *meaning* is socially constructed, we intend to analyze

how masculine and feminine archetypes are mirrored in the fantasy comedy *Barbie*, directed by Greta Gerwig and released in 2023, which entails revisiting the concept of archetype in the current social context, to identify some contesting elements that may generate a *"crisis"* and to advance a possible solution to it. Mention should be made that it is beyond the scope of this paper to go into details related to the specific types of masculine and feminine archetypes, as well as to the multitude of genders that are currently defined. Moreover, we do not intend to exhaust the innumerable perspectives that open up in these two instantiations, *Cinderella* fairy-tale and *Barbie* fantasy comedy, thus limiting ourselves to mainly addressing some aspects of the archetypes mirroring and *"dialogue"*.

Considering the above-mentioned objectives, as well as the fact that the present paper entails an inductive approach, besides the inherent deductive one, we shall employ grounded theory in developing it. Therefore, we intend to present a theory, meaning a set of insights, a collection of categories, a conceptual understanding of the self and the world, within the scope boundaries, to explain the underlying process involved in people's symbolic interaction and to generate a novel insight.

2. Archetype. Brief overview

Archetype, as a concept, comes from the Greek *archetypos*, meaning *"original pattern"*. To name but a few of the seminal authors who make reference to the concept of *archetype*, under various forms, they are as follows:

Hermes Trismegistus – the supreme mind –

Holy art Thou, who didst by Word (Logos) make to consist the things that are.
Holy art Thou, of whom All-nature hath been made an image.
Holy art Thou, whose Form Nature hath never made.
Holy art Thou, more powerful than all power.
Holy art Thou, transcending all pre-eminence. (Mead 2020: 11)

Plato - pure forms, which are timeless and absolute, the essence of all that is –

Why not, Parmenides? said Socrates. Because one and the same thing will exist as a whole at the same time in many separate individuals, and will therefore be in a state of separation from itself […] Then in what way, Socrates, will all things participate in the ideas, if they are unable to participate in them either as parts or wholes? (Plato: "Parmenides", *Classics Archive* 2023)

Frazer – principles of thought on which magic is based –

The principles of magic […] like produces like, or that an effect resembles its cause […] things which have been in contact with each other continue to act on each other at a distance after the physical contact has been severed […] Law of Similarity and Law of Contagion (Frazer 2009: 36).

Jung – archetype as universal ideas, thought patterns or images that are present in the collective unconscious –

"[…] two aspects of the psychology […] extra-conscious psyche whose contents are personal and extra-conscious psyche whose contents are impersonal and collective (omnipresent), unchanging, and everywhere identical quality or substrate of the psyche per se. […] the contents of the collective unconscious are invariably archetypes that were present from the beginning" (Jung 1968: 7-8).

More recently, Northorp Frye, probably inspired by the study of Blake's works, advanced the concept of *archetypes* in literature, suggesting the analysis of literature against the backdrop of rituals and myths. *"By an archetype, I mean a literary symbol, or cluster of symbols, which are used recurrently throughout literature"* (Frye 1963: 120). Therefore, we can see that some primordial images, characters, patterns of circumstances are pervasive throughout culture, being somehow coded and transferred to successive generations.

Prince Charming and Cinderella are examples in this regard, being thus considered archetypes – the *animus* (Logos) and the *anima* (Eros). Moreover, taking into account the fact that archetypes exceed the limits of direct cognition, they are related to the unconscious and, therefore, to the *shadow*. To become conscious of the shadow, meaning to acknowledge the hidden, but intrinsic aspects of personality, is a condition for any type of self-knowledge. As the process of acknowledging the shadow is painful, it is met with resistance, being bound up to projections, the cause of emotion appearing to lie in another person. Projections change the world into the replica of one's own face, which is *simulacrum*. Self-knowledge results from the withdrawal of impersonal projections, which is the integration of the collective unconscious, known in the history of culture as the higher union of the *animus* and the *anima* or, in alchemical terms, *coniuctio oppositorum* (Jung 1968: 10, 16, 20, 23, 31).

3. Characters. Overall presentation in the context of the two mentioned fantasies

Prince Charming is noble by birth. Thus, he has lofty characteristics, in accordance with the views of the traditional,

patriarchal, society. He is handsome, affluent, charismatic, romantic, loyal and brave. However, no explicit mention is made in the fairy tale that the Prince has performed any act of bravery, which may be an indication of the fact that his courage resides elsewhere. By marrying Cinderella in the end, he can be viewed as a protector and rescuer. Considering all the above-mentioned characteristics, he has the potential, according to societal norms, of charming any girl, representing, therefore, an ideal partner. That is why the *"Prince Charming effect"* is discussed in psychology, referring to the idealization of reality and relationships.

Cinderella is a girl of ordinary origin. Her mother is dead and her father marries another woman, who thus becomes Cinderella's stepmother. We are told that she is the proudest and haughtiest woman ever seen. She has her own two daughters who perfectly resemble their mother. Under such circumstances, Cinderella, mostly because she has the feeling of not belonging, is in distress. Moreover, as the other women in the house are preoccupied with their appearance only, Cinderella has to do all the housework. Her name comes from the fact that, having to keep the fire going, it is almost impossible for her to stay clean from all the ashes and cinder. When the King and the Queen decide to organize a ball for the Prince to find his future wife, she, as a result of her strong desire to be present, is helped by her fairy Godmother to change her appearance so that she could attend the ball. However, she is warned that, at midnight, the spell is over and she comes back looking a bit of a mess. Hurried up by the stroke of midnight, she loses her glass slipper, the only artefact left for the Prince in his quest for the girl who meets his expectations.

For the second "story", we shall start the analysis with Barbie since in this case, Ken is viewed as one of her "accessories".

Barbie is a doll, thus, an object. She is created by a business woman, Ruth Handler, and manufactured by the US company Mattel. The toy, initially a fashion doll only, becomes the figurehead of a brand including not only dolls, but also a lot of accessories. As Barbie is the result of serial, commodified, production, she shares the same characteristics with other Barbies. They live in Barbieland, a matriarchal realm where every day – *"yesterday, today and tomorrow, is the best day"*, according to one of the catchphrases in the movie. The Barbies are affluent and successful, having different jobs – doctors, lawyers, politicians, which are considered prestigious in their world. In their attempt to enjoy their *"lives"* to the fullest, not only days are *"perfect"*, but also nights, every night being *"girls' night"*. The Barbies *"feel"* empowered considering themselves superior, no

one being able to make them inferior without their consent, which is another *"mantra"*. However, this utopic world is disrupted by stereotypical Barbie's sudden premonition of alterity and possible death. In a quest for meaning, Barbie decides to go to the *Real World*. Her search will lead her to the *Creator*, Ruth Handler. When the Executive Leadership Team of Mattel decides to *"put her back in the box"*, Barbie is sheltered and saved by Ruth Handler, with whom she has a revealing conversation, even about the possibility of anatomically becoming a woman. It is up to the spectator to decide if it entails only sexual organs, which can again point to commodification, or both sexual organs and a womb, which would somehow indicate sacralization and motherhood challenges.

   Ken is also a doll, created as Barbie's counterpart. As one of Barbie's accessories, therefore an object too, he is strictly dependent upon her desires, appearing to be unable to define himself out of such dependence. He is thus disempowered, especially when he is rebuffed by Barbie in favor of other activities and female friendships. He is a serial product too, multiplied to Kens. The Kens share Kenland. In their attempt to be cool, the Kens spend their time playing at the beach, which they consider to be a profession. However, Ken does not *"feel"* respected. That is why, in an attempt to have his needs met, he decides to learn about patriarchy. After doing it, he and the other Kens come back to Barbieland to submit the Barbies into performing other *"jobs"*, such as agreeable girlfriends, housewives, and maids. Coming to the conclusion that they cannot return to the way things used to be a long time ago and as a result of being somehow manipulated by the Barbies, the Kens end up in fighting among themselves, which is something perceived as pertaining to manhood. However, when empowered again, the Barbies decide to mitigate the conflict with the Kens, allowing them to fill some positions, but not the top ones.

4.   Archetypes Revisited – Theory Development

   Cultural studies is indeed an interdisciplinary field that allows for different perspectives, subsumed under a multitude of other fields, to be selectively analyzed and combined. However, the concept that pervades and underlies the field of cultural studies is *power* and, consequently, *power relations*, *power politics* and so on, which in turn, are connected to cultural production and to the ownership and distribution of such production, culturalism being focused on meaning production and distribution in particular historical circumstances that are socially constructed.

   In this context, we shall examine several constructed perspectives of reality and develop a theory, within the limits of the

already provided definition, on gender and, consequently, power perspectives in contemporary society, which seem to result in a *"crisis"*. To that end, we find it necessary to revisit the masculine and feminine archetypes in their broadest sense, without taking into account the specific types of masculine and feminine archetypes or the multitude of genders that are currently defined in the literature. In doing so, we have chosen Prince Charming and Cinderella to illustrate the two mentioned archetypes (*animus*, *anima*/logos, eros) as well as Ken and Barbie, characters in the recently-released fantasy comedy Barbie, to illustrate the way in which they can be redefined today, taking into account the changes society has undergone.

In terms of power relations, for a considerable number of centuries, society has been organized around masculinity. As we have already shown, the Logos, Mind, Spirit has been considered the *animus*, having the function of logic, the Eros being the *anima*, having the function of relationship. Both exceed the limits of direct cognition, being thus considered archetypes. By integration, which is symbolized by the alchemical marriage, the *animus* and the *anima* form a divine pair. Thus, marriage provides a schema, a mental framework, for both the self and the society.

Prince Charming and Cinderella are cultural icons in this regard, illustrating not only the power relations, but also the alchemical marriage. Thus, the Prince embodies all the characteristics and meets all the societal expectations and requirements of what is considered ideal masculinity. In brief presentation, he has a royal descent, which entails power, affluence, education and, above all, a bloodline of the chosen. In the fairy tale *Cinderella*, his courage lies in his devotion to the painful process of individuation, symbolized by the alchemical marriage, the higher union of the anima and animus. Throughout this process, he casts light on his shadow self to integrate it. We are told that, at the beginning of the ball, he has a sad look on his face as no girl he has met, (symbolic for anima) could say more than *"hello"*. He craves for more, beyond mere appearance. He knows what he wants, having the ability to focus, despite the *"noise"* around. When he meets Cinderella, he dances with her only. Dance is magic, part of the cosmic dance itself. Finally finding her, as the shoe fits (chemical and alchemical connection), he does not react to the fact that she has cinder in her hair and ashes on her face, meaning total acceptance as a result of shadow integration.

In turn, Cinderella, the feminine archetype, is an ordinary girl in terms of descent. Moreover, her mother is dead, meaning that her connection to anima (Eros), the relational function is severed.

Her father, animus (Logos) marries another woman, somehow betraying her by failing to fulfil his function. Her stepmother and two stepsisters represent the collective. They are keen on preserving or even faking certain appearances to belong and thrive. Cinderella is in distress. However, she works hard on herself. She cleans the house and does the laundry, meaning purification and substantiation. She cooks, which is an alchemical process in itself, entailing creativity and transforming matter. She sorts different things, meaning she discriminates. More importantly, she keeps the fire going, which represents her devotion to the process of individuation. It is almost impossible for her to stay clean. That is why she learns to accept her shadow self. In fact, when the Prince comes to the house she lives in and orders her stepmother to call her to try the shoe, she cleans only her face and hands. She is reconnected to the Great Goddess (Godmother) as a reward for her efforts. When she enters the ballroom, she fells as she belonged. Her slippers, meaning her wish to go forward, her independence, are made of glass, which indicates transparency ("so above, as below", in archetypal terms). As a sign of having been awakened to her relational function, as an independent being, she is aware of boundaries, symbolized by the stroke of midnight. Therefore, she gets ready for the alchemical marriage ("inside and outside").

In our understanding, Barbie and Ken can be considered archetypes too, but only in the sense of mental images that are socio-culturally constructed, which is slightly different from what has been previously presented in relation to the classical definition of the term. In a world profoundly marked by objectification, commodification and consumerism, the above-presented masculine and feminine archetypes can be seen as in a mirror in this case, namely lacking in depth and even reversed. The term *mirror* invites to considering related ones, such as *image, appearance, vanity, deception, reflection, searching, awareness*. In addition, both Barbie and Ken are dolls, whose main purpose is to be played with. Therefore, they are serially manufactured objects of desire, lacking identity in their own. That is why they are often referred to as Barbies and Kens. However, the movie makes the connection between objects and subjects. Thus, there are times when the characters (dolls/objects) *"reflect"* upon their main purpose, desiring a child (subject) to play with them. Moreover, the narrator makes a comment that Barbie (object) stands for all these women (subject) and vice versa. Most importantly, Barbie's desire to have genitalia or even a womb is an indication of an attempt to become human (subject). As it has already been mentioned, it is not clear if the womb possibly attached to

genitalia can be perceived only as a material space or the space where the divine connection, the higher union of the animus and the anima, the alchemical marriage can take place. Taking into account that the word "marriage", understood as either chemical or alchemical is not mentioned, we tend to see the womb in its only material sense. However, references are made to the challenges of motherhood, entailing being a creator. In terms of femininity and masculinity, primarily as gender roles rather than archetypes, as neither the Barbieland, nor the Kenland residents seem to be familiar with such *"sacral"* (Logos and Eros *coniuctio oppositorum*) understanding of the world, they seem to be reversed. The Barbies are empowered, affluent, achievers, driven by goals, while the Kens are disempowered, dependent players. There is always a demarcation between the two worlds (Barbieland and Kenland). Moreover, competition and rivalry, traditionally considered as masculine standards, get manifest both intra and inter groups. Matriarchal and patriarchal characteristics are presented as extreme and therefore toxic, in a dystopian world.

Nevertheless, both groups, in one way or another, experience existential crisis, which may appear as normal for dolls (manufactured objects, having no self-identity and independence). However, taking into account that dolls play an important part in cultural history, being thus also used in rituals, we can see their existential crisis as a transgression, too. Being too painful to be attributed to human subjects as individuals, the crisis is transferred. Considering the excessive preoccupation with preserving appearance, seeking approval and meeting required desires, in order not to be labeled as outcast and thus isolated (silenced unconscious), there is not too much room for shadow awareness and integration. However, considering all the above-presented aspects, there is room for improvement, besides the materialistic one only.

Mentioning that the two presented fantasies share a number of characteristics, (even reversed), and symbols (creator, godmother, dance, shoes, clothes), adding the fact that Barbie is labelled as a comedy (cathartic function), we conclude our inductive approach by advancing a third possible way to mitigate the "power crisis", which the movie also mentions allusively. Therefore, we suggest that, by making an individual effort to increase the level of self-awareness, it would be possible for femininity and masculinity to meet halfway, as independent and equal in their respect, playing the game in integrity (as within, so without), and in cooperation, not in competition. In fact, everything is a matter of perspective, truth being embroiled in power, while human beings shape and are shaped by the world they live in.

5. Conclusion

Considering the above-presented aspects, some questions arise, as follows:

Is it possible to be bold enough to acknowledge and accept one's true self and take action in consequence? To what extent should others be allowed to shape one's wishes and dreams in order to belong? What about being put "back in the box"?

The above-presented characters seem to suggest some answers or ways of conduct. Thus, if we were to quote Cinderella, *"many things are possible if you wish them to be true"*. As for Barbie, she appears ready to take the risk of becoming real, meaning not being *"put back in the box"*.

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♦ FLT AND TEACHING METHODOLOGIES ♦

Learners' attitudes towards online learning in EFL course

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Abstract

Although alternative models of teaching in addition to face-to-face or traditional learning are not new for many universities all over the world, the synchronous learning did not come as a natural consequence of incorporating the information and communication technology in education but was forcefully imposed on Albanian learners and educators due to Covid 19 pandemic which severely affected not only the economy, but also the education system. The present study aims at investigating the attitude of undergraduate learners towards synchronous learning. There were 141 (132 females and 9 males) students from four departments in two state Universities in Albania who participated in the study. The participants enrolled in English for Specific Purposes course for at least one semester. To measure their level of satisfaction in ESP course in Moodle Platform a questionnaire of 15 questions was used. The questionnaire consisted of three parts. It was found that learners were partially satisfied with synchronous learning in ESP course. Data indicate that learners prefer face-to-face education largely because it allows them to have a better interaction with each other and the teacher, be more active and motivated. The study suggests that the successful implementation of synchronous learning at the Institutions of Higher Education in Albania requires support from the institutions and adaptation of educational programs so that they offer the maximum acceptability and suitability to the learners.

1. Introduction

Development in information and communication technologies have affected almost all segments of human activity including education. Due to modern technology, teaching and learning have extended the boundaries of traditional education providing learners with other forms of education environment. Among these forms, online learning is considered as a favorable way that serves an

off-campus population. Online learning, which is also known by other names such as web-based, distant, synchronous education (Moore, Dickson-Deane & Galyen, 2011), is used to support any learning activity with the help of technology either alone or in combination with the face-to-face education. In other words, it is changing in a certain way the whole academic process (Asabere, 2012).

Online learning offers many benefits but also limitations. First, it is more cost effective than traditional model for the institutions, learners and lecturers (Misko et al, 2004): institutions do not need to spend on physical infrastructure or small classes whereas learners and teacher do not have to travel long distance every day. Flexibility to have access to information at anytime and anywhere through computer and internet is another advantage for both instructors and learners (Wheatler, & Greer, 1995). Third, learners can work at their one pace as far as they know how to manage time appropriately. What is more important for language learners it offers them the possibility to interact with others through web-based platforms overcoming physical constraint of language classrooms (Lai & Gu, 2011).

On the other hand, delayed feedback and feeling of isolation is one of the disadvantages identified in several studies (Baker, 1986, Stern, 2004). Adaptation of teaching materials along with the lack of efficacy in assisting learners to access the learning materials is another drawback (Misko et al, 2004). The physical separation causes difficulties not only in student-student interaction (McKenna, 2018) but also student to instructor interaction who cannot adapt the lecture plans based on the moment feedback from the learners and cannot measure the level of learners understanding in classroom or the level of plagiarism which is appear to be higher in online learning (Parker et al., 2011). Moving from traditional classroom to virtual classroom might be a challenge. This for the reason that some learners have poor computer literacy and experience with internet (Chu, 2010). Finally, learners' motivation has shown to decrease from lack of internet accessibility (Stern, 2004, Hara & King, 1999) which for developing countries means more investments in technology and internet coverage.

The effectiveness of online learning depends on many factors. Learners attitude towards online learning is a strong predictor of the impact this form of education will have on their success. In their study, Omar et al, 2011 found that the success of online programs depends on learner's attitude toward mentors and learning. According to their study, learners' interaction with their mentors improved when learners trusted their mentors, showed appreciation of the flexibility of online learning and took charge of their learning. In addition,

computer skills, access to internet, possession of computer are also listed among the factors that affect learners' attitudes toward online learning (Yang & Lin, 2010).

2. Purpose of the present study

Albanian Institutions of Higher Education are new at implementing online learning. Unlike other countries which had time to prepare for this process Albania was totally unprepared. The demand for online learning came as the result of covid-19 outbreak which closed campuses and forced online learning as the best alternative to continue learning. However, like other developing countries, Albania is facing many challenges in this process. First, it does not offer an adequate online learning infrastructure with unlimited accessibility to the internet especially in rural areas which for some learners might have resulted in an unsatisfactory experience. Second, the adaptation to the online environment for both learners and instructors was not an easy process.

Since March 2020, Albanian universities have shifted to synchronous learning. Zoom was the first system to be used for ensuring the continuation of teaching activities, whereas in 2021 Ministry of Sports and Education enabled Moodle platform. Each course has its own page, which is organised by the teacher according to their skills and knowledge on how to use it. Virtual classrooms are linked to the Moodle course pages, and learners accessed them directly. The purpose of this study is two folded: first, to investigate learners' perceptions and attitudes toward online education in the course of English for Specific Purposes and second, to compare learners' attitude toward face-to-face and online learning. Given that there are a few studies in second language learning, the present study tries to find answers to the following questions:

1. How effective is online learning in terms of learners' success in ESP?
2. What is the level of student to student and student to teacher interaction?
3. What is learners' attitude toward the online learning in English course?
4. Do learners prefer online model of face-to-face model for future studies?

3. Method
3.1. Research design
This is a descriptive survey which aims to picture learners' attitude toward online learning. A questionnaire was used to collect

data in this research. The questionnaire which consists of three parts, was drawn up using Google Forms and sent to students through their email addresses in Moodle e-forum. It was made clear to the learners that completion of the questionnaire was anonymous and concerned only the English for Specific Purposes course. The first part of the questionnaire contains information on learners age, gender, actual residence, level of English proficiency. The second part, gathers data on learners' experience with computer and internet, and how internet access and the device used by them might have influenced their learning. The third part, gathers information in regard to their attitude toward online learning in comparison to face-to-face learning. Questionnaire uses the five - Likert scale (1 - strongly disagree 2 - disagree 3 - neutral 4 - agree 5 - strongly agree). The questionnaire was administrated by the end of the first semester of the academic year 2020-2021. The data collected in the study was analyzed using the Statistical Package for Social Sciences (SPSS) Version 20 for frequency and percentage.

3.2 Participants

The participants in this study are learners of two state universities in Albania: 'Aleksander Moisiu' University and 'Ismail Qemali' University. Learners were all enrolled in the course of English for Specific Purposes during the academic year 2020-2021. In total, there were 141 learners (93.6% were females and 6.4% were males) from four departments. Table 1 shows the distribution of the sample by English level of proficiency. As can be seen English skills and knowledge of the most of the participants were at advanced level.

Table 1 *Demographic information of participants* **Demographic information**

	Nr. participants	Percentage
Gender		
Female	132	93.6
Male	9	6.4
Age		
19-23	71	50.4
23-	70	49.6
Level of Proficiency		
Beginner	0	0
Pre-intermediate	2	1.4
Intermediate	14	9.9
Upper intermed.	44	31.2
Advanced	81	57.4
Beginner	0	0
Pre-intermediate	2	1.4
Intermediate	14	9.9
Place of residence		
City	95	67.4
Countryside	46	32.6

4. Data analysis and discussion

For the data collected in this research, frequencies and percentage were computed using SPSS 20. In terms of learners' attitude towards online learning five level Linkert scale was used (1-"Strongly Disagree"; 2-"Disagree"; 3-"Partially Agree"; 4-"Agree"; 5- "Strongly Agree"), whereas for the rest of the data which seeks to investigate learners' level of confidence in regard to the use of computers and internet as well as their preference for the future model of learning, Yes/no and other alternatives were offered.

In literature we find, that learners' experience towards technology and internet are among the factors that greatly influence their success in online model of learning (Gaziano & Liesen, 2004). Table 2 below shows the level of learners' ability to use technology and internet for learning.

Table 2. *Learners' experience with computers and internet connection*

Questionnaire Statements	SD		D		N		A		SA	
S1.I had problems with internet connection.	F	P	F	P	F	P	F	P	F	P
	4	2.8	18	12.8	42	29.8	61	43.3	16	11.3
S2. The device I used to attend online classes…	Laptop			Smartphone			Tablet			
	F		P	F		P	F		P	
	49		34.8	92		65.2	0		0	
S3. My skills in regard to computer and internet are:	Beginner			Good			Very good			
	F		P	F		P	F		P	
	13		9.2	73		51.8	55		39	
Note: SA. (Strongly Agree), A. (Agree), N. (Neutral), D. (Disagree), SD. (Strongly Disagree), F (Frequency), P (Percentage)										

It is evident from the data that less than half of the learners did not experienced any problems with the internet (14%), whereas the majority of them 54.4% reported to have had difficulties. It seems that the majority of the students had to struggle with weak internet connection when logging into Moodle platform which might have made their learning experience somewhat unpleasant. This finding is supported by two other findings in the study: first, 32.6% of the learners in this study live in the rural areas which does not have a strong internet coverage and second, the majority of the learners 65.2% are using their smartphones which no matter how cheap or high-end can be actually affect internet speed (the rest of the students 34.8% used their laptop to attend e-classroom and the rest 1.35% tables.). According to Table 2, learners' level of confidence in using internet and computers in teaching-learning activities is satisfactory. Thus, 90.8% of the learners have good computer and internet skills and only 9.2% of them experienced difficulties. In conclusion,

problem with internet connection was identified more often as a potential obstacle for the effective realization of the online learning in comparison to learners' lack of skills to use technology. However, the study shows that despite some difficulties with internet connection almost all learners (statement 8) attended regularly e-classes.

In the second part of the questionnaire, learners are asked to compare online courses' experience with the face-to-face's experience. As can be noted, in Table 3, the majority of the learners declared that e-lessons were more difficult to follow, learners were less able to concentrate and less motivated than face-to-face lessons.

Table 3 *Learners' perception on learning English synchronously in comparison to face-to-face learning*

Questionnaire Statements	SD		D		N		A		SA	
S1. I missed more classes when in campus rather than in e-classes.	F	P	F	P	F	P	F	P	F	P
	25	17.7	16	11.3	35	24.8	38	27.0	25	17.7
S2. I think my motivation was higher in e-classes than in physical classes.	F	P	F	P	F	P	F	P	F	P
	30	21.3	68	48.2	31	22.0	12	8.5	0	0
S3. I was more active during online learning than in face-to-face learning.	F	P	F	P	F	P	F	P	F	P
	32	22.7	75	53.2	20	14.2	8	5.7	4	2.8
S4. I can get better feedback from the instructor in e-classes than in physical classes.	F	P	F	P	F	P	F	P	F	P
	11	7.8	69	48.9	44	17.3	11	7.8	69	48.9
Note: SA. (Strongly Agree), A. (Agree), N. (Neutral), D. (Disagree), SD. (Strongly Disagree), F (Frequency), P (Percentage)										

Data from the study show that learners' attendance had improved with online learning (statement 1). Almost half of the participants (44.7%) reported that they missed less online classes i.e., their participation increased in virtual classes compared to physical classes which required their appearance in campus. One explanation for this improvement can be the advantage of online learning to enable learners to work at their own pace at anytime and anyplace they can. It seems that not having to travel regularly to the campus was one of the priorities for Albanian learners to appreciate online learning.

Another significant finding in this study is that 69.5% of the learners agree that their motivation was higher in physical classes rather than in online classes (statement 2). As often described in literature, learners' lack of motivation is a natural result of an ineffective communication between learners and their instructor. However, based on data collected in this study we believe that apart

from students-instructor interaction there are other potential factors that have influenced EFL students' motivation which we are going to discuss in this section.

More than half of the participants in the study perceive synchronous learning as a medium where they receive less feedback than in face-to-face model (statement S3 and S4). A large number of participants believe that their interaction with their friends and their instructor is better in face-to-face learning (only 8.5% of the learners report to have had a better student to student interaction in online classes and only 12% of them received a better feedback from their instruction in virtual classrooms).

Table 4 *Learners' perception on learning English synchronously in comparison to face-to-face learning*

Questionnaire Statements	SD		D		N		A		SA	
S5. I could understand the lesson easier in online earning than in physical classes.	F	P	F	P	F	P	F	P	F	P
	16	11.3	66	46.8	27	19.1	28	19.9	4	2.8
S6. I was more active in online activities than in face-to-face learning.	F	P	F	P	F	P	F	P	F	P
	32	22.7	75	53.2	20	32	22.7	75	53.2	20
S7. Activities in e-classes were similar to activities in physical classes.	F	P	F	P	F	P	F	P	F	P
	24	17.0	59	41.8	33	23.4	25	17.7	0	0
S8. We performed more activities in e-classes than in physical classes.	F	P	F	P	F	P	F	P	F	P
	7	4.9	93	65.9	17	12	14.0	9.9	10	7.0
S9. In e-classes we had more…..activities.	**Grammar**		**Speaking**		**Listening**		**Writing**		**Reading**	
	F	P	F	P	F	P	F	P	F	P
	96	68	37	26.7	24	17.3	26	18.7	58	41.3

Note: SA. (Strongly Agree), A. (Agree), N. (Neutral), D. (Disagree), SD. (Strongly Disagree), F (Frequency), P (Percentage)

Another finding from this study which does not come as a surprise is that a large number of learners 58.1% agree that it is easier for them to understand the new material when in physical classes rather than in online classes. One explanation for this finding is the high level of difficulty most of them had with internet connection and lack of interaction with their peers and instructors. Furthermore, the low level of motivation in learners was reflected to their low level of participation in the activities performed in online classes (statement

6 where 75.9% of the students disagree to have been more active in online learning than in face-to-face learning) and the processing of the new material (statement 5).

A reasonable explanation for learners' lack of motivation and low level of participation in e-classes' activities is the difference reported in their learning routine. First, participants were asked whether activities they performed during EFL classes in campus were similar to the activities they did during online learning. Only 17.7% of the students agree with the statement 7. The next statement specifies that they had less activities when online rather than in physical classes (statement 8 where 70.8% of learners agreed). The rest of the students report differences in the number and types of activities they did in ESP classes. In statement 9, learners were asked to respond about the types of the activities they mostly performed during ESP course. As can easily understood by the data displayed in Table 3 according to learners listening and speaking activities were the least rated activities for online classes. The most rated activity is grammar (68%), the second comes reading (41.3%), followed by speaking (26.7%). The least rated activities are writing (18.7%) which occurred almost as often as listening (17.3%). Therefore, focusing too much on grammar issues and reading skills might have been boring and less motivating for studies which has contributed to their general negative attitude toward online learning.

Table 5. *Learners' attitude toward online course*
in English for Specific Purposes

Quest. Statements	SD		D		N		A		SA	
	F	P	F	P	F	P	F	P	F	P
S10.It is easier to succeed in the online exam rather than in the physical exam.	16	11.3	21	14.8	38	26.9	47	33. 3	19	13.4
	F	P	F	P	F	P	F	P	F	P
S11. It is easier to cheat in online exam rather than on physical exam.	13	9.2	14	9.9	65	46	36	25.5	13	9.2
	F	P	F	P	F	P	F	P	F	P
S12. Online learning is more effective than face-to-face learning.	43	30.	63	44.	26	18.	3	2,1	6	4.3
S13. In the future I would like to have lessons	Online			Face-to-face			Mixed			
	F		P	F		P	F		P	
	10		7.1	97		68.8	34		24.1	
Note: SA. (Strongly Agree), A. (Agree), N. (Neutral), D. (Disagree), SD. (Strongly Disagree), F (Frequency), P (Percentage)										

As shown in Table 5 learners think that exams taken online are easier than when taken in auditorium. A large number of students in the study agree with this statement (46.7) and only 26.1% of them disagree. This finds explanation in the following statement where students admit that the chance to cheat in online exam is higher than in physical classroom. Out of 141 students in the study 49 (34.7%) agree with this statement and 26 (19.1%) disagree. This makes us believe that online platforms are not exploited at their best and there is much to do in this aspect.

Finally, it is worth noticing that 30% of the students strongly disagree and 44% of the learners disagree that they can benefit from online learning in the same way they do from face-to-face learning. In terms of their preference for future model of learning the majority of the learners (68.8%) of them prefer face-to-face learning, 24.1% of them preferred a mixed or blended learning and only 7.1% of them showed interest for online learning. In overall, findings from the study have shown that EFL learners' motivation, interaction with instructors and other learners, and the different activities performed in classroom were the main factors that influenced learners' attitude towards online learning in a non-positive way.

5. Conclusions

In the situation that the whole world is facing recently, online learning has turned into a powerful tool in enabling learners to continue studying at home instead of at campus. The present study aims at investigating the attitudes of Albanian learners towards e-learning in EFL course. Findings from the study reveals that Albanian learners prefer face-to-face learning over online learning. This can be explained not only by the fact that online programs are a new experience for Albanian Institutions of Higher Education but also by other facts highlighted in this study. First, data from the present study show that not all learners were able to have easy access to the internet. This might have had a negative effect on their attention to the lesson and study motivation which might have made the teaching and learning ineffective. Thus, the poor internet connection and lack of personal computers might have partially demotivated learners by contributing to an increase of the level of anxiety in the completion of tasks performed in e-classes.

Second, most of the learners were not satisfied with the level of interaction with their instructor and their peers which can be attributed as a factor for their indifference towards e-learning. This finds support in the literature where learners succeed in online learning among other

things requires the establishment of what Stern (2004) name as "learning community". Furthermore, findings from the study show that Albanian learners perceived peer and instructor communication as occurring much less often than in face-to-face environment. Third, instead of adapting the teaching materials to online learning and encouraging students to participate in different activities the instructor focused on the practicing of some language skills neglecting the others. The fourth reason for learners' low level of motivation might be related to the skills of instructors who might have done better to make full use of the facilities offered by the online platform as well as to give the right instructions to the learners. The more competent the course instructor is the more motivated the learners are to achieve success in any kind of task. Thus, the negative attitude of learners toward synchronous learning might be a consequence of the rapid transition from face-to-face teaching to the online model. This raises the question of whether learners and instructors need some training so that they consider online learning more seriously.

In conclusion, based on the results from this study it can be said that online learning in EFL course is not working as expected and neither is it achieving its teaching objectives. As the result, a mixed model of learning which combines features of face-to-face learning with online learning should be considered as a possible model for future education in Albania. This of course requires the serious engagement of all crucial components in this process, i.e., faculties which must support both learners and instructors with the right ICT infrastructure and offer training in regard to the use of online platforms; learners need to be ready and fully motivated to participate in the new model of learning seriously and instructors need to prepare themselves in terms of adapting the teaching materials, methodology and content of teaching according to the requirements of the new model of teaching.

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Technology and Foreign Language Teaching
- A Dual Perspective

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Abstract

Considering recent preoccupations with the digitalization of education, the present paper will present research results on the topic of foreign language teaching using technological media.

Our main research purpose was to determine the extent to which both students and teachers find technology useful and supportive for foreign language teaching and learning, respectively.

The analysis of the data collected via questionnaires revealed the high impact of technology on language teaching and language acquisition, with teachers and students supporting the use of digital media for better performance.

Keywords

technology, languages, teaching, instruments, pedagogy.

1. Introduction

Today's students, who are considered digital natives, are familiar with all kinds of technologies and have a high level of multitasking ability in the modern information age with omnipresent connections. Millennials interact continuously and seamlessly with technology. Research has shown[1] that this affects both learning and teaching methods at all levels of education, as well as the teaching and learning practices used. They use technology as an elemental part of everyday life, both in formal and informal learning contexts, not for the sake of technology, but as a crucial mechanism to access information and communication, as a primary component of everyday life and as a main engine for their existence. Studies have emphasized (see Phillips 1985) the fact that a technology-enabled environment can increase students' motivation and engagement and improve students' productivity. Through the continuous development and advancement

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[1] See section 2 of the present article.

of technology over time, its use in the classroom has significantly increased. There is a widespread belief that technology-based teaching can greatly improve the quality of teaching and learning experiences. Technology can be considered a tool which may be used to promote education, so that more and more students and teachers benefit from it. Nowadays, most language teachers start to realize they need to learn how to use technology and how to integrate it into their teaching skills. For more and more learners, teaching using traditional methods might not be stimulating enough. There are a lot of gadgets on the market, such as computers, smartphones, tablets, and they all provide powerful opportunities for learning foreign languages. As the use of these devices has become increasingly common among students, a large percentage of international teachers have noticed that it is time to support this movement to be up-to date with today's technology.

This research paper aims to shed light on the current situation regarding the spread of technology for educational purposes, more precisely, the spread of technology in the field of foreign languages teaching and learning. This article intends to discover to what extent the two categories involved in the learning partnership (students and teachers) consider they need technology in their effort of on the one hand teach a foreign language and on the other assimilating it. Three questionnaires were distinctly created for Romanian students, international students and teachers. The questionnaires were designed to reveal whether technology can support students' and teachers' efforts in reference to foreign languages learning. The results were discussed in the last section of the paper, which is entirely focused on data analysis.

2. The context of instructional technology

Without the use of technology, education has become nearly impossible in the twenty-first century. From using overhead projectors to present slides, to posting student grades on a course management system, to responding to students' questions via email, to adopting online textbooks and other materials, to having students use search engines to find information, to incorporating social media and creating a learning community, to delegating some learning activities to the online environment or offering the entire course online, the list goes on and on.

Considering the reasons behind the decision of using instructional technology, this tool facilitates access to educational information and enhances learning opportunities. In several ways, technology facilitates learners' access to foreign language instruction.

For students enrolled in face-to-face language classes, the Internet provides access to real target language resources via webpages, blogs, forums, streaming films, and social media. Teachers of less often taught languages may find these internet resources very beneficial, as authentic materials are sometimes difficult to come by. Occasionally, schools may be unable to offer face-to-face lessons in specific languages to interested students due to low enrolment or a shortage of licensed teachers, particularly in the case of less widely taught languages and students from remote areas. These interested students can now enroll in such courses via virtual classrooms.

Technology also enables teachers to personalize learning experiences to the distinct needs of specific students. Teachers can use technology to create learning experiences that cater to their students' varying competence levels, learning styles, and emotional or social needs. For example, using multimedia materials enables learners to receive visual and auditory input simultaneously; making course content available online enables learners to (re)learn the lesson at their own pace; and engaging learners in multimedia content such as digital storytelling or film/ animation production encourages learners to use the target language fruitfully, collaboratively, and creatively.

It is important to add that, in comparison to paper-based examinations, technology-assisted tests have been proven to be more efficient, saving time and money (Gohl, Gohl, & Wolf, 2009). One significant benefit of utilizing technology to assess learning is that it offers rapid feedback, which is especially beneficial for formative evaluations. With today's polling/ quizzing technologies, teachers may incorporate assessment questions into their lessons, conduct comprehension checks in a non-disruptive way, receive fast feedback, and alter their lesson plan accordingly. Additionally, individual learners may receive immediate feedback and be aware of their progress throughout the learning process.

Furthermore, technology aids collaboration in several ways. Technology allows students to work together on projects outside of the constraints of time and location, allowing them to cooperate on projects outside of school hours and settings. The use of video-conferencing tools (such as Skype, Google Hangout, or Zoom) and real-time editing applications (such as Google Docs or Microsoft Word Online) outside of the classroom, as well as asynchronous communication via email or text messaging, allows learners to collaborate outside of the classroom. Several professors use course blogs, micro-blogs (such as Twitter or Weibo), wikis, or social media groups to communicate course information and events with students and their parents, as well as

members of local and international communities. Several study abroad programs, for example, require students to keep a reflection diary on their blogs about their experiences while studying abroad. These blogs provide a platform for students to reflect on their international learning experiences, but they also serve as a venue for parents to observe or actively engage in their children's learning by reading and commenting on their blogs (Kelm, 2011; Lee, 2011; Jin, 2012). It is not mandatory for learners to share their video or audio projects with the public; nonetheless, many do so to expose their projects to a wider audience and to reach out to the worldwide community.

2.1 Pedagogy and digital games
This section provides a general discussion of digital games in the teaching of foreign languages. The explosion in popularity of the internet and the development of low-cost computing technology have resulted in a considerable increase in study on several elements of computer-assisted learning. Among the several facets of this issue that are now being investigated, educational scholars are becoming increasingly interested in digital games (Ott, Stanescu, Popescu, & de Freitas, 2013). Although study in this area extends back more than four decades, the pervasiveness of online gaming and the advent of new and more accessible digital games are widely regarded as major occurrences that have refocused attention on their educational applications (Gee, 2007; Whitton, 2010).

Numerous attempts have been made in the literature to characterize the nature of digital games. However, scholars have failed to reach agreement on a definition. While this discussion continues, there is widespread agreement that most digital games have a variety of aspects that work together to create unique chances for learning and differentiate them from other digital environments explored in educational research (Wolf & Perron, 2003). One characteristic that researchers commonly point out is their rule-based nature. Unlike other digital settings, such as virtual worlds, which are produced as open environments, current digital games are goal-directed and purpose-built to reflect the creators' tastes. The intentional aspect of play in games is aided by the creators' objectives and by the element of competition that is a major component of digital games. In contrast to other online educational environments, digital games are intentionally designed to compel users to compete against other players or against themselves (Gredler, 2004). The competitive aspect of game play is reflected in the incentive systems that underpin digital games. For instance, upon completion of a specific task, an individual

player may be rewarded with a new game skill or points that enable advancement to a higher level of status in the game. Another feature that has been observed in the literature is the high level of immersion given. Digital games engage players in visually appealing simulations of a better grade than those seen in most other forms of digital educational environments. Additionally, the nature of the actions necessitated by current digital games is deemed crucial. Effective games force players to take on increasingly difficult interactive activities that typically demand either solo or group problem solving. Another significant trait is the demand for collaboration inherent in many of the main games built particularly to enhance social interaction.

According to education scholars, the previously described characteristics of digital games may facilitate learning. The rule-based aspect of game play is mentioned as a factor that facilitates intentional involvement. This characteristic, in conjunction with the utilization of competition and incentive systems, is commonly regarded as a significant element in the emotional connection and high levels of motivation documented in the research (Connolly, Stansfield, & Hainey, 2011; Papastergiou, 2009). The high level of immersion and the nature of the activities used in digital games, which encourage engagement in problem solving, are seen in a positive manner. Immersion in high-quality simulations is said to promote engagement, and well-designed game activities are said to elicit relevant contextualized feedback from peers, potentially giving excellent possibilities for learning (Gee, 2007). These exercises help learners to apply newly acquired information and abilities, therefore engaging them actively in the learning cycle.

2.2 Social networks and language learning

Equally relevant to the subject are social networks, which are typically used for socializing, exchanging information such as movies or photos, or organizing meetings, mostly accessed by young people. Additionally, while most of these platforms provide both web and mobile versions, social media consumption is migrating toward mobile devices, which might result in an increase of user engagement because of boosted accessibility. Thus, educators aiming to focus on learning via social media must consider elements such as learner typology and learner access to online contexts to create effective learning environments. Recent research in the area, such as Andujar and Salaberri-Ramiro (2019), have showed changes in how social networking tools are used in language acquisition when mobile and fixed devices are used.

Since its debut, the usage of social networking platforms in classroom contexts with the goal of establishing diverse learning objectives has been a frequent practice. From the use of wikis and blogs to the current social networking platforms such as Facebook, Twitter, WhatsApp, or Instagram, researchers have attempted to leverage these platforms' capabilities to facilitate language learning processes. Among these possibilities, the many means of communication available inside these virtual platforms have enabled a variety of different ways of engagement, whether written, spoken, or via video and image sharing. Similarly, these situations have been identified as particularly conducive to the creation of blended learning approaches that enable language instructors to prolong classroom time and deliver a greater quantity of input to foreign language learners. Apart from the numerous opportunities for language development offered by social networking platforms, it appears necessary to leverage cutting-edge educational resources at the university level to transform learning environments into environments where in-class attendance and online learning processes coexist. In this respect, the mix of in-class instruction and online platforms has resulted in the creation of blended learning models, which provide a more flexible and autonomous environment for language development than many traditional language classes (see Grosu & David 2013, David & Grosu 2013, David, Grosu & Lazar 2014).

In the context of this brief overview of technology mediated teaching and learning methodology, the present paper will analyze data collected from both students and teachers of foreign languages to determine the extent to which both parties find technology useful and supportive for foreign language teaching and learning, respectively.

3. Data analysis

To collect data for the present case study, three questionnaires were created to cover a variety of perspectives and visions regarding the contribution of technological means in the process foreign language teaching. More precisely, the first questionnaire (written in Romanian as respondents were teachers of diverse foreign languages not only English) targeted foreign language teachers, with the purpose to analyze their general opinion on the integration of technology in their daily professional activity.

The other two questionnaires were designed for students. Even though they were separated, both were identical in terms of content, the only difference consisting in the language they were formulated in: Romanian and English. This aspect was imperative to

discover whether there are major differences in mentality between Romanian students (RS) and international students (IS) presently enrolled in Romania. The questionnaires (see the Annexes of this paper) created with Google Forms were distributed online between January 2022 and June 2022.

3.1 Analysis of the students' questionnaire

For a more efficient analysis of the results, the answers of Romanian and international students will be analyzed in parallel. We received 61 responses from Romanian students and 39 responses from the international body of students. Both in the Romanian students' questionnaire and in the international students' questionnaire, women predominated among the respondents (77% of RS and 59% of IS). Regarding the background of the respondents, the 61 Romanian respondents are between 18 and 31 years old. According to the results, they speak between one and five languages fluently, most of them being graduates of a Bachelor's or Master's program. The international students' ages vary between 17 and 32 years old, most of them also being graduates of a Bachelor's or Master's program. In what concerns the number of spoken languages, the results show that most of ISs are able to speak two or three foreign languages fluently.

Furthermore, respondents were asked to specify whether they had ever integrated the technology into the process of learning a foreign language. According to their answers, both categories of students have confirmed the use of technology throughout their personal foreign language learning process in an overwhelming percentage (see Figures 1a and 1b).
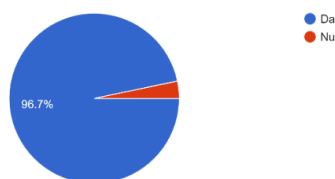
Figure 1a: Q5.Ați apelat vreodată la ajutorul tehnologiei pentru a învăța o limbă străină?
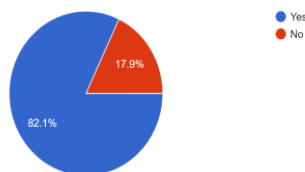
82.1%

17.9%

- Yes
- No

*Figure 1b: Q5. Have you ever integrated technology
into your foreign language learning process?*

The purpose of the following question (Q6), which is closely related to the previous one, was to reveal the personal vision concerning the extent to which technology can facilitate the assimilation of foreign language concepts. Both Romanian and international students recognize the benefits of technology, either considerably or partially. However, an unexpected detail is represented by the fact that none of the 100 respondents believe technology brings no benefits at all.

In the next section of the questionnaire, the respondents were asked to indicate, on a scale of 1-5 (1- totally disagree; 5 - strongly agree), how much they agree or disagree with a list of statements. The first two statements were focused on the level of enjoyment experienced by students while using technology for educational purposes. The answers of the two categories of students are still mostly directed to the maximum score (54.1% of RS and 64.1% of IS).

Another essential question for the present case study was the following: would students have better results if they knew how to use technology properly? The highest scores dominate again for both categories of students (see Figures 2a and 2b), which proves that there are numerous aspects and technical information that they are willing to learn.
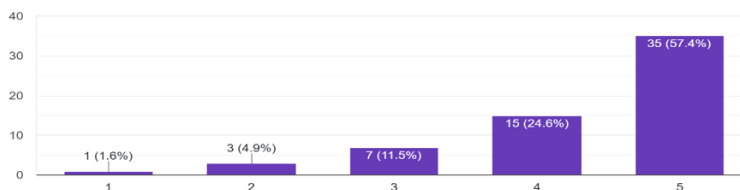
Figure 2a: Aş fi un student mai bun dacă aş şti cum să folosesc toate avantajele pe care mi le poate oferi tehnologia.

I would be a better learner if I knew how to use technology properly.
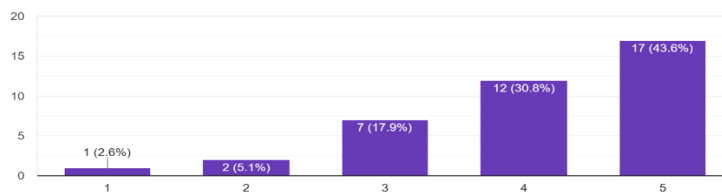39 responses

Figure 2b: I would be a better learner if I knew how to use technology properly

When it comes to an indispensable characteristic that can be accessed using technology, the possibility of listening to native speakers' audios is one of the most important. More than half of all the students surveyed (63.9% of RS and 48.7% of IS) admitted that they enjoy doing this activity, given the undeniable related advantages. It is not only an excellent way to analyze and repeat sentences in accordance with the typical accent of the citizens of a certain state, but also to notice syntactic relations or various generally used expressions.

Another essential idea of the research refers to the contribution of technology to help students cement the information taught in the classroom. More than half of all 100 respondents (57%) checked the maximum score, an aspect which clearly shows that technology has the power to consolidate the information taught and to complete the teacher's effort in various ways. For instance, the well-known interactive exercises provide both visual, as well as auditory means, ensuring the storage of information in the user's memory.

The final statement included in question 7 was directed to a different area, compared to all the previous questions of the survey. More exactly, it was focused on the respondents' general view regarding their measure of trust from the perspective of technical issues (see Figures 3a and 3b). The results show that Romanian students have a higher level of confidence in technology, only few of them believing it breaks down too often to be of considerable use (10%). In contrast, one quarter of the international students are inclined to adopt an opposite conviction, exposing the fact that, most probably, the various cyber incidents which have occurred over time have diminished their trust regarding this field.

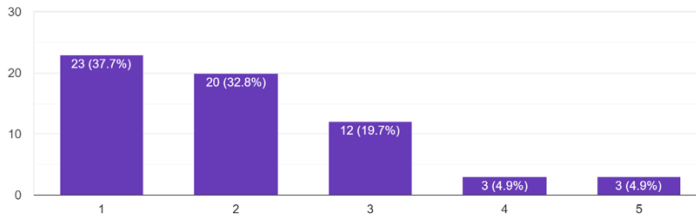Tehnologia cedează prea des pentru a putea fi de încredere.
61 responses

Figure 3a: Tehnologia cedează prea des pentru a putea fi de încredere

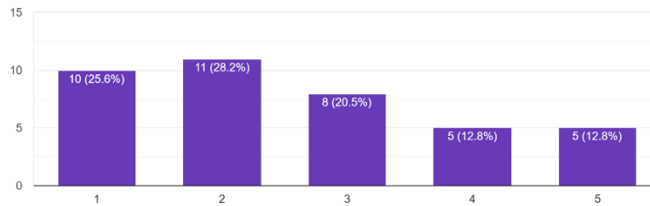Technology breaks down too often to be of very much use.
39 responses

Figure 3b: Technology breaks down too often to be of very much use
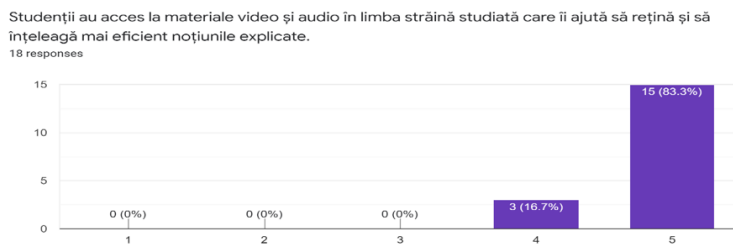
3.2 Analysis of the teachers' questionnaire

The purpose of this research has been to test if technology can be used as a tool which accelerates the foreign language learning process and if it can support the instructors' efforts to teach foreign languages.

The following results rely on responses received from 18 foreign languages teachers aged between 30 and 60 years or over. All the respondents are teaching in urban areas (cities with over 15,000 inhabitants). Regarding the gender of the respondents, the majority are female (78%) and 23% male.

Following the same trajectory as for the students' questionnaires, in the next section, teachers were asked to indicate, on a scale of 1-5 (1- totally disagree; 5 - strongly agree), how much they agree or disagree with a list of statements, starting from the idea of technology inclusion.

The results of the first statement, according to which the students' work demonstrates the faster assimilation of the notions taught in the technology mediated classes, did not register any minimum score from the respondents. A considerable percentage of teachers (39%) preferred to maintain themselves neutral regarding this idea, while the rest of the answers were focused on the maximum scores.

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The following statement asked for teachers' opinions regarding students who have access to video and audio materials in the foreign language studied, which may have the potential to facilitate their memorizing skills. In this case, teachers categorically leaned towards this premise, over 80% of them choosing the maximum scoring option (see Figure 4).

Studenţii au acces la materiale video şi audio în limba străină studiată care îi ajută să reţină şi să înţeleagă mai eficient noţiunile explicate.
18 responses

Figure 4: Studenţii au acces la materiale care îi ajută să înţeleagă mai eficient noţiunile explicate (Students have access to materials that help them better understand the taught notions)

Next, we asked whether teachers noticed more motivation from students toward class progress when using technology. According to data gathered, over 70% of the respondents agree with this statement (see Figure%).

Studenţii sunt mai motivaţi să facă progrese.
18 responses
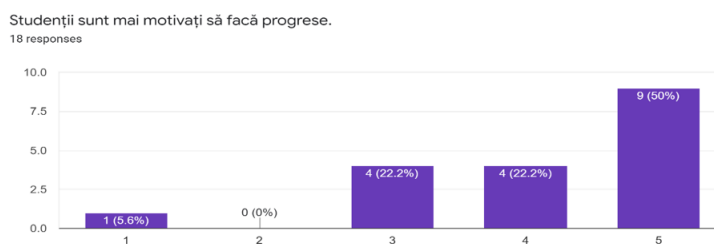
Figure 5: Studenţii sunt mai motivaţi să facă progrese
(Students are more motivated to progress)

Continuing to another important and interesting aspect in terms of classical versus technologically mediated methods, teachers were asked to assess the extent to which students remain more focused by alternating the classical mode of teaching with the one which includes the use of technological means. More than three quarters of the respondents confirmed this hypothesis, which speaks about their confidence in the effectiveness of this method.

Before reaching the end of this questionnaire section, it was important to reveal the respondents' opinions regarding the existing errors in certain sources from which students collect educational information. Regarding this idea, there is a great diversity throughout the answers, most of the respondents preferring the neutrality option (44%) (see Figure 6).

Erorile existente în anumite surse din care studenții culeg informațiile educaționale devin o reală problemă.
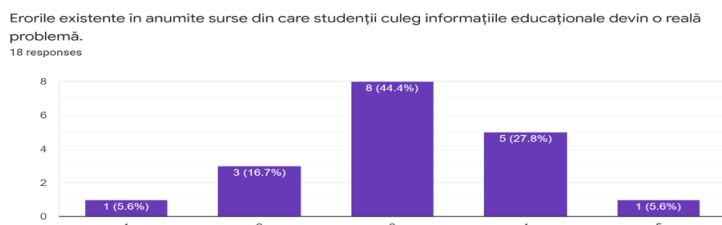18 responses

Figure 6: Erorile existente în anumite surse din care studenții culeg informații devin o reală problemă (The errors from certain sources of information used by students are becoming a real problem)

To summarize the results obtained from the last section of the questionnaire, most teachers believe that electronic materials will soon replace classical study materials. However, this does not seem to be considered as an unpleasant step of evolution, given that more than 90% of them agree with the idea that technology can improve their teaching style. Almost all of them admit that technology has already changed their teaching methods. The results of the questionnaire also show that foreign language teachers consider students to be better at using technology. In addition, almost of all the respondents agreed that they should be offered technical training to be supported in this process.

Therefore, considering the previously analyzed data, not only students are satisfied with the use of technology in the educational environment, but also teachers. Both parties see technology as a tool that can facilitate their teaching process, and the assimilation of a foreign language, respectively.

3. Conclusions

Technology-mediated teaching is a newer method of education which offers various opportunities to constantly acquire new pieces of information, especially in the foreign languages field. It has gained a lot of appreciation among students and not only, most of the teachers becoming active technology users during classes.

The increasing use of technology exposed by more and more educational institutions represents the central concept as well as the

novelty of the study because it marks the beginning of a new era, exclusively referring to the correlation between foreign languages learning and teaching.

This paper intended to discover to what extent the two categories involved in the learning partnership (students and teachers) consider they need technology in their effort to learn and to teach a foreign language.

According to our initial assumptions, a considerable percentage of the students was foreseen to adopt very strong opinions related to the positive aspects of technology-based instruction to the improvement of language skills, an aspect which was confirmed after the analysis of the results. Generation Z is already well-known for integrating technology into daily life routine, while most of our nowadays' teachers have already experienced a lot of the classical foreign language teaching style. This is the reason why we initially assumed that instructors would demonstrate a higher level of reluctance regarding technological devices. However, this idea was strongly infirmed by the data analysis, which clearly showed that nowadays' teachers embrace the concept of technology-mediated courses.

The analysis of the surveys has revealed that the impact of technology on students' learning is important. Respondents support the idea that technology speeds up the average period students need to spend to reach a certain level in a foreign language. More specifically, over 75% of the 100 students surveyed confirmed that they are in favor of the idea of improving their language skills using the benefits of technology.

Regarding the second tier of the present research which focused on the impact of technology on teachers' professional lives, the analysis results show that technological means have managed to obtain their trust, as more than 70% of the respondents have actively included them in the methodology, while noticing better student progress. However, the analysis of this part has revealed another significant aspect that needs to be mentioned: more than three quarters of the respondents expressed the need of being provided with technical training. This idea is strongly connected to the fact that over 60% of the respondents confirmed that students are more skilled in terms of technology, an aspect which should raise awareness regarding the support teachers need.

Although the present paper is limited in what concerns the sample of students and teachers involved in the study, it is our belief that it represents a strong foundation for future research paths that focus on technology and its contribution to foreign language teaching.

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Annexes

Questionnaire for Romanian Students

1. Vârsta
2. Sex
   - Feminin
   - Masculin
   - Prefer să nu spun
3. Câte limbi străine vorbiți fluent?
   - 1
   - 2
   - 3
   - 4
   - 5
   - 6+
4. Care dintre următoarele variante descrie nivelul dvs. de educație?
   - Studii liceale
   - Student al ciclului de licență/ absolvent al unui program de licență
   - Student masterand/ absolvent al unui program de master
   - Student doctorand/ absolvent al unui program de doctorat
5. Ați apelat vreodată la ajutorul tehnologiei pentru a învăța o limbă străină?
   - Da
   - Nu
6. În opinia dumneavoastră, cât de mult contribuie tehnologia în procesul de învățare a unei limbi străine?
   - Contribuie considerabil
   - Contribuie parțial
   - Nu aduce beneficii
7. Pe o scală de la 1 la 5, unde opțiunile de răspuns pentru întrebări sunt: 1 – dezacord total; 2 – dezacord; 3 – nici acord, nici dezacord; 4 – de acord; 5 – total de acord, cum apreciați dvs. următoarele aspecte:
   - Îmi place să folosesc tehnologia în scopuri educaționale.
   - Utilizarea tehnologiei (ca instrument suplimentar de-a lungul procesului de învățare a unei limbi străine) nu este necesară.
   - Aș fi un student mai bun dacă aș ști cum să folosesc toate avantajele pe care mi le poate oferi tehnologia.
   - Tehnologia mă ajută să învăț o limbă străină mai ușor.
   - Consider că îmi pot îmbunătăți cunoștințele lingvistice prin intermediul internetului.
   - Consider că tehnologia mă poate ajuta să am un randament mai bun în procesul de învățare a unei limbi străine.
   - Îmi place să ascult materiale audio cu vorbitori nativi ai limbii pe care o studiez.
   - Consider că tehnologia mă poate ajuta să fixez informațiile explicate de către profesor (ex: prin exerciții interactive).
   - Tehnologia cedează prea des pentru a putea fi de încredere.

Questionnaire for International Students

1. What is your age?
2. What gender do you identify as?
   - Male
   - Female
   - Prefer not to say
3. How many languages do you speak fluently?
   - 1
   - 2
   - 3
   - 4
   - 5
   - 6+
4. What is the highest degree or level of education you have completed?
   - High School
   - Bachelor's Degree
   - Master's Degree
   - Ph.D. or higher
5. Have you ever integrated technology into your foreign language learning process?
   - Yes
   - No
6. In your opinion, how much does technology contribute to the process of learning a foreign language?
   - It contributes considerably
   - It partially contributes
   - It brings to benefit

7. On a scale of 1-5 (1= totally disagree; 2 = disagree; 3 = neutral; 4 = agree; 5 = strongly agree), indicate how much you agree or disagree with the following statements.
   - I enjoy using technology for educational purposes.
   - The use of technology (as an additional tool throughout the language learning process) is not helpful.
   - I would be a better learner if I knew how to use technology properly.
   - Technology helps me learn a foreign language more easily.
   - I believe I can improve my language skills using the benefits of the Internet.
   - I believe that technology can help me achieve better results during my foreign language learning process.
   - I enjoy listening to audios with native speakers of the language I am studying.
   - I believe that technology can help me fix the information explained by the teacher (e.g. through interactive exercises).
   - Technology breaks down too often to be of very much use.

1. În ce categorie de vârstă vă încadrați?
- 21 -29
- 30-39
- 40-49
- 50-59
- 60 sau mai mult

2. Sex
- Feminin
- Masculin

3. Care dintre următoarele atribute descrie cel mai bine zona în care predați?
- Urban- oraș mare (peste 150.000 de locuitori)
- Urba- oraș mic
- Rural

4. Faceți parte din categoria profesorilor de limbi străine?
- Da
- Nu

5. Pe o scală de la 1 la 5, unde opțiunile de răspuns pentru întrebări sunt: 1 – dezacord total; 2 – dezacord; 3 – nici acord, nici dezacord; 4 – de acord; 5 – total de acord, cum apreciați dvs. următoarele aspecte?

- Lucrările studenților demonstrează asimilarea mai rapidă a noțiunilor ce înglobează limba străină studiată.
- Studenții au acces la materiale video și audio în limba străină studiată care îi ajută să rețină și să înțeleagă mai eficient noțiunile explicate.
- Studenții sunt mai motivați să facă progrese.
- Studenții își mențin mai mult concentrarea alternând modalitatea clasică de predare cu utilizarea mijloacelor tehnologice.
- Erorile existente în anumite surse din care studenții culeg informațiile educaționale devin o reală problemă.

Consider că...

- Materialele electronice vor înlocui materialele clasice destinate studiului în viitorul apropiat.
- Tehnologia îmi poate îmbunătăți modalitatea de predare.
- Tehnologia mi-a schimbat modul în care obișnuiam să predau o limbă străină.
- Studenții sunt mai pricepuți decât mine atunci când vine vorba de utilizarea tehnologiei.
- Noutățile tehnologice sunt abundente și evoluează mult prea rapid.
- Tehnologia nu este de încredere.
- Cadrelor didactice ar trebui să li se acorde pregătire tehnică pentru a fi sprijinite în acest demers.

Multicultural Digital Language Learning for Romanian: A Comprehensive Exploration through Constructivism, Sociocultural Theory, and Adaptive Pedagogy

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Abstract

In the realm of digital language learning beyond traditional classrooms, particularly within multicultural contexts, several pivotal considerations come to the forefront.

To integrate technology, one must delve into the seamless incorporation of digital tools into the language acquisition process. This encompasses exploration of online platforms, language learning applications, and interactive multimedia resources. Assess how these tools cater to the diverse needs and varied backgrounds of Romanian as a Foreign Language (RFL) learners within a multicultural educational setting.

Keywords

digital learning, Language learning, adaptive pedagogy, Romanian as a foreign language, digital learning tools.

Introduction

To assess RFL learners' perceptions one must undertake an examination of how learners originating from diverse cultural backgrounds perceive digital learning. Scrutinize their attitudes, preferences, and encountered challenges, as these insights furnish valuable perspectives on the efficacy of digital resources in fostering inclusive language learning experiences.

On cultural sensitivity, one must evaluate the cultural sensitivity embedded in digital learning materials and activities. Ensure that the content and illustrative examples employed in digital resources resonate harmoniously with learners hailing from diverse cultural backgrounds. This evaluation is imperative for the establishment of an inclusive and culturally respectful learning milieu.

When it comes to teaching methodologies it is also useful to scrutinize the teaching activities implemented in the realm of digital learning beyond traditional classrooms. Investigate how educators adeptly tailor their strategies to accommodate the cultural diversity

inherent in their student body. This adaptive approach may involve the incorporation of culturally pertinent examples, infusion of diverse perspectives, and cultivation of collaborative learning experiences.

On matters related to communication and interaction it is imperative to analyze the pivotal role of digital communication tools in facilitating interaction among learners from multicultural backgrounds. reflect upon how these tools serve to bridge cultural divides, facilitate language exchange, and create opportunities for fostering cross-cultural understanding.

Systematically the educator should identify any impediments or challenges encountered by RFL learners in a multicultural digital learning environment. This analysis may encompass issues related to technology accessibility, language proficiency, or cultural differences that may impede the effectiveness of digital learning initiatives.

1. Theoretical background

Delving into a more extensive exploration of the theoretical background underpinning RFL learners' experiences in multicultural digital language learning for Romanian requires a comprehensive examination of each theoretical framework. Let's unravel the intricate layers of constructivism, sociocultural theory, technology-mediated language learning theories, cultural-historical activity theory (CHAT), adaptive learning, the Community of Inquiry (CoI) framework, inclusive pedagogy, culturally responsive teaching, and connectivism, weaving a detailed tapestry of theoretical perspectives.

1.1. Constructivism and Sociocultural Theory

Constructivism, a cornerstone in contemporary educational theories, posits that learners actively construct knowledge by engaging with their environment. In the context of language learning, this means that learners build linguistic understanding through hands-on experiences and interactions. The emphasis is on the learner as an active participant in the learning process, shaping their understanding of the language through exploration and engagement.

Sociocultural theory, developed by Lev Vygotsky [1], accentuates the social and cultural aspects of learning. It suggests that individuals learn through social interactions and within cultural contexts. Language, being inherently social, is seen as a tool for communication and a product of cultural practices. Vygotsky's Zone of Proximal Development (ZPD) underscores the importance of social interactions in learning, suggesting that learners can accomplish more with the support of a knowledgeable other.

In the multicultural digital language learning experiences described, constructivist principles are evident in the learners' active engagement with the language through virtual language exchange sessions and collaborative projects[2]. Learners construct their linguistic understanding by actively participating in authentic social contexts. The sociocultural aspect is rRFLected in the intentional creation of a multicultural and collaborative learning environment, acknowledging the influence of cultural and social interactions on language development. The virtual language exchange sessions serve as platforms for learners to operate within their ZPD, receiving support from peers in a collaborative and socially mediated learning space.

1.2. Technology-Mediated Language Learning Theories

Technology Acceptance Model (TAM) [3] focuses on users' perceptions and acceptance of technology, emphasizing perceived ease of use and usefulness. Learners are more likely to embrace technology if they find it easy to use and perceive it as beneficial for their learning goals.

Unified Theory of Acceptance and Use of Technology (UTAUT) extends TAM by considering additional factors such as social influence and facilitating conditions. It recognizes that the adoption of technology is influenced by social factors and the environment in which it is used.

Positive learner perceptions of the flexibility and adaptability of digital resources align with TAM and UTAUT [4]. The seamless integration of digital tools into the language learning process is facilitated by the perceived ease of use and the recognition of their utility in meeting individual learning needs. The learners' positive attitudes indicate that the technology used in the multicultural digital language learning context was not only accessible but also perceived as valuable for their language acquisition journey.

1.3. Cultural-Historical Activity Theory (CHAT)

Cultural-Historical Activity Theory (CHAT) considers learning as a social activity situated in cultural contexts. Developed by Vygotsky [5] and further expanded by Engeström [6], CHAT explores the relationships between individuals, tools, and the broader socio-cultural environment. It emphasizes the role of cultural artifacts and social practices in shaping learning activities.

The incorporation of multimedia elements showcasing Romanian culture aligns with the principles of CHAT. By recognizing the cultural context as an integral part of the learning process,

educators enhance the learning activities with artifacts that represent the cultural richness of the language. This intentional integration serves not only as a tool for language learning but also as a cultural artifact that shapes the broader activity of language acquisition.

1.4. Adaptive Learning and Personalization

Adaptive learning theories focus on tailoring educational experiences to individual learners, adjusting content and pace based on their needs and progress [7,8]. Personalization in education recognizes that learners have unique strengths, weaknesses, and preferences, and aims to cater to these individual differences.

The implementation of adaptive learning paths within digital platforms rRFLects a commitment to personalized learning. This adaptive approach accommodates diverse language proficiency levels among learners, allowing them to progress at their own pace. The tailoring of feedback and guidance to individual needs ensures that each learner's unique challenges and strengths are addressed, contributing to a more effective and personalized language learning experience.

1.5. Community of Inquiry (CoI) Framework

The Community of Inquiry (CoI) framework, developed by Garrison, Anderson, and Archer [9, 10], emphasizes the importance of cognitive, social, and teaching presence in online learning environments. It posits that meaningful learning occurs when these three elements intersect, creating a dynamic and collaborative learning community.

The creation of a virtual community through discussion forums and collaborative projects aligns with the CoI framework. Cognitive engagement is fostered through discussions about language and culture. Social presence is established as learners interact with each other, share insights, and collaborate on language-based projects. The teaching presence is evident in the guidance provided by educators, shaping the direction of discussions and supporting learners in their language learning journey.

1.6. Inclusive Pedagogy and Culturally Responsive Teaching

Inclusive pedagogy seeks to create equitable learning environments for all students, regardless of their backgrounds or abilities [11]. Culturally responsive teaching recognizes and values diverse cultural backgrounds in the educational context, ensuring that teaching practices acknowledge and incorporate the cultural identities of learners [12].

The intentional incorporation of multimedia elements rRFLecting Romanian culture and the adaptation of teaching strategies

to address diverse learner needs align with principles of inclusive pedagogy and culturally responsive teaching. By recognizing and celebrating the diverse cultural backgrounds within the learning environment, educators create an inclusive space where all learners feel valued and represented.

1.7. Connectivism

Connectivism, proposed by George Siemens and Stephen Downes [13, 14], posits that learning is a network-building process. It emphasizes the importance of networked learning in a digital age, where learners connect with each other and diverse resources to construct knowledge.

The virtual language exchange sessions and collaborative online projects rRFLect the principles of connectivism. Learners connect with each other and diverse resources to construct knowledge about the Romanian language and culture. The networked learning environment facilitated by digital platforms enhances the interconnectedness of learners, creating a dynamic web of knowledge exchange.

In conclusion, the theoretical background of RFL learners' experiences in multicultural digital language learning for Romanian is a rich tapestry woven from constructivist, sociocultural, and technology-mediated learning theories. The intentional incorporation of cultural-historical activity theory, adaptive learning principles, the Community of Inquiry framework, inclusive pedagogy, culturally responsive teaching, and connectivism contributes to a holistic understanding of the complexities and dynamics inherent in language acquisition within a multicultural digital context. This theoretical foundation informs the design of teaching activities, the integration of digital tools, and the adaptation to diverse cultural contexts, providing a robust framework for effective language learning experiences.

2. Practical application on a class of multicultural students learning Romanian

Embarking on a detailed exploration of RFL learners' past experiences in a multicultural digital language learning context focused on Romanian unveils a multifaceted narrative. This comprehensive analysis delves into the intricate layers of learners' perceptions, the intricate tapestry of teaching activities, and the nuanced adaptations made to overcome challenges.

2.1. Learners' Perceptions

The mosaic of learners' perceptions is a crucial starting point. Early on, there was a palpable blend of anticipation and skepticism towards the integration of digital tools in the Romanian language learning journey. The diversity of the cohort, representing various linguistic and cultural backgrounds, played a pivotal role in shaping these initial attitudes.

The resounding positive note struck by learners was the flexibility afforded by digital resources. The ability to access lessons at their own pace resonated particularly well in a multicultural setting where learners grappled with disparate time zones and personal commitments. This flexibility became a cornerstone of the learners' positive perceptions, fostering a sense of autonomy and control over their language learning trajectory.

However, challenges emerged for those from non-Latin language backgrounds. Romanian's unique phonetics and grammar posed initial stumbling blocks. Yet, the dynamic nature of digital platforms came to the forefront as interactive exercises and multimedia resources were strategically employed to address these linguistic intricacies. Learners, through engaging with tailored content, gradually transitioned from apprehension to a sense of mastery.

2.2. Teaching Activities

The pedagogical landscape was marked by a blend of innovation and cultural sensitivity. Virtual language exchange sessions emerged as a distinctive feature, pairing learners from diverse linguistic backgrounds for authentic language practice. This not only fortified their Romanian language skills but also fostered cross-cultural understanding. The digital medium facilitated these interactions, transcending geographical boundaries and creating a virtual space for collaborative learning.

To infuse a cultural dimension into the language learning experience, educators strategically wove multimedia elements into the curriculum. Video clips showcasing Romanian traditions, historical narratives, and contemporary cultural nuances served as both educational tools and cultural bridges. This intentional integration aimed not only to deepen linguistic understanding but also to cultivate a broader appreciation for the rich cultural tapestry of Romania.

Discussion forums and online group projects were integral components, providing avenues for asynchronous collaboration. These virtual spaces allowed learners to engage in dialogue, share insights, and collectively work on language-based projects. The inclusive

nature of these forums, accommodating the diverse schedules of learners across time zones, contributed to the development of a virtual community fostering a shared sense of purpose.

2.3. Challenges and Adaptations

Navigating the challenges inherent in a multicultural digital language learning environment required meticulous planning and adaptability. Differing time zones emerged as a logistical hurdle, prompting educators to carefully schedule virtual sessions. The recognition of the asynchronous nature of online learning became a cornerstone in addressing this challenge, with recorded sessions and flexible assignment deadlines accommodating the diverse temporal landscapes of learners.

The spectrum of language proficiency levels presented another layer of complexity. To address this, educators implemented adaptive learning paths within digital platforms. Learners progressed through the material at their own pace, with personalized feedback and guidance tailored to individual needs. This bespoke approach ensured that learners, regardless of their initial language proficiency, could navigate the linguistic intricacies of Romanian effectively.

Cultural sensitivity was not just a theoretical concept but a guiding principle in overcoming challenges. Educators actively sought feedback from learners, adapting teaching materials to incorporate diverse perspectives and linguistic nuances. This iterative process of feedback and adaptation transformed the multicultural digital language learning environment into a dynamic and responsive educational space.

3. Conclusion

In revisiting the rich tapestry of past experiences in multicultural digital language learning for Romanian, a narrative emerges that transcends the conventional boundaries of language education. The amalgamation of learners' perceptions, teaching activities, and adaptive strategies paints a vivid picture of a holistic and inclusive language learning journey.

The positive trajectory of learners' perceptions, from initial skepticism to an appreciation for the adaptive nature of digital resources, underscores the transformative potential of technology in language acquisition. The teaching activities, ranging from virtual language exchanges to multimedia-infused lessons, showcase the innovative pedagogical approaches that can bridge cultural divides and enhance language learning experiences.

Challenges, far from being insurmountable barriers, became opportunities for adaptation and growth. The flexibility of digital platforms, coupled with a commitment to personalized learning paths and cultural inclusivity, turned challenges into catalysts for a more enriching and tailored educational experience.

As we rRFLect on these past experiences, they stand as a testament to the resilience and potential inherent in multicultural digital language learning. They provide not only a retrospective understanding of effective pedagogy but also a blueprint for future endeavors, emphasizing the importance of cultural sensitivity, adaptability, and innovative teaching methods in crafting inclusive and effective language learning environments.

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