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CUPRINS:

THEORETICAL ISSUES IN THE TRANSLATION OF MIHAI EMINESCU'S POETRY[1]

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Abstract

This research paper focuses on the spectrum of Romanian translation in the twentieth century, more precisely, the complete translation of Mihai Eminescu's poems accomplished by the young Corneliu Popescu at only 18 years old. The Poetry Society at the National Poetry Centre in London, since 1987 in association with the British Council, created in his honour an award called The European Poetry Translation Prize in memory of Corneliu M. Popescu. Regarding the theoretical notions established by Mona Baker in her book, In other words, Corneliu Popescu's translations will be analysed, following patterns, advantages and disadvantages of this process, in order to sustain our main statement: the presence of a qualitative and quantitative translation despite the despite the trends of this historical period overshadowed by the Communist regime and the literary tendency to write mostly propaganda literature or literature of Russian origin. The main purpose of this paper is on the one hand to prove the existence of quality translation acts despite political circumstances, to bring up to date the name of a personality with a great linguistic contribution in the field of translations and last but not least to stimulate the search and promotion of lesser-known translations and translators but with great cultural value. Corneliu Popescu's translation was interpreted from both a qualitative and quantitative point of view. The data collected and analysed revealed not only the fulfilment of higher standards of literary translation, but also its ability to integrate and to be an example of the use of current translation norms.

Keywords: *Translation techniques; Translation quality; Young translators; Literary translation.*

1 Introduction

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[1] This paper was coordinated by Professor Teodora Iordăchescu, as part of the MA course Research Methodology in Linguistic Education (academic year 2020-2021).

Today, the translation process is a basic, even vital tool in the process of cultural exchange and cultural enrichment. Perhaps the most important side of translation is the ability to preserve and transmit the message and the emotional load from one language to another.

Therefore, as a main motivation for focusing on such a subject, a detailed knowledge of translation techniques used over time is a long-term investment not only for the philologists' area, but also for the cultural evolution itself at national and global level. For this purpose, this research paper is based on the poems of the great man of culture Mihai Eminescu, translated into English by Corneliu M. Popescu, considered the most brilliant translator of the complete work of the Romanian poet. His translations were grouped post-mortem in the book *Mihai Eminescu – Poems*.

A second reason to choose not only such a theme but especially such a match of personalities, of characters, is the desire to support the fight against the identity crisis of the Romanian contemporary society that nowadays has the tendency to take for granted all the exterior elements and to underestimate our own personal products. Presenting this extraordinary cultural mix, Mihai Eminescu – Corneliu M. Popescu, in the complex context of translation, this research paper tries to sustain the image of Romanian people as a rich cultural nation, with fruitful ideas and concepts, capable of achievements recognised worldwide even today.

By superimposing the support-texts and the theoretical concepts suggested by Mona Baker, the following objectives are pursued: establishing the quality-quantity ratio of the translation, the degree of success of transmitting the message and conceptual nuances from the source language to the translating language and not least, compiling a clear list of translating techniques.

The poems will be analysed from the used translation techniques point of view. Those techniques will be first identified, then classified and, in the end, analysed in relation to the theoretical basis of this research paper, Mona Baker's book. Moreover, the translating techniques that the translator Corneliu Popescu used will be observed along the chosen poems to establish if there exists a methodological pattern of translation or, on the contrary, there is an obvious flexibility depending on the themes of each individual poem.

2 Literature Review

This research paper focuses on a current phenomenon in terms of cultural evolution worldwide: translation. It also has a double potential, because it not only touches on this extremely volatile and debatable subject, but places it in a context little explored in this field - the Romanian literature of the twentieth century.

Why do we consider translation to be a topical phenomenon? Certainly, history offers the greatest guarantee of this statement. Over time, people of culture have taken care of the translations of religious or laic documents, realising the extraordinary potential of this act, primarily due to the contribution of new, fresh ideas and new visions!

One of the most famous translators of all time, Saint Jerome (347-420 AD), was the one who translated the Vulgate, considered to be the first official translation of the Bible and the only one for a millennium. It has been translated into Latin from Greek and Hebrew. Constance Garnett has emerged in the pages of history as an extremely prolific translator, focused on Russian literature. He understood from an early age the connection between culture, language and history, therefore he strove to know and master all three extremely well in order to provide the English people with a clean translation. This devotion is, moreover, proved by the 71 volumes of translations from Tolstoy, Chekhov, Dostoevsky and many others. As for Oriental culture, Edward George Seidensticker was one of the greatest translators of Japanese fiction. His merits were recognised and awarded in 1968 when he became the first Japanese translator to win the Nobel Prize for Literature. The diversity of translation types has of course also created a diversity of categories of translators. Jorge Luis Borges is among those who defied perhaps the strictest rule of translations, opting for multiple personal additions attached to the source text. Thus, the translator of William Faulkner, Franz Kafka, Virginia Wolf and Edgar Allan Poe, became largely co-author of the works translated into English.

The contemporary era remains equally fruitful in terms of translations from and into English, but it is worth mentioning another branch that has developed amazingly, offering multiple perspectives on translation and, why not, a template for performing this action: the theory of translation. Today, this act of transition from one culture to another is dissected and synthesised into methods, qualities and defects, choices, mistakes and quality levels of translation, making this action easier for the younger generation. Translators such as Basil Hatim, Mona Baker, Jeremy Munday and Peter Newmark or

Anthony Pym have tried to decompose as explicitly and in stages the most important perspectives of the translation action.

We therefore observe throughout history a great interest in what translation means, regardless of the culture from which the translators came and regardless of the era in which they carried out their activity. But if some nations had an unhindered cultural evolution, without interruptions, the same cannot be said about the Romanian culture, which went through a difficult, even destructive period going through the communist period. Unfortunately, translations made in the second half of the twentieth century, especially in the culturally sterile period of communism, especially translations that did not align with the political demands of the time, remain in a shadow cone even today. According to Brian James Baer, "translation under communism was largely shaped by the tension between xenophobia and internationalism." (Baer, 2011: 9) His hypothesis can be supported by the research of Ștefan Baghiu, editor at *Vatra Magazine*. In one of his articles, published in nos. 3 and 4 of *Vatra Magazine* in 2016, he provides a deep insight into translations from various literatures during the communist period. The analysis is made extremely professionally, because in order to better emphasise the role and consistency of translations from the Soviet period, the author also analyses the cultures and literatures from which the translations come in the interwar period and during the Second World War. The conclusions are highlighted by graphics: the nineteenth century, in fact the period 1794-1920, called by Ștefan Baghiu *the long century*, looks like an explosion of translations of French novels (about 1500 translations and reprints), as compared to translations from English and American literature. In terms of translations, this is rather an exception, even compared to German and Russian literature (the total number of English and American translations does not exceed 180 copies!) Russian and German translations amount to 150 copies for each category.

The proportions change in the interwar period and in the Second World War, when the French translations are in the amount of 1000 copies and a reversal of places and proportions is created between the western and the eastern literature. Translations from American and English literature will significantly exceed those from Russian and German literature. (English literature with 377, American literature with 207, unlike German literature with 217 copies, and Russian and Soviet literature with 179 titles) (Baghiu, 2016).

The numbers after the Second World War record an explosion of translations from Russian literature, which becomes a nucleus in all respects. But maybe not exactly the huge numbers recorded after the installation of the regime are the ones that amaze, but the addressed theme, issue. An analysis of the topic of books, brochures, manifestos, outlines the observation that most of them are inflammatory. Ștefan Baghiu's study reveals enormous circulations in the books of some socialist authors: only in the case of Mikhail Sholohov, the publishing house registered 247 titles and a total of 2,500,000 copies.

Letitia Constantin (as cited in Baghiu, 2016) mentions in her paper the following statistics:

> In November 1950, a circulation of 1,105,000 was reported (of which 673,000 were agitating brochures) 20. In March 1952, global figures are offered, for the period 1944-195121: 1,311 titles (but representing exclusively translations from Russian literature) in 18,990,000,470 copies! On the same occasion, the total number of titles in Romanian version is also offered: 1,069, among the successful books being those of Mikhail Sholohov, A. Fadeev, N. Ostrovski, Maxim Gorky, L.N. Tolstoy, N.G. Chernyshevsky, A.P. Chekhov, M.I. Lermontov. In October 1954, on the occasion of the Festive Assembly for the opening of the Romanian-Soviet Friendship Month, the publishing house (Cartea Rusă[2]) announced a total of 1,850 titles in 25,000,000 copies. (Constantin, 2009, as cited in Baghiu, 2016)

However, in order to alleviate the sterility of the priority Soviet translations, they resort to the translations of some marginal, peripheral literatures, with which the Romanian society or literature had not even had contact: Latin American, African, Asian. The reason for their choice - were cultures that were under the same political and ideological flag.

The perspectives regarding the acceptance or rejection of some literatures, from the point of view of the probability of translation into Romanian, are multiple. Ștefan Baghiu's article emphasises a tolerance and acceptance of translations that come from environments with the same political and ideological regime. In other words, any literature coming from communist spaces was accepted. Instead, Ana-Maria Pâcleanu, in her

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[2] My note.

doctoral thesis, *Not Only Taboo: Translating the Controversial Before, During and After Communism* (Pâcleanu, 2018) *she* mentions various studies and research that would shed light on the fact that it was not the country and the political orientation that was important, but their purpose, their functionality:

> However, despite the disadvantages, regarding the literary texts analysed in this paper, some ideas and terminology belonging to this theoretical direction (the importance of those requesting the translation, the author and the form of the message) are especially useful when referring to translations published and distributed on the market in during communism because the purpose of translations made during that period was to replace previously made translations, which were also banned. (Pâcleanu, 2018: 21)

This is also the reason why we will try, through our work, to fill a gap of our culture, the gap created by the lack of a substantial translation from a qualitative point of view.

Such an approach to the phenomenon of translation at the level of Romanian culture is absolutely necessary. First of all, to inform young philologists in a pleasant and attractive way about translation methods and techniques. Secondly, to encourage a positive attitude towards translations from the mother language into English.

Although it was not Corneliu Popescu who was the first translator of an Eminescian poem, but the British journalist William Beatty-Kingston, in 1877, we will justify the choice of this exponent by trying to concretize and shed light on a cultural phenomenon as exotic and rare, during the communist period, and so fruitful for Romanian literature, until now.

This literary review was structured first of all chronologically, starting with the oldest translations recorded in history, and ending with our main point, translations in the Social-Communist period. It was not structured thematic, because the point is translation in its main lines, no translation in different domains like science, religion or economics. From a theoretical point of view, we have two complex approaches of what the selection of the novels was made: Ștefan Baghiu is sustaining a selection based on the politic colour of the nations and Ana-Maria Pâcleanu suggests that there were chosen the books or articles that could be translated in such a way that those could transmit the ideology of the Communist Party.

3 Research Methodology

The research problem gravitates around the questions: What do we know about translations in the Romanian space of the XX century, to be more specific, during the Communist regime? What was the quality of the translations, especially from Romanian to English if we take into consideration the specific political and ideological frame of the time? Was the Romanian translator Corneliu Popescu a qualitative translator while working on the poems of Mihai Eminescu? The hypothesis of this research paper is the belief that Corneliu M. Popescu's translation can meet the quality and quantity standards imposed by experts in the field such as Mona Baker and others.

From this hypothesis it can be stated that the main objectives of research are: to analyse a corpus of three poems translated by Corneliu Popescu, first of all from the point of view of the translation theory (quantitative side) and secondly from the point of view of the transmitted message (qualitative side).

To achieve these aims, will be presented quantitative data (expressed in numbers) and qualitative data (expressed in words). The data will be primarily data as well as secondary data, meaning that it was collected by someone else before. The primarily data will be the sum of personal interpretation regarding the connection between the theoretical notions and quotations from translations as well as personal impressions about quality of translations and grades for translations. The grades will be given after the technical comparison between the two versions of the chosen poems. The secondary data will be collected from publications, books, sites and documentaries regarding the main theme and central ideas of this research paper. This secondary data will include both quantitative data and qualitative data.

The preparations for the research paper start with the selection of data. In the process of creating this research was followed a simple three-steps strategy: Reading a large number of sources, making a summary of the row data, searching, extracting and organising the technical data, meaning numbers: quantity of publications, years of publications, print runs, number of authors interested in the same domain and the period of activity in the literary Romanian sphere during Communism. The third step is to search, find and organize the sources that already were focused on the topic we are interested in common points of view but also discrepancies regarding the

literary activity regarding translations. Especially English translations were considered the base sources for building a solid frame for our research.

The first stage of the research will be completed by the detailed analysis of each poem taking into account the theoretical notions imposed by Mona Baker in her book *In other words* (Baker, 2018). Thus, the poem will be decomposed into different techniques of translation. Also an aim of this step is to draw a certain pattern or style of the translator. In other words: can the translation be the mirror of the translator? Can we discover a certain mechanism of translation that is particular to each translator or the action of translation is just a nonstable technical action that can't release any information about the subject behind the text?

As research methods, I will use the contrastive analysis and the discourse analysis, through which I will emphasise the theoretical, methodological but mostly structural and semantic aspects. As research instruments, I will focus on online dictionaries like Cambridge Dictionary and Macmillan Dictionary.

To analyse closely a poem, both from the theoretical vision and functional one helps the student or the reader of this paper to develop both critically, realistic and sensitive, emotional spheres of its intellect. For a philologist, the alternation of the lines and the theoretical notions is a type of construction that will help him to develop his critically sense, to correctly evaluate a piece of literature and to grow simultaneously his interest in translations coming from both cultures. Moreover, the interpretation section structure is well-structured, so the differences and similarities are underlined. This is not an active topic, so this aspect was a difficulty in the making process of the research. Topics like mass-media and the culture of beauty are an active topic, because we all know how mass-media is in the Contemporary Age dictating the borders, features, aspects of the concept of beauty. On the contrary, the Communist era has set in Europe starting 1989, and today, in Romania the translations and contacts with all the world's cultures and literatures are flourishing. In conclusion, this specific topic is not an active one, on which we could use more interactive methods, so the best way to find an answer to the main questions and topic is to deeply search in history. Other limitations in building a more complex research were the absence of physical and electronic versions of the translations made over the years on Mihai Eminescu's poems.

4 Data Collection and Interpretation

Next, three poems belonging to the Romanian poet Mihai Eminescu will be analysed, poems that stood out for their consistency in terms of the applicability of the theoretical norms studied in Mona Baker's book: *How many a star burns...*, *Of all the ships* and *So long, dear one, since you departed*.

HOW MANY A STAR BURNS...

How many a star burns in the firmament,
How many a wave the sea before her throws,
Gleaming and sparkling fair, yet no man knows
What may their meaning be, or their intent.

Thus, you may choose the way your footsteps went;
High or low though be the path you chose,
The selfsame dust, the selfsame earth will close
Your heritage in time's oblivion spent.

I seem to die, and near the shadowed gate,
With funeral dirge and flickering tapers set,
The men who are to bear my body wait.

O, pleasant shade, come near, come nearer yet,
That I may know thee, lord of death's estate,
With tall black wings and drooping lashes wet.
(Popescu, 1989: 189)

ORICÂTE STELE...

Oricâte stele ard în înălțime,
Oricâte unde-aruncă-n față-i marea,
Cu-a lor lumină și cu scânteiarea
Ce-or fi-nsemnând, ce vor - nu știe nime.

Deci cum voiești tu poți urma cărarea.
Fii bun și mare, ori pătat de crime,
Același praf, aceeași adâncime,
Iar moștenirea ta și-a tot: uitarea.

Parcă mă văd murind... în umbra porții
Așteaptă cei ce vor să mă îngroape...
Aud cântări și văd lumini de torții.

O, umbră dulce, vino mai aproape -
Să simt plutind deasupră-mi geniul morții
Cu aripi negre, umede pleoape.

(Eminescu, 1974: 259)

4.1 Interpretation

Corneliu Popescu's formulation, retranslated into Romanian using the colloquial register and not the formal one, sheds light on the entire creation of the translator. Knowing the variety and richness of the various linguistic

formulas of the Romanian language, Popescu translates into English, but at the same time recreates Eminescu's poetry.

a. Differences in expressive meaning and

b. Differences in frequency and purpose of using specific forms

What he translated as "How many a star burns in the firmament" can be at the same time a translation of "Oricâte stele ard în înălțime" and a reformulation of the line under the form "Câtă stea arde-n înălțime", a special linguistic mechanism addressed to the native Romanian speakers. The decision of changing the original plural form of the noun **stele** to its singular form it's a strategic one. It also can be a gambling, because the substitution can strengthen the message but also provoke confusion. Although the noun star is in the singular, in this formulation it names a multitude of elements. The formulation belongs to a colloquial register of Romanian literature, close even to an archaic register, therefore the target language has no equivalent for this formulation.

c. Superordinate vs. hyponyms

The translator also has the tendency to offer more to the reader than the simple lines written by the poet, adding to the translation some hyponyms or lexical sets to enhance the effect of the images and the message of the poem. Although the noun "mare" has a direct equivalent in English, the translator adds in the construction the hyponym "wave" to underline the marine background.

d. Differences in frequency and purpose of using specific forms and

e. The tension between accuracy and naturalness

Following the analysis, it can be seen that the translator decides to extend certain verses: one of the most eloquent examples is the verse "Deci cum voiești tu poți urma cărarea". The reason for extending this verse is the semantic analysis of the word "path". The translator is aware of the semantic valences of this noun (referring exclusively to the valences in this formulation) but opts for a qualitative rather than a quantitative translation, in other words

for substance and not for form. He therefore extends the translation of the verse to: "Thus, you may choose the way your footsteps went;/ High or low though be the path you chose". This is a case of differences in frequency and purpose of using specific forms. The purpose of using these contextual synonyms being discussed, the question of frequency remains. Here the frequency refers to the multitude of variants that the translator offers to translate a single term. The differences between "Să simt plutind deasupră-mi geniul morții" and "That I may know thee, lord of death's estate" again call into question the decision of the translator regarding the quality (naturalness) and the quantity (accuracy). This time he opts for quantity, given that the terms used in the source language have a special semantic field.

GÉNIU, genii, s. n. I. 1. "Cea mai înaltă treaptă de înzestrare spirituală a omului, caracterizată printr-o activitate creatoare ale cărei rezultate au o mare însemnătate; persoană care are o asemenea înzestrare" *(Dex online)*.

This Romanian definition of the term "genius" has its equivalent in English:

GENIUS, noun, geniuses. "very great and rare natural ability or skill, especially in a particular area such as science or art, or a person who has this" (Cambridge Dictionary).

When we refer to a certain semantics of the term genius, however, things are more complicated. In Romanian there is the term "omul de geniu", which represents a very special status. The reason why the translator understands and respects this more complex variant of the noun is because it makes the connection even with the themes of Eminescu's work. Mihai Eminescu portrayed in many of his poems the figure of the *man of genius*, being a very complex, special presence, with which he often identifies. "Omul de geniu", unlike the simple term "genius", it is distinguished not only by an extraordinary intelligence, but also by sensitivity, the ability to strive for inner perfection, asceticism. "Omul de geniu" is generally a loner, above ordinary people. He is a man endowed to see the truth behind appearances, using wisdom, which is why often in Eminescu's works, "omul de geniu" appears in the form of the magician, the old man, the emperor, so here are various forms that show superiority through power, age or material wealth.

Thus, Corneliu Popescu opts for the term "*lord*" in order to translate in a simplistic way the semantic load of the term "genius". We can also speak of a use of the term "geniu" to replace at the same time the notion of presence, a notion for which the translator uses the term "*estate*". Related to the same verse, we observe the different hypostasis of the sensory of death. In Romanian, the awareness of the presence of death is portrayed by the

verbs "a simți" and "plutind", and creates a dream-like atmosphere, full of uncertainty. The translator opts for a more concrete form "*I may know*" accompanied by the noun "*estate*". Both, however, refer to the awareness of the presence of death.

In the alternation "vino mai aproape"-"come, come nearer yet", we can see that the translator opted for a repetition of the verb "*come*", in order to emphasize the desire to approach the shadow.

f. Register (Field, Tenor, Mode) and

g. Differences in physical or interpersonal perspective

In the last analysed verses of this poem, "Parcă mă văd murind... în umbra porții/ Așteaptă cei ce vor să mă îngroape.../ Aud cântări și văd lumini de torții." And their translation "I seem to die, and near the shadowed gate,/ With funeral dirge and flickering tapers set,/The men who are to bear my body wait." We may see the differences of Tenor, Field and Mode. The choices that the translator makes are first of all, depending on the Field, which shows us whether the poet / speaker is directly or indirectly involved in the action. In this case, he is directly involved, being the one who is near death. These circumstances, of course, require a serious tone and careful selection of words. Therefore "Parcă" next to the reflexive verb "mă văd murind" is replaced by "seem" and the infinitive verb "to die". The volatile state of dreaming, of passing expressed in source language through that "It seems" is successfully transmitted in translation through "seem", an element that denotes uncertainty, uncertainty and doubt.

OF ALL THE SHIPS	DINTRE SUTE DE CATARGE
Of all the ships the ocean rolls How many find untimely graves Piled high by you upon the shoals, O waves and winds, o winds and waves?	Dintre sute de catarge Care lasă malurile, Câte oare le vor sparge Vânturile, valurile?
How many a bird that leaves its bower And o'er the sky in autumn draves You beat and blindly overpower, O waves and winds, o winds and waves?	Dintre păsări călătoare, Ce străbat pământurile, Cate-o să le-nece oare Valurile, vânturile?

Should easy luck or high endeavor	De-i goni fie norocul,
Be our aim in little saves,	Fie idealurile,
For your pursue our footsteps ever,	Te urmează în tot locul
O waves and winds, o winds and waves.	Vânturile, valurile.
Still, it is past our comprehending	Neînțeles rămâne gândul
What design your song enslaves,	Ce-ți străbate cânturile,
Rolling on until time's ending,	Zboară vecinic, îngânându-l
O waves and winds, o winds and waves.	Valurile, vânturile.
(Popescu, 1989: 193)	(Eminescu, 1974: 278)

4.2   Interpretation

a. Culture-specific collocations

The semantic implicatures of the verb "a goni" is a culture-specific collocation in Romanian culture so it is hard to find a correct and full-meaning term to make a proper translations. This is the reason why the translator omitted this step. The translator is making some decisions not only to respect the message and the relation between the elements in the poem, but also to respect the design the author has chosen for the poem. "A goni norocul" is an expression that can through a rudimentary translation, have a form in English as "to banish your luck". This translation is, as I mentioned, a rudimentary one, so the translator prefers to use the technique of translation by omission. The verb *a goni* is therefore omitted and the accent of the lines is further put in the conceptions of luck and aims of life: "Should easy luck or high endeavor/Be our aim in little saves".

b. Lexical sets/ Translation by paraphrase using unrelated words

Thus, some constructions, even if those have a direct correspondent in the target language, are translated using longer versions. For example the adverb "vecinic" can be translated as *eternal*, but the translator has chosen to equate the adverb through the construction "until time's ending". In this case the translator appeals to a translation by paraphrase using related words. The literary style of Mihai Eminescu involves also a specific kind of vocabulary, often idioms or collocations that does not have a direct equivalent in other

language. This is our case where we have an example of culture-specific collocations.

c. Differences in physical or interpersonal perspective

As we can see, the main aim of the translator is not to just give an English version of the Romanian poems, so not just the act of translation, but instead, to accomplish, to fulfil the main characteristic of a true translation: the feature of quality. As I mentioned before, for Corneliu Popescu it is also a matter of a personal creation. He recreates the body of the poems, passing them through his own personal filter. His next technique of translation that we will analyse is the difference in physical or interpersonal perspective. In *"Câte-o să le-nece oare"*, the poet, or the voice of the poem has a specific position towards the spectacle of nature. Through the poem, the voice, the author is in a state of contemplation. He is just pondering upon the sea, the effects of its fury. It is like admiring from outside a natural painting but not establishing a real connection with it. In a translation at word level, the line will take the form of: *How many they (the wind, the waves) will drown?* This connection, this type of relationship appears instead in Popescu's version where the voice of the poem is in a direct dialogue with this force of nature: *"You beat and blindly overpower"*. This is an aspect considered from an interpersonal perspective, a matter of Tenor of discourse, and we will find it again in the next fragment of the poem what will be analysed.

d. Differences in physical perspective

In matters of differences in physical perspective, the author and the translator make distinctions regarding the verbal elements and their dose of stress. In the source language it is used the verb "înece" while in the target language are used the verbs "beat" and "overpower". In other words, in the source language the stress is put on the perspective of annihilation, on solely the results of the natural fury of the sea. In the target language it is accentuated the image effect, the dramatism of the powerful sea overcoming the fragile birds.

e. Tenor of discourse

The fifth theoretical concept that is approached analysing this poem focuses on the Tenor of discourse as well as the precedent line. Here we have a case of personification and, again, a case of dialogue between the voice of the author and the personified waves and winds. So, we can mention the transition from a passive inner dialogue "Câte oare <u>le vor</u> sparge/Vânturile, valurile?" to the active dialogue "How many find untimely graves/Piled high <u>by you</u> upon the shoals/O waves and winds, o winds and waves?"

f. Differences in frequency and purpose of using specific forms

To enhance the implicatures of the message, the translator is also using the repetition of some elements, aspect that is corresponding in theory with a case of differences in frequency and purpose of using specific forms. The line "Valurile, vânturile" is translated as "O waves and winds, o winds and waves." The presence of the interjection "O" is also an element that serves the same purpose - to promote a better expressiveness of the text.

g. The target language lacks a specific term (hyponym)

In this poem we also find the situation in which the target language lacks a specific term, a hyponym. It is the case of the line "Zboară vecinic, îngânându-l,". Doing a translation at the word level in the case of the verb "a îngâna" would not deliver to the reader the right message, which involves sensitivity and a certain state of mind. In English, this verb has no correspondent from this point of view. The Romanian verb "a îngâna", in this context, has not only the meaning of repetition, but especially of accompaniment, of neighbourhood to which a fine, soft character is added. This verb is closer to the semantic load of the verb *to whisper*. Both have this quality of verbal act, and the stylistic implications are broadly the same. But, as I mentioned before, it lacks the characteristic of accompaniment, of permanent presence.

h. Translation by omission

In this case the translator decides to omit the entire construction from the source language. He chooses to replace this construction with a series of hypernyms: the source language mentions a specific part of the ship "Dintre sute de catarge", while the translator refers to the marine construction as a

whole "Of all the ships the ocean rolls". This action can be seen as a translation using a superordinate.

i. The source-language word is semantically complex

The last situation regarding the poem *Of all the ships* is again caused by the complexity and the vocabulary features that the poet decides to use in the construction of his poem and which creates another difficulty in translation: the source-language word is semantically complex. In this particular situation the translation at word level cannot contain the entire semantic value of the term. Used in this construction and in its singular form, the noun "gândul" cannot be translated just as "thought" because the Romanian word marks a combination of idea, mystery and a particular state of mind. In conclusion, the line "Nențeles rămâne gândul" is elegantly translated as "Still, it is past our comprehending".

So long, dear one, since you departed...	**După ce atâta vreme**
So long, dear one, since you departed,	După ce atâta vreme
Since last we spoke it is so long,	Laolaltă n-am vorbit,
I feel as though I had forgotten	Mie-mi pare că uitarăm
How our love was blind and strong.	Cât de mult ne-am fost iubit.
Today again you sit before me;	Dar acum te văd nainte-mi
Pallidly, yet e'er so sweet...	Dulce, palidă cum șezi -
Let me now, as I was wonted,	Lasă-mă ca altădată
Kneel down humbly at your feet.	Umilit să-ngenunchez,
Let me weep for you my pity,	Lasă-mă să-ți plâng de milă,
Kiss your fingers one by one.	Să-ți sărut a tale mâni...
O little hands, my own beloved,	Mânușițe, ce făcurăți
Through all these weeks what have you done?	De atâtea săptămâni?
(Popescu, 1989: 190)	(Eminescu, 1974: 275)

4.3 Interpretation

a. Differences in physical or interpersonal perspective

The original version of the poem demands for the second line an image of proximity, "Laolaltă n-am vorbit", while the image created by the translator emphasises the distance between the poet and his lover: "Since you departed". The adverb "laolaltă" shows union, neighbouring. The use of this verb also offers a certain warmth of the background. The translated variant, however, is based precisely on the antithetical element. Not only is the emphasis on departure, but also on the personality of the lover, "you", which accentuates the state of physical and mental cold and contributes to the creation of a gloomy and oppressive background.

b. Translation by paraphrase

In the second fragment extracted for analysis we have an example of paraphrasing translation. This type of translation is necessary because the archaic form in which the two verbs are joined "Cât de mult **ne-am** fost **iubit**" do not have a direct correspondent in English. Moreover, paraphrasing is the context in which the translator intends to compensate for the lack of this archaic form by replacing the simplistic construction "Cât de mult" with "was blind and strong".

c. Translation at word level

In "Dar acum te văd nainte-mi" the line is translated at word level because it develops just spatial coordinate and not a deeper message, with more utility for the understanding of the poem. Therefore the translated form of the line is: "Today again you sit before me;".

d. Translation by omission

In "Dulce, palidă cum șezi" the translator has opted for the omission of the Romanian specific verb "șezi" for two reasons: first, it's omission would not bring any harm to the translation and secondly, to fulfil one of his main aims in his process of translation – to keep a balance between accuracy and naturalness. Through this omission, the translation would be more natural and accurate.

e. Translation by a less expressive word

The last verse we will analyse is "Lasă-mă să-ți plâng de milă". It is translated using a less expressive term. The construction "să-ți plâng de milă" would semantically imply a deplorable state of the other person in dialogue, a circumstance that is not justified in the text. This aspect is identified by the translator, who decides to use a less expressive term, putting less dramatic emphasis on the respective scene. The verb "plâng" is therefore replaced by "weep".

5 Conclusions and Recommendations

This research aimed to study the translation activity coming on the Romanian field, taking into account the political factor, the social factor and the cultural factor present in the Communist Period, and, taking Corneliu M. Popescu as an exponent, to establish the answers to the following cultural problems: Taking into account the communist period that supported the activity of translating exclusively agitating and propagandistic materials, does the quality of literary translation of Romanian origin manage to reach a point of excellence? Can we identify a set of current theoretical notions regarding the translation action in Corneliu Popescu's translation? Can we establish a stylistic pattern of the translator by analysing his translations? And last but not least, is Corneliu Popescu's translation a qualitative translation, bringing not only substance but also an innovative vision?

Based on a three-step methodology (joining, identifying and interpreting) and using an attractive and very accessible structure, the analysis of the corpus of poems belonging to the young translator Corneliu Popescu manages to firmly answer the four questions that form the basis of this research. The joining stage of the research was to create a simple and approachable structure of interpretation the data, structure containing both theoretical elements from Mona Baker's book and quotes from the poems *How many a star burns*, *Of all the ships* and *So long, dear one, since you departed* ... The second stage is intended for the effective identification of the theoretical aspects with the various poetic passages. The third stage quantifies the level at which the techniques used by the translator are based on the theoretical notions mentioned. Technical patterns of operation are considered (for example: repetition of terms in two or more poems, solely terms used for a wide range of notions belonging to the target language).

The research methodology used managed to provide concrete and yet detailed answers to the initial questions. This research clearly illustrates

that although the communist regime and the precarious conditions for the development of a qualitative culture were real obstacles to the development of complex cultural activities such as translation, there were also personalities who managed not only to fill this gap in Romanian cultural history, but also to achieve a high level of excellence and a superior quality of translation. Popescu not only translated Eminescu's work into English, but also enriched it with figures of speech and translation techniques which, through a process of reverse translation (this referring strictly to the native speakers of the Romanian language) offered a new poetic perspective, a reinvention of the poetic message. We are used to translation raising quality and quantity issues, but in this case, we are talking about a higher level, precisely through this cultural enrichment that Popescu brings to both cultures. On the one hand it transfers the Eminescu essence to the English space and on the other hand it gives to the native speakers of the Romanian language a new version, enriched, much deeper, of the message of the romantic poet.

Due to the great compatibility between the Popescu's translation methods and the current norms in terms of translation worldwide we can deduce that Corneliu Popescu's translation technique is one that can be brought up to date, resonating with the standards and quality expectations we face today.

Regarding the third question, following the research, the analysis of Popescu's translation, it can be seen that there is a pattern, a stylistic pattern of the translator: we identified this pattern as the tendency to create omissions or additions in a text that emphasizes the poetic message. He uses the technique of repetition or replaces terms in the source text with lexical sets, but especially juggles the elements of Register (Field, Tenor, Mode) for the sole purpose of adding more consistency to the feelings and messages delivered by Mihai Eminescu.

All these aspects mentioned above can be grouped as arguments to answer in an affirmative way to the last question on which our research is based. All these theoretical elements, the tendency to enrich the sensory images, the play with the Register elements, the ability to keep at the same time elements of prosody present in the source text such as rhyme or rhythm as well as the vast vocabulary shown in the translation process , are facts that prove that the translation of the young Corneliu Popescu is of excellent quality and is an interesting phenomenon to be studied by the young generation of philologists, being an innovative, fresh, bold presence in the cultural field of translations.

Based on these conclusions, practitioners should consider the detailed study of what the communist regime meant for the literature. In this way, they will not only be able to understand the translator's performance at the true level, but will also be able to broaden their analysis horizon and be able to make an efficient and valid comparison of the quality-quantity ratio of translation from various periods of history. To better understand the implications of these results, future studies could address the study of other translators from this period who were active in the field of literary translations, but not involved in the current propaganda, those being real rare cases. Also, in order to better understand the context and implications of this study, it is recommended reading Ana-Maria Pâcleanu's book.

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HIDDEN MESSAGES IN SHAKESPEARE'S *SONNET 127*[3]

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Abstract

William Shakespeare introduced a new concept of beauty which opposed to the already existing definition of beautiful. Shakespeare's Sonnet 127 describes a beautiful Dark Lady, whose true identity remains a secret. The conventional definition of beauty of the time was influenced mainly by the new trend of using makeup which went against Shakespeare's beliefs that unnatural should not be treated as beautiful. Shakespeare wanted to highlight the emphasis of natural beauty and he criticized the idealization of fairness which was prominent at the time. If we consider the fact that Shakespeare's Sonnet sequence (1609) was written in the Elizabethan period, we can assume that the work has many metaphors that have hidden meanings, and that is what I am going to discuss here.

Keywords: William Shakespeare; Dark Lady; Beauty; Fairness; Darkness.

1 Introduction

We are surrounded by hidden messages although we are not aware of that always. Hidden messages are present in different kinds of advertisements, in different political speeches, but also in many literary works. In poetry, they can be difficult to spot on the first reading, and that is why we always need to reread a poem, sometimes even more times, in order to understand what the author wanted to say. Furthermore, we need to be familiar with the period of the composition of the work in order to understand the real message behind the words used in it.

William Shakespeare lived in the Elizabethan era where writings of many authors reflected the ideals and beliefs of the Royal family. Authors wrote about conventional beauty which referred to fairness, while everything not characterized as fair, therefore, was not considered beautiful. Queen

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[3] Scientific coordinator Associate Professor Petru Ştefan Ionescu

Elizabeth herself fits into this definition of fairness being ginger-haired, where she used cosmetisc to make her skin even brighter than it was. Authors often used metaphors in their works to express their opinions and to send different messages to their readers. Shakespeare's works opposed to already existing, conventional concepts of beauty, where he introduced a completely new ideal of beauty which celebrated darkness. Shakespeare expressed his thoughts and opinions through the main character of his *Sonnet Sequence* (1609), The Dark Lady, who was introduced and described in *Sonnet 127*.

To get the full understanding of what Shakespeare wanted to say, we should first define the word fair; according to Cambridge dictionary *fair* is " (of skin) pale, or (of hair) light in color", but also Cambridge dictionary states that fair meant "beautiful" in the past. Both definitions are important to reveal the original meaning behind the words used in this sonnet.

On the other hand, Cambridge dictionary defines *black* as "the darkest colour there is, like the colour of coal or of a very dark night". Being the darkest colour, black colour is often related to negativity and evilness. Furthermore, the Dictionary of symbols explains the symbolism related to the darkness; " Hence, the darkness introduced into the world, after the advent of light, is regressive; hence, too, the fact that it is traditionally associated with the principle of evil and with the base, unsublimated forces." (Cirlot 2001: 76 – 77). Cirlot's dictionary of symbols helps us understand the traditional representation of everything related to darkness, but we should keep in mind that darkness is not necessarily evil. Black's reputation as not beautiful arises from this connection to evilness. Shakespeare goes against that where he introduces a new concept of beauty which is based on naturalness, including both fairness and darkness, and he delivers his opinions and messages throughout the use of metaphors, paradox and other literary devices which could be interpreted in different ways.

2 Hidden Messages in *Sonnet 127*

The sonnet opens by saying that "*black was not counted fair*". As we have mentioned earlier, fair is a colour and light, which indicates that this statement is a paradox since something cannot be black and light at the same time. As we know, this word means beautiful as well, and the author referred to this definition when he composed the sonnet.

In the old age black was not counted fair,
Or if it were, it bore not beauty's name;
But now is black beauty's successive heir,
And beauty slandered with a bastard shame:

The second line continues with the same idea and offers us another paradoxic statement; "Or if it were, it bore not beauty's name". This statement underlines that it is impossible for something to be beautiful and not beautiful at the same time. These paradoxic statements are significant because they reveal the real meaning behind these words. As the sonnet continues, the author expounds that beauty is going to become the new ideal of beauty by saying that "*now is black beauty's successive heir"*.

Another idea arises in this quatrain, Shakespeare refers to Petrarchan Sonnets and states that his definition of beauty is the heir of Petrarch's ideal of beauty. Petrarchan Sonnets celebrated the conventional ideal of beauty throughout its central character – Laura, who is the perfect representation of the traditional concept of beauty.

The rhyming scheme of the sonnet (fair-heir, name-shame, power-bower, etc.), alliteration and metaphors used in the poem indicate the existence of hidden messages, one of them is the criticism of the use of cosmetics as we can see in the second quatrain:

For since each hand hath put on Nature's power,
Fairing the foul with Art's false borrowed face,
Sweet beauty hath no name, no holy bower,
But is profaned, if not lives in disgrace.

Shakespeare appreciated and celebrated candor, therefore the use of cosmetics was the topic of his criticism. This unnatural beauty is labeled by the word *borrowed*, indicating that borrowed things do belong to us, which also implies that we are not honest with others but also with ourselves. Dishonest concept of beauty should not be glorified, and the author believes that this, already existing concept of beauty, has lost its naturalness due to the new trends imposed by the society.

On the other hand, we have the main character of *Sonnet 127* – The Dark Lady, who is the embodiment of naturalness.

Therefore my mistress' eyes are raven black,

Her eyes so suited, and they mourners seem
At such who, not born fair, no beauty lack,
Sland'ring creation with a false esteem:

The entire third quatrain focuses on the Dark Lady, portrayed as an exquisite dark woman. Her beauty emphasizes the value of natural beauty throughout her comparison to different natural phenomena. Her raven-black eyes accentuate the fact that her beauty is natural, where she is an example that a naturally dark woman can be more beautiful than counterfeit and unnatural blonde women.

The description of The Dark Lady is so vigorous that we can clearly create an image of her in our heads. These picturesque comparisons of a woman's physical attributes, which are an example of a blazon, leave a significant impression on the readers.

As well as every other sonnet, this sonnet ends in a rhyming couplet which usually resolves the problem introduced in the first part of the sonnet, whereas in this case the couplet offers a didactic message.

Yet so they mourn becoming of their woe,
That every tongue says beauty should look so.

The purpose of this didactic message is to remind us that we are beautiful as we are, we should not use make-up to change the way we look because it creates beauty that is fraudulent and unnatural.

In the last line, Shakespeare admonishes us once more that unnatural beauty cannot be accepted, he asserts that only the natural beauty is standard, and everyone should know it.

3 Conclusions

The purpose of this paper is to remind us about the gravity of natural and intact beauty through an analysis of Shakespeare's *Sonnet 12*. The definition of beauty has caused many speculations over time, different authors celebrated different ideas of beauty. The conclusion points out that the concept of beauty changes over time, wherefore something that was considered beautiful before does not inevitably need to be considered beautiful today.

However, the didactic message of this sonnet is very powerful, and it implies that we should not change our appearance to feel pretty. Each person is beautiful in his or her own way.

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(DE)CONSTRUCŢIA SUBIECTULUI ÎNDRĂGOSTIT ÎN *ACCIDENTUL* (1940) LUI MIHAIL SEBASTIAN[4]

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Abstract

Mihail Sebastian's last novel, The Accident, published in 1940, does not enjoy fair criticism, as there are not only voices that deny the writer's vocation as novelist (G. Călinescu in Istoria literaturii române de la origini până în prezent) but also opinions which contest the novel's place in the interwar modernist paradigm (Manolescu in Istoria critică a literaturii române: 5 secole de literatură). Only the recent critical re-readings of this text, especially after the Revolution (Călin Teutișan and Ion Vartic), offer new perspectives, which bestow upon the novel its rightful place in the Romanian interwar prose. Broadly, Sebastian's novel follows the story of the lover (Paul, the lawyer) in relation to the loved one (Ann, the painter), mapping the former's metamorphoses of identity throughout the successive stages of the erotic scenario (his birth, growth, and dissolution). The accidental apparition of a third person (Nora, the French teacher) is beneficial for the lover's reconstruction of identity, but this recovery process does not lead to a happy ending (this being the way in which it was unjustly catalogued by criticism, and, paradoxically, as the author himself had initially intended to end the novel). Nora's therapeutic proposition (skiing in the mountains) unfolds on a mythical time and space (noticed only by the recent criticism), where, through the ritualistically practiced sport, the protagonist will regain his independence and freedom in relation to the "ghosts" of his former girlfriend from his own memory.

Keywords: *the lover; modernist novel; metamorphosis of identity; critical reception.*

Prima consemnare despre romanul *Accidentul* din *Jurnalul* lui Mihail Sebastian este cea din 12 decembrie 1936, unde ne e descrisă „geneza" romanului: un accident stradal despre care nu ni se dau mai multe detalii, observat conjunctural în data de 18 octombrie 1936 (Sebastian, 2016*:* 122), ziua când împlinise 29 de ani. De la această întâmplare minoră (care va deveni

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[4] Coordonator științific: Conf. univ. dr. Călin Teutișan

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și scena cu care se deschide romanul), vom vedea că palierul autobiografic din *Accidentul* va fi o recurență ușor identificabilă pentru cititorul postdecembrist, care are acces la *Jurnalul* scriitorului, publicat pentru prima dată abia în 1996. De altfel, în perioada în care scrie la acest roman, Mihail Sebastian ține și un jurnal de ski (în perioada 1937-1938, publicat în epocă în revista *Lumea românească* și integrat ulterior în *Jurnal*), din care va transporta, cu mici modificări, pasaje întregi în roman.

A lucrat, așadar, pe o perioadă de aproximativ trei ani, timp în care se întâmplă un mic incident, pierde la Paris la un an după începerea romanului un manuscris de 111 pagini, potrivit însemnărilor din data de 18 octombrie 1937, când împlinește 30 de ani. O ultimă remarcă anecdotică vizează modul în care Mihail Sebastian își gândise finalul romanului, idee la care renunță ulterior. Intenționase o încheiere cu *happy-end*, cu căsătoria dintre avocatul Paul și profesoara de franceză Nora, motivând că fără această scenă „întreaga carte rămâne suspendată, întreruptă, cu drumuri ce nu duc nicăieri" (Sebastian, 2015: 85). Chiar dacă nu a făcut acest lucru, Nicolae Manolescu notează că avem de-a face cu un „*happy-end* deloc în spiritul noului roman al generației 27" (Manolescu, 2008: 870). De altfel, Manolescu nu face altceva decât să reitereze pe jumătate o replică sarcastică enunțată de către Camil Petrescu cu ocazia apariției romanului: „faceți ski și vă veți lecui de amorurile nefericite" (Sebastian, 2015: 90). E limpede că romanul poate fi citit în cheia inițierii în terapeutica „amorurilor nefericite" de care are parte protagonistul Paul prin lecțiile de ski primite de la Nora (care devine profesoara lui ski), însă textul lui Sebastian pare a ne spune mai mult sau chiar altceva.

În privința receptării critice a romanului opiniile sunt împărțite și chiar contradictorii. Pe de o parte, există voci care infirmă vocația de romancier a lui Sebastian, cum o face G. Călinescu, tăios și categoric, declarând că acest roman „abstract, fără situare geografică (autorul n-are nici acum însușiri de scriitor), pare a infirma vocația de romancier" (Călinescu, 1988: 964). Pe de altă parte, chiar și situarea romanului în paradigma modernistă interbelică e pusă sub semnul întrebării de către Manolescu (2008: 869), care semnalează că scriitorul, deși e familiar cu noutățile romanului modern (Joyce, Proust), nu recurge la această formulă romanescă în textele sale. De cealaltă parte, critici precum Cioculescu și Crohmălniceanu identifică în construcția epică sebastiană recurența unui filon estetic modernist precum: formula „romanului-jurnal de tip gidian" și miza autenticistă (Teutișan, 2007: 10). *Accidentul* lui Sebastian poate fi încadrat în tipologia „roman al conștiinței" utilizată de Manolescu cu referire la *Pădurea spânzuraților* a lui Liviu

Rebreanu, în care tema sondării abisalității psihice (caracteristică romanului subiectiv) e preluată de o instanță auctorială omniscientă (caracteristică romanului obiectiv), dar nu și omnipotentă, personajele fiind perfect libere să acționeze după bunul plac. Am putea considera formula hibridă pentru care optează Sebastian în acest roman un experiment inedit, în sensul în care avem două subiectivități (Paul și Nora) în căutarea descifrării alterității (Nora încearcă să-l decripteze pe Paul, iar acesta pe Ann), pe canavaua unei voci auctoriale care funcționează ca o scenă de pe care doar cititorul aude gândurile celor două instanțe subiective.

Accidentul lui Sebastian dezvoltă trei fire narative: incapacitatea lui Paul de a-și reveni de pe urma relației nefericite cu pictorița Ann (capitolele II și V), tatonările salutare ale profesoarei de franceză Nora (capitolele I-XX, fără II și V), care-i propune lui Paul o excursie la munte pentru a învăța să schieze și evoluția acestei prietenii între cei doi protagoniști în compania conjuncturală a tânărului Gunther, care le va pune la dispoziție cabana sa din munte (capitolele VI-XX). Ultimele două axe narative se suprapun în momentul în care Paul și Nora vor ajunge la munte, în vreme ce scenariul erotic (nașterea, creșterea și dizolvarea acestuia) dintre Paul și Ann e doar o narațiune în ramă.

Încercările terapeutice ale lui Paul vizau o manipulare conștientă și forțată a propriei memorii, dorindu-și să restabilească imaginea Annei de dinaintea consumării episodului erotic:

> Încerca acum, când iubirea lui devenise o așa de ascuțită suferință, să regăsească în amintire pe această Annă indiferentă și pierdută din primele timpuri, să fixeze în mici fapte din trecut apariția acelei tinere femei, pe care de-abia o cunoștea și care, pe atunci, nu-i putea face nici rău, nici bine. Erau în memoria lui anumite teritorii calme, anumite zone de indiferență, spre care revenea, când imaginea de astăzi a iubitei i se părea intolerabilă. Se căznea să reconstituie fiecare detaliu al acestor vechi întâmplări și se întorcea spre ele cu îngrijorare, ca spre niște fotografii vechi, pe care i-ar fi fost frică să nu le găsească decolorate în timp (Sebastian, 2015: 63).

Neputând manipula fluxul amintirilor, Paul va deveni prizonierul propriei memorii, care, deschisă ca o cutie a Pandorei, îi acutizează agonia. Punctul de ruptură în relația amoroasă dintre Paul și Ann apare în momentul în care subiectul îndrăgostit nu mai este reflectat în, și de obiect, prilej cu care Paul devine îndoielnic în privința fidelității Annei. Drept urmare, nemaifiind

reflectat în, și de obiectul iubit, protagonistul va considera că această absență e cauzată/umbrită de prezența unui alt subiect îndrăgostit: „De fiecare dată, Paul tresărea străpuns, căci i se părea că dincolo de această vorbă e o privire de bărbat, bărbatul de la care Ann va fi deprins noul ei cuvânt preferat" (Sebastian, 2015: 84). Acest soi de dandyism feminin *sui-generis* îl pune în dificultate pe protagonist, întrucât e semnalată finalizarea primei faze a scenariului erotic dintre cei doi în care, simultan, protagoniștii își erau oglindă pentru celălalt.

Orice noutate gestică sau lingvistică în atitudinea Annei e susceptibilă în ochii lui Paul a fi o posibilă reflexie a unui alt iubit/ amant. Detectivismul lingvistic sau gestual pe care-l practică cu asiduitate Paul în raport cu obiectul iubit suplinește nevoia de a găsi faptele infidelității, dar acest lucru nu-i oferă libertatea de a renunța la inventarierea exhaustivă a faptelor (vezi episodul în care Paul urmărește frenetic pozele cu Ann din vitrina unui magazin). Pe de altă parte, se pare că alteritatea pentru Paul (iubita în cazul de față) este, de fapt, propria lui alteritate, motiv pentru care absența propriei imagini din obiectul iubit cauzează și o criză identitară a subiectului îndrăgostit. În spatele tuturor schimbărilor sesizate în persoana iubită Paul se simte anulat ca subiect îndrăgostit, făcând analogie cu propriul scenariu amoros (faza inițială a îndrăgostirii).

Ceea ce a derutat critica a fost apariția insolită a celei de-a treia narațiuni, meandrele familiei Grodeck, care ridică semne de întrebare cu privire la scopul acestei bucle epice. De altfel, I. Negoițescu se întreabă retoric „Cum s-a născut romanul familiei Grodeck în romanul lui Paul? Ce sâmbure ascuns a prins să încolțească aici?" (Vartic, 2009: 287). Unul dintre răspunsurile pertinente la această întrebare e cheia hermeneutică propusă de Ion Vartic (2009: 283-298), pornind de la o consemnare din *Jurnalul* lui Sebastian în care scriitorul notează că „trebuie să pună cât mai multă distanță între lumea pe care [Nora și Paul] o lasă jos și cea pe care o vor găsi sus" (Sebastian, 2016: 159). În linii mari, demersul interpretativ surprinde faptul că modul în care se configurează cronotopul montan în care pătrund cei doi protagoniști trimite la o topografie mitică, marcată printr-o serie de referințe explicite.

În primul rând, onomastica noilor personaje apărute în prim-plan, Gunther (regele burgund din Worms), Hagen (vasalul regelui Gunther), trimit la epopeea germană *Cântecul Nibelungilor*, în vreme ce câinele lui Gunther, Faffner, trimite la mitologia nordică (Fafnir, dragon). În al doilea rând, locul în care Gunther își are cabana, e unul cu rezonanțe misterioase/ interzise,

nimeni nu știe de existența acesteia și nimeni nu ajunge la ea (deși Nora era familiară cu împrejurimile, nu aflase de existența acestei cabane decât prin accidentul său de ski). În al treilea rând, predomină o atmosferă de timp suspendat, în care Nora și Paul au senzația unei elasticizări a timpului, nemaiputând discerne între vis și realitate. Iar toată această topografie sacră e brodată de reverberații trakliene, referințele la poetul austriac Georg Trakl, care fusese medic în primul război mondial, fiind, din nou, explicite (tânărul Gunther recită frecvent versuri din poeziile poetului). Numele de familie a lui Gunther e Grodeck, care nu doar că e ultimul poem scris de poetul austriac, ci și locul unei bătălii din primul război mondial la care Trakl participase.

Revenind la notațiile jurnaliere ale lui Sebastian, urcușul celor doi protagoniști în cronotopul mitic, pare a fi scris într-un moment delicat din viața scriitorului. Aflându-se la cabană în munte în data de 11 august 1939, Sebastian tocmai ce ascultase la radio un comunicat militar care anunța iminența celui de-al doilea război mondial. Ascensiunea montană a Norei și a lui Paul e tușată de această încărcătură terifiantă și angoasantă a iminenței celui de-al doilea război mondial resimțite de scriitor, semnalată discret prin referințele la poemul Grodek (de altfel, între pasajul în care e descris urcușul celor doi și poemul Grodek există similarități irefutabile).

În acest univers mitic schiatul nu mai e un hobby sau un sport de relaxare, ci „un ritual pe care ei îl practică sângerând: „înclinați pe schiuri, cu fruntea înainte, cu umerii ridicați puțin, ca pentru o deschidere de aripi” (Vartic, 2009: 295).

> Doi "ratați" existențiali, ajunși în lumea de sus, mor și învie în tentativele lor halucinate de sinucidere, travestite în accidente potențial mortale; ca efect, ei renasc ca «oameni liberi», «foarte tineri», despuiați de viața lor anterioară și desprinși de efemera actualitate istorică (Vartic, 2009: 297).

De pildă, după ce Paul învață să schieze și fiind interpelat din nou de amintirile fostei iubite Ann, se avântă pe o pârtie de viteză destinată unui concurs pentru schiori profesioniști, producându-și astfel un accident în urma căruia își pierde pentru câteva momente conștiința, prilej cu care afirmă: „Am uitat tot, cu desăvârșire tot. E aici, în zăpadă, sub ochii tăi, Nora, un om fără amintiri, un om liber, mă auzi? Un om liber...” (Sebastian, 2015: 255).

Sumarizând, schiatul devine pentru Paul modul în care va reuși să se desprindă de flash-back-urile unui trecut agonizant, provocându-și accidente situate în vecinătatea morții. Similar episodului convertirii apostolului Pavel

(numele protagonistului trimite în mod explicit la figura apostolică), în zăpada muntelui Paul are parte de o experiență numinoasă:

> Pe urmă se făcu lumină, un torent de lumină albă, solară, prin care el însuși trecea luminos ca o torță vie. Ținea ochii mereu deschiși, dar era prea mult soare ca să mai vadă ceva [...] Era ceva luminos în privirea lui, o expresie de mare odihnă (Sebastian, 2015: 254-255).

În concluzie, ultimul roman al lui Mihail Sebastian se înscrie în partitura romanului modernist românesc din interbelic, putând fi încadrat în compartimentul romanelor „conștiinței", în ciuda unor opinii critice (din interbelic până în postbelic) care pun sub semnul întrebării nu doar locul textului în tabloul romanesc din interbelic, ci și vocația de romancier a lui Sebastian. Metamorfozele subiectului îndrăgostit pe care le parcurge protagonistul Paul în vederea (re)construcției identitare în raport cu obiectul iubit scot în evidență o ecuație a unei iubiri ce-și conține deconstrucția chiar în „miezul" acesteia. În niciun caz, nu avem un *happy-end,* după cum se sublinia în critica literară și după cum, paradoxal, intenționa chiar Sebastian să-și încheie romanul, procesul reconstrucției identitare al protagonistului Paul, deși e început, el nu va ajunge niciodată la vreo etapă finală. Schiatul va deveni în sensul acesta un ritual, care doar practicat în mod recurent poate contribui la re-facerea identitară a subiectului.

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POSTMODERN ADVERTISING: LAUGHING YOUR WAY TO THE STORE[5]

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Abstract

We live in a world that provides us with countless forms of advertisement which subject us to persuasion both directly and openly as well as indirectly and covertly. However, the recipe of the successful commercial is yet to be discovered and therefore all marketers use their own special ingredients. One of those ingredients is humor and more and more producers attempt to attract customers with entertainment. The 2020 set of commercials for CatMobile is the perfect example of this procedure. In this paper, I aim to demonstrate the fact that the entertainment factors of these commercials emerge from the use of postmodern features. From parody to intertextuality, from myth deconstruction to rhetoric, we are presented with an amalgam of references that summarize the Romanian pop-culture of 2020. All in all, the commercials provide a postmodern perspective for the common type of audio-visual advertisement.

Keywords: Postmodernism; Advertisement; Video ad; Pop-culture; Entertainment factors.

1 Introduction

Advertisement has become embedded into our every-day lives. Everywhere we look, we can see pieces of advertisement, be it a poster, a billboard, a video or merely a word scraped on a bench in the bus station. Regardless of its form or of its means of perception, it is no secret that advertisers must come up with new concepts and ideas that will keep the potential customers interested and willing to purchase the product or the service they are presenting. Clearly, this is not an easy task, as different people respond to different triggers. However, one common means of creating commercials is

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[5] This paper was coordinated by Professor Irina Toma

the use of humor. The logic of this practice is quite obvious: the goal is to keep the potential customer happily entertained and in a good mood in order to make him more willing to buy your product. Researchers have identified several reasons for which advertisement by humor is effective: it "enhances the amount of attention paid to ads (…), increases positive attitudes towards ads and brands (…), enhances persuasion indirectly by positively biasing ad elaboration (…), reduces negative responses to advertisements" (Strick et al., 2013: 3-4).

In this paper, I aim to identify and analyze postmodern features of two video ads based of humorous techniques. The correlation between the product and the advertising techniques used for its presentation is not random and also, the postmodern features that I was able to identify throughout the two videos are meaningful for the targeting of the audience.

The subject of the video ads is a commercial website for phone accessories, entitled *CatMobile.ro*. The base product is represented by phone cases which is also the product mentioned in the two videos. Before enlarging upon the narrative of the videos, I must also mention the fact that the targeted audience is represented by individuals who have been raised in a postmodern culture. More precisely, the younger generation whose education and growth has been subjected to the expression of postmodernity is more likely to visit sites such as *CatMobile* which presents phone cases not only as a necessity, but also as a means of expression. As Ria Farhan mentioned in her article *Understanding Postmodernism*, although postmodern people do not fit within an age frame, postmodern tendencies are better perceived and absorbed by younger generations due to their use of "collecting information from a wide variety of sources" (Farhan, 2019: 23). In addition, the same generation is the target of *CatMobile* products.

The narrative of the videos is very complex. They are created as a two-part story which reveals the underworld of the occult which controls the world and implicitly, Romania and Romanians. The first video ad is 2 minutes long and the second is 1 minute and 30 seconds long. Although, their length is rather high, the actions displayed require this timeline in order to present as many details as possible. In other words, there are no dead times in the three minutes and a half.

Moreover, we can observe several recurrent characters, both primary and secondary, such as the representative of the reptilians, the representative of Illuminati or the Romanian news presenter, Oreste. The first video, entitled *We're just asking questions* begins in a newsroom scene where the news-

presenter asks several rhetorical questions meant to arouse suspicion. His monologue is interrupted by an individual who tries to distract the audience from the questions, but ends up revealing the secret hub of the society of reptilians and Illuminati. We are then moved into this place where we see the news-presenter being detained and the monologue is overtaken by the mysterious individual who turns out to be a reptilian. His speech is then interrupted several times, first, by an Illuminati ritual that is too loud, then, by an intern who signals a production issue for 5G pigeons and finally, by the news-presenter who manages to escape. The second video begins similarly, with the now bruised news-presenter who asks more questions until he is again interrupted by the reptilian. The reptilian then attempts to switch the attention towards the Illuminati, but he is also interrupted and the speech is overtaken by an Illuminati representative.

2 Myth deconstruction

One common postmodern feature refers to the deconstruction of myths. Briefly speaking, this process consists of the breaking of myths into the separate atoms that create them. These atoms are then adapted to common reality. This feature is obvious in the two videos as it is the basis of the narrative: the conspiracy theory concerning the existence of a world of elites who secretly rule the Globe is transcribed into reality and it is exposed to the masses. At the same time, we can observe that the way in which this secret society works has similar malfunctions to those of the Romanian public systems. The producer of the commercials, Alex Coteț, ironically mentions in an interview that the issues "caught" on camera are part of the appeal of the story they created: "we're Romanian reptilians, we don't have big budgets (…) we have a smaller subsidiary, the local subsidiary" (Andi Moisescu, 2020: 11:30). This contributes to the deconstruction of the myth of secret societies: despite the fact that they are supposed to be flawless in order to work properly, these organizations also have management problems and breaches.

First of all, the mere exposure of the secret laboratory is an unpardonable breach of security. We can also witness lack of organization, lack of proper crisis management, lack of responsibility assumption from management representatives, all of which "humanize" these so-called societies of elites.

Secondly, we can observe the hierarchy which is ironically displayed. There are several levels of employees of the "World Occult™": from interns (such as the nameless one in the first video who wears the vest with the message "I manipulate for you" – personal translation for *Manipulez pentru dumneavoatră* – or "Mânz Dârz" in the second video who is identified as an intern) to managers (the reptilian "Irinel Xa'OH43" who is "country manager" for "World Occult™ Romania" and the Illuminati member "Marcel" who is "2nd degree Illuminati, marketing manager" for "World Occult™ Romania"). The relation between the ranks is typically unhealthy work environment: the two managers are uncooperative towards each other and at the same time, the managers mistreat the interns.

3 Hybridization of conspiracy and mainstream

Another feature of postmodernism refers to the mixture of conspiracy theories and ordinariness. Generically speaking, conspiracy theories are complex and complicated ideas that surround a certain topic which emphasize the existence of an individual or group of individuals who profit from the exercise of certain chains of events. Douglas et al. mark the conceptual differences between conspiracy theories, conspiracy beliefs and conspiracy thinking (Douglas et al., 2019: 4-5). All three are present in the videos in more or less obvious ways. The conspiracy theory presented is the existence of reptilians and of Illuminati. Some of the conspiracy beliefs hinted throughout the videos refer to Earth being flat, to the existence of Dacian tunnels that connect strategic places all over the world or to the production of poisonous chemtrails. Last but not least, the videos also highlight the recent conspiracy thinking concerning the chipping of the population.

Beyond the very complex drivers which provide the creation of conspiracy theories, drivers that range from "personality traits to satisfying complex social needs" (Douglas et al., 2019: 24), conspiracy concepts are perceived as being out of the ordinary. Therefore, the existence throughout the video of indicators towards "the margin of Earth" or towards "chemtrails laboratories" is not only unusual, but also antithetic to the reality that the general population is used to concerning conspiracy ideas. The videos, thus, display highly controversial ideas as real and common for the society of elites who are supposedly ruling in secret. This combination of utterly opposite elements i.e. what is ordinarily mainstream and what is conspirationally secret is a common practice of postmodernism.

4 Rhetoric

As a discipline, rhetoric used its instruments and strategies for the development of postmodernism and this ultimately lead to the creation of a discourse based on interrogations and controversies (Gradinaru, 2016). In other words, postmodernism is about asking questions and not about providing answers. This concept is embodied in the essence of these commercials and it is highlighted by the motto "We don't know, we're just asking questions" (personal translation for *Nu știm, noi doar punem întrebări*).

Moreover, the speech of the narrator of the two videos is a rather interrogative one. He asks several questions for which neither the product nor the producer hold the answer to: "Don't reptilians want you to get a phone case? Does CatMobile.ro have the newest phone cases and accessories? We don't know, were just asking questions. Everything is a conspiracy. Or not. But clearly one of the two. Maybe." (personal translation for *Reptilienii nu vor să-ți iei husă pentru telefon? Are CatMobile.ro cele mai noi huse de telefon și accesorii? Nu știm, noi doar punem întrebări. Totul e o conspirație. Sau nu. Dar clar una din două. Poate.*). As noticed in the example above, even when the discourse provides affirmative sentences, no issues are clarified and the affirmation itself becomes the starting point of an interrogation. This, thus, emphasizes the postmodern idea that "we are just asking questions".

5 Parody

Last but not least, the fundamental postmodern feature which provides the essence of the two videos is parody. This is also the element that creates the greatest part of the humor of the commercials. As Linda Hutcheon emphasizes, postmodernist parody does not necessarily equal "depthless, trivial kitsch", but it can also create "a vision of interconnectedness" (Hutcheon, 1986-1987: 182). In order to properly understand the concept of parody, one must look into its etymology: the word is derived from the Greek *parodia* which is formed from the prefix *para* and the noun *ode*. The issue with the prefix is that it consists of two meanings, on the one hand, it can mean "against" and on the other hand, it can mean "beside". Therefore, parody as a form of reinterpretation can be either an attempt to mock and make fun, thus suggesting the meaning of "against" the original form or an

attempt to recreate in a new vision, thus suggesting the meaning of "beside" the original form (Korkut, 2005: 2).

Both these forms of parody are present in the two videos. On the one hand, we can consider the presentation of this entire universe where all the conspiracies are real to be an attempt to mock those who believe in them. On the other hand, we can consider this presentation as a mere attempt to show a different side of the reality. The concept behind the videos, as explained by the producer himself, was "What if everyone was right? What if everything were that simple? What if a wall fell down and everyone was right? Both those pro and those against conspiracies" (Andi Moisescu, 2020: 11:08). Therefore, the purpose was to bring together as many conspiracies as possible and display them as if they were part of the Romanian society.

Another definition of parody describes it as "a kind of writing, in which the words of an author or his thoughts are taken, and by a slight change adapted to some new purpose" (Johnson, 1986, as cited in Korkut, 2005: 3). Although this is a rather narrow explanation because it does not provide the complete aim for the parodic act (Korkut 2005, 3), this practice can also be identified in the speech of certain characters from the videos. This discourse is based on the multiple meanings of certain expressions and words in the Romanian language. One example is this brief dialogue: "Boss, the electricity bill came." "For what?" "For the energetic tunnels beneath Bucegi" (personal translation for *–Șefu, a venit factura la curent. –Pentru ce? –Pentru tunelurile energetice de sub Bucegi*). Clearly, the energetic tunnels mentioned are not electrically fueled, as the energy that these tunnels supposedly produce is not electric energy. However, the multiple meaning of the word allows for this combination of concepts.

Another example can be identified in the following monologue: "There are no big interests involved. We made some measurements and a reptilian interest is precisely 23 centimeters long. To say the most, these are medium interests." (personal translation for *Nu există interese mari la mijloc. Am făcut măsurători și un interes reptilian este de fix 23 de centimetri. Maxim, sunt interese potrivite la mijloc).* Here, the reinterpretation is based on the meaning of the idea of size. The popular conspiracy expression that events occur because the elites have "big interests" is contradicted by a physical measurement of the box containing the interest; the reptilian concludes that a 23-centimeters long interest is not a "big interest" and therefore, Romanians should not blame the society of reptilians for controlling them with the purpose of achieving these interests.

6 Conclusions

Alex Coteț's video ads for *CatMobile.ro* from 2020 can be considered examples of how video ads should be created. He defines them as a summary of the Romanian pop-culture of 2020 (Andi Moisescu, 2020: 13:30). The fact that the potential customers relate to the ideas presented throughout the videos make them more willing to become actual customers. Moreover, the ludic manner in which a secret society ruling the world is presented enhances the appeal of the videos.

Although an entire paper could be drafted on the perception and reception of these video ads by the public, I shall only present the overall image. The Romanian public was in awe with this set of ads. Distributed on several online platforms, the videos gathered thousands of visualizations and hundreds of commentaries that praise the work of the producers as well as the act of the characters. Naturally, such a positive impact over the advertisement had a positive impact on the promotion of the product. And this is what constitutes as successful advertisement.

Whether or not the producers had in mind the use of postmodern features when creating the spots is unknown. However, the existence of the features is undeniable. And the result of a creation in the norm of postmodernism was an obvious marketing success. The question with which I started this analysis was *why did I like these videos so much?* The answer that I came up with was because these videos were based on the cultural features I am used to. I am aware that this idea is a confirmation of the fact that my analysis is most likely biased, but this does not make the paper any less legit as the targeted audience is equally biased.

It is no secret that we are products of the culture we are educated into. Today, we are products of postmodernism. Consequently, any form of expression, be it artistic or pragmatic or persuasive, must consist of features of postmodernism. Otherwise, it is perceived as outdated and inappropriate, which in the case of advertisement equals to the failure of the process.

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DIFFICULTIES IN TRANSLATING POETRY[6]

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Abstract

The aim of this paper was to show how translators can overcome the difficulties in the translation of poetry. One seeks to show how the translator may face the linguistic, literary, aesthetic, and socio-cultural problems in poetry translation. After long research, this case study will amplify and make it more clear weather the translation is possible or impossible. To this day, scholars believe that the translation of a poem is unnecessary and the message the was intended to be transmitted in the SL (source language) will be lost or even impossible to transmit in the TL (target language). Poetry translation was, and still is believed by some, as impossible, for any untrue elements would have been considered as failure, be it subject or structure. The arguments include linguistic aspects and cultural aspects. Most importantly, the myth of untranslatability considers poetry as beauty itself, which is untouchable, for once if it is touched, it is destroyed. The second aim of this paper is to show that poetry is indeed translatable, and one may find out how rewarding and beautiful the outcome can be. By summarizing all these problems which are just a sample of the obstacles that the translators face, one may realise how difficult and painstaking the process of translation is, and how gifted and creative the translator should be.

Keywords*: Translation of poetry; Aesthetic values in translation; Translation of metaphor; Difficulties in translating poetry.*

1 Introduction

Poetry itself serves a principle, be it an elusive point, and aesthetics can be emulated in another language and culture if compromise is made. It would be doubtless that the target readers would achieve rather similar if not the same aesthetic thrill reading the translation as would the source readers

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[6] This paper was coordinated by Professor Teodora Iordăchescu, as part of the MA course Research Methodology in Linguistic Education (academic year 2020-2021).

reading the original poem. And this is, I believe, the only criterion in evaluating and assessing what is a fruitful piece of translation. Of course, there are other parts of poetry like informative, didactic, cognitive, practical, and even entertainment parts. The aesthetic part stays at the top of the list, though. When talking about poetry, one finds that:

> Language is the medium of literature as marble, bronze or clay that are the materials of the sculptor. Since every language has its distinctive peculiarities, the innate formal limitations, and possibilities of one literature are never quite the same as those of another. When one uses language in an unusual way that arouses our feelings, it is possible then to call it poetry. (Sapir, 2000: 285)

The definition of poetry, acknowledging its standards, which knows no limitations, can give rise to feelings of taste, touch, and smell (Sartre, 1988: 49).

The reason behind this instance is that poets choose words echoing their feelings, belief, and the response they hope to evoke in their readers in an imaginative way. Thus, to give a simple explanation of poetry, one can say that it is a word of an ancient Greek origin: *ποιεω* (poieo).

The aim of this paper is to show that, even though the difficulties and obstacles that translator face when translating poetry, it is still translatable, and the end result is very rewarding and beautiful.

2 Literature Review

2.1 Arguments against the translation of poetry

Ebel (1968, as cited in Wilss, 1982: 32) states that modern translation theory contradicts the very existence of translation as it has earlier been understood, i.e., as the replacement of a revelation in one language by another, so that the two are transposable. The aim of literal or close translation, which ended up in the attempt to computerise translation, has given way in turn to what may be described as higher subjectivity.

Since there are links but not correlations or diagnostic correspondences between cultural standards and linguistic patterns, no language is ever a right substitute for another; "faithfulness" in translation is there for impossible.

Gipper (1972, as cited in Wilss, 1982: 41) considers that translation is and will pursue to be a comparative concept. It could be said that every translation stands for a transposition from the aspect of one linguistic view of the world to those of another and that this cannot take place altogether without changes or metamorphoses (change of form or character). The impossibility of translation in linguistics occurs when the linguistic arrangement has a function further that of conveying factual relationships and is therefore a constituent part of the functional equivalence to be achieved. This, for instance, is true of play on words, which can usually be translated semantically but not stylistically.

One may start here with Burnshaw (1995: 56) who asserts that no one believes that the poetic effect of a certain arrangement of words in one language can be the same as the poetic effect of words in another language. Translatability of poetry has long been a critical issue among scholars. Some believe that poetry will inevitably be lost in translation, while others state that everything, particularly poetry, is translatable but "the final test of a translated poem must be: does it speak, does it sing?" (Mathews, 1966: 68).

Poetry has been translated in the past and will continue to be translated in the future. The translation of poetry is blocked by certain problems to the extent that Arberry (1957: 246) argues that the attempt does not worth the effort; disaster is inevitable.

2.2 Arguments for the translation of poetry

Translation in its current structure, can be found in the past more than a thousand years in Western countries and in China. The ever-lasting structure of translation manifests the translatability of languages. Therefore, it makes it logical that a language can be translated from one into another. Under the guide of this idea, former scholars usually probe inside the problem of translation from an automatic and observational point of view.

Not all words have to be translated. Some cannot. Some can be transcribed, but if there is no cultural correspondent, whether it is translatable or not it still needs to be made clear, just like a jargon needs to be explained to the non-specialist in a footnote. Words, phrases, or interjections which are exclusive of the culture, a religion or a jargon can is not translated even though the same thing does not exist in the culture of the other language. Such words with no perfect equivalent in many cases are the words that are

being borrowed from the opposite language, sometimes with a spelling adaptation to ease pronunciation within the other language.

Jakobson (1966: 238, as cited in Wilss, 1982) concludes that poetry is impossible to translate. There is only room for creative transposition. Translation of poetry with this as a prerequisite should and must be translatable. Historically, the activity of poetic translation has always been popular at one time and losing momentum at another, even though it has always been practiced.

2.3 Linguistic issues

The systematic study of language is Linguistics. It includes case study of the language form, language meaning, and language. Linguists evaluate the human language by surveying an interplay seen between meaning and the sound. Two factors can stand for this; words and meaning, which are defined through images, metaphors, etc., that may lead to an extremely sensitive relationship among the words and the distribution of their places in the poem. That is why Emily Dickinson argues that

> the words must be under close examination of a translator in order to discover the original writer's denotative meaning (I.e., the dictionary meaning) or the connotative meaning, which is the associated meanings that have built up around the word, or what the word connotes. (Dickinson, as cited in Charters, 1987: 837).

Jahiz (2003: 368) states that "every industry had got words for its people after testing other words that were not attached to it only after having problems between them and the industry."

Benjamin (1968: 77-78) believes that words have "emotional connotations and that a literal rendering of the syntax completely demolishes the theory of reproduction of meaning and is a direct threat to comprehensibility."

In recent years, the scope of linguistics has widened beyond the confines of the individual sentence. If we accept that meaning is something that is negotiated between producers and receivers to texts, it follows that the translator, as a special kind of text user, intervenes in this process of negotiation, to relay it across linguistic and cultural boundaries.

In doing so, the translator is necessarily handling such matters as intended meaning, implied meaning, presupposed meaning, all based on the evidence which the text supplies. The various domains of sociolinguistics, pragmatics and discourse linguistics are all areas of study which are germane (pertinent) to this process.

> The focus of translation studies would be shifted away from the incidental incompatibilities among languages toward the systematic communicative factors shared by languages. (Hatim & Mason, 1997: 133)

Only considering this new focus can such issues as equivalence and translation evaluation be satisfactorily clarified. "This, especially within the business and marketing environments, can be potentially dangerous." (Hatim & Mason, 1997: 133).

In his work Catford (1965: 24) made a different classification of translations:

1. Rank-bound translation where the selection of TL equivalents is limited to one rank (word or morpheme). They set up verbum pro verb equivalents but not equivalencies between high-rank units such as the group, clause, or sentence. Such translations are, as Catford (1965: 25) points out "bad" as "they presuppose using TL equivalents which are not appropriate in their location in the TL and which are not justified by interchangeability of SL and TL text in the same situation."

2. Unbounded translations, i.e., translations in which equivalencies are shift freely up and down the rank scale. Catford also distinguished between free (always unbounded), literal (may start from a verbum pro verb translation but may make changes in keeping with the TL grammatical and even cultural structure) and word-for-word (rank-bound at word-rank) translations.

Thus, what is understood by translation is the rendering of a source language (SL) text into the target language (TL) to ensure that the surface meaning of the two will be similar and that the structures of the SL will be preserved as closely as possible but not so closely lest TL structures will be seriously distorted.

2.4 Socio-cultural issues

Words or expressions that hold culturally bound word(s) create certain problems. The socio-cultural problems exist in the phrases, clauses, or sentences holding word(s) related to the four major cultural categories, namely: ideas, behaviour, product, and ecology (Said, 1994: 39). The "ideas" includes beliefs, values, and institutions; "behaviour" includes customs or habits, "products" includes art, music, and artefacts, and "ecology" includes flora, fauna, plains, winds, and weather.

In translating culturally bound expressions, like in other expressions, a translator may apply one or some of the procedures: literal translation, transference, naturalization, cultural equivalent, functional equivalent, description equivalent, classifier, componential analysis, deletion, couplets, note, addition, glosses, reduction, and synonymy.

In literal translation, a translator does unit-to-unit translation. The translation unit may range from word to larger units such as phrase or clause. He applies 'transference procedure' if he converts the SL word directly into TL word by adjusting the alphabets (writing system) only. The result is 'loan word'. When he does not only adjust the alphabets, but also adjust it into the normal pronunciation of TL word, he applies naturalization. The current example is the Indonesian word "mal" as the naturalization of the English word "mall."

In addition, the translator may find the cultural equivalent word of the SL or, if he cannot find one, neutralise or generalise the SL word to result 'functional equivalents'. When he changes the SL word with description of form in the TL, the result is description equivalent. Sometimes a translator supplies a generic or general or superordinate term for a TL word and the result in the TL is called classifier. And when he just supplies the near TL equivalent for the SL word, he uses synonymy.

Each population has a way of communicating and expressing its own messages, as well as its own code when it comes to language, symbols, understanding, shorthand, etc. These factors generate an enormous potential for misunderstanding; cultural factors are therefore another important challenge a translator is faced with daily.

There is this idea of "noise," caused by the cultural prism and the decoding of the recipient, that a message can be altered due to cultural differences that interfere in the communication between two people from diverse cultural backgrounds when interacting.

Then, a whole different interpretation can come out of a message which has another meaning. Certain gestures, for example, are considered impolite

in some countries and cultures while they are often used in others, which can cause offense when there is no such intention behind it.

This is something translators must consider as well. Indeed, the work of a translator is not going to be effective if not interpreted correctly. The cultural context of the country each language comes from must be considered. In some cultures, people communicate very implicitly, and you must read between the lines, while in some other people are much more direct and explicit.

This can also be a source of misunderstandings. Some cultures are neutral, some are much more emotional and expressive, which can make communication more difficult to understand. As Hewson and Martin (1991: 38) point out, when cultures do not communicate, they are bound to regress or at least lose some of their distinctive 'edges.' According to Steiner (1983: 127), the role of translation is to determine this process of cross-determination, since "in translation the dialectic of unison and plurality is dramatically at work."

2.5 Aesthetic or literary issues

According to Newmark (1982: 65), aesthetic values or poetic truth are "dependent on the structure (or poetic structure), metaphor, and sound" in a poem. There is no independent meaning to these values, but they are important in the text. If the translator breaks the word order, and the sounds, the beauty of the original poem is distorted. Schleiermacher (as cited in Mueller-Vollmer, 1988: 78) stresses that

> the literary meaning always involves a second meaning. If the translator does not apprehend the second meaning along with the first one, he/she will miss the intended meaning even though he/she may be able to get the literal meaning.

Literary meaning or metaphorical meaning is considered a

> deviation from what speakers of a language apprehend as ordinary, or standard, significance or sequence of words in order to achieve some special meaning or effect. (Abrams, 1971: 63)

Moreover, Bloomfield (1933: 139) underpins the difficulty of rendering literary works by saying that:

> We can define the names of minerals, like in chemistry and mineralogy, as when we say that the typical meaning of the English word "salt" is "sodium chloride (NaCl)", […] but we have no precise way to describe words like love or hate, which have not been correctly arranged, and these latter are in the great majority.

Here, the translator must strive to preserve the emotions, the hidden message of the poet as well as the uniqueness of the style when translating poetry to get the most similar effect in the TL as it is in the SL. In other words, if a translation does not perform the aesthetic function, it is a bad translation, no matter how well the form is preserved.

A word-for-word translation in form may be judged faithful, but in terms of function performance it is a failure. As one person's aesthetics influence them with different elements from that of another, accommodation in translation is of urgent need. To achieve that end, loss or addition is always made, and often only certain elements are retained while other elements are ignored.

This is inevitable or there will be no translation, which means if one fears any loss or addition, one should learn to read the original always instead of reading the translated version.

2.6 Poetic structure

It is important to note that structure meant here is the plan of the poem, the shape, and the balance of individual sentence or of each line. Therefore, it does not have to link directly to the sentential structures or grammar of a language, in fact it is very much affected by the sentential structure. Thus, keeping the original structure of the poem may mean to support the original structure of each phrase.

The structure of a poem refers to the way it is laid to the reader. This could include specialised things such as the line length and stanza layout. Or it could include the flow of the words used and ideas conveyed.

Line length shows the reader how it should be read. Short lines are usually read faster, with more emotion. Longer lines slow down the pace of a poem. Choosing right line breaks supply the reader a chance to take a natural breath.

Stanzas are groups of lines that are like paragraph in prose. They hold a central idea. Having multiple stanzas give readers a chance to concentrate on multiple ideas. Think about a page with writing. Is it more manageable to read it if all the words flow together as one paragraph or if they are broken apart into proper paragraphs? The same works with poetry

Consistency: Structure also refers to the consistency used throughout the poem. An author might start each line with a certain part of speech, or a repeated line or phrase is used at the same spot in each stanza.

2.7 Metaphorical expressions

The use of metaphor in poetry is one of the most important aspects of poetic style that must be mastered. Metaphor can be described as figure of speech in which a thing is referred to as being something that it resembles. For example, a fierce person can be referred to as a tiger. Another example of a metaphor would be the description of a person who was uncommunicative as being as "silent as stone".

The word "stone" is an image that is used to explain the intense silence of the person. In this way, metaphors are used in poetry to explain and elucidate emotions, feelings, relationships other elements that could not be described in ordinary language. Poets also use metaphor as a way of explaining or referring to something in a brief but effective way.

An easy way to understand metaphor is to view a metaphor as a simile without the word 'like'. A simile compares two things in a clear fashion. For example: "he is like a beast". Another example of a simile would be to say that the man is so fierce that he is like a tiger. A metaphor assumes that the relationship will be understood without the interlinking word "like". Metaphor works on many levels in poetry. The best way to show how a metaphor function is to study the use of sustained metaphor.

Sustained metaphor refers to a metaphor that consistently runs through the entire poem and is therefore easily identifiable. Metaphors that are sustained also supply a depth and inner complexity to the poem. Metaphorical expressions are the following: visual, sounds, touch, and taste images. The classic metaphors, direct comparisons without the words "like' and "as if", and all figurative languages.

Intentionally, the writer does not use the term "metaphor" in the sub-heading as it has different meaning for some people. What is usually known a (classic) metaphor, for example, is different from metaphor meant by

Newmark. To have a better understanding about the meaning of metaphor, as suggested by Newmark, one must understand the following: image, object, metaphor, sense, and metonym.

Image is the element which helps to portray the object. Object, also known as topic, is the element which is depicted by the metaphor. Metaphor, in this context, means the word(s) taken from the image. Sense refers to the resemblance between aspects of the object and them image. And finally, metonym, which is a one-word image that replaces the object, that in many situations is figurative but not metaphorical.

In the expression "rooting out the faults", for example, 'faults' are the, the image, 'rooting out weeds' is the image, the sense a) drop b) with enormous effort and rooting out is the metaphor. The expression 'the seven seas' meaning 'the whole world' is not metaphorical. It is figurative and a metonym.

To translate metaphors, Newmark (1982: 88-91) proposes seven strategies. The first strategy is recreating the same image in the TL if the image has similar frequency in the proper register. The second strategy is replacing images in the SL with a regular TL image, within the restraints of the TL culture. The English metaphor "my life hangs on a thread", can be translated with this procedure into Romanian as follows: "viața îmi atârnă de un fir de ață"

The third strategy is the translation of a metaphor by simile, keeping the image in the SL. This strategy can be used to alter any type of metaphor. The remaining four strategies are translating metaphor (simile) into simile plus sense, dropping unimportant metaphor, translating metaphor with some metaphors combined with sense, conversing metaphor into sense.

These are not considered right for poetry translation. But a practical question is, how far ca a translator changes the author's metaphorical expression? It depends on the expressiveness and the importance of them. If the expressions are very artistic, they shall be kept as close as possible to the original, in terms of image, object, sense and metaphor.

2.8 Sound

The last part of literary or aesthetic factor is sound. Sound in anything related to rhyme, rhythm, assonance, onomatopoeia, etc. A translator must look to keep them in the translation. As Newmark (1982: 67) states,

In a significant text, semantic truth is cardinal [meaning is not more or less important, it is important!], whilst of the three aesthetic factors, sound (e.g., alliteration or rhyme) is likely to recede in importance - rhyme is perhaps the most likely factor to 'give' --rhyming is difficult and artificial enough in one language, reproducing line is sometimes doubly so.

In a nutshell, if the translator finds himself in a situation where he needs to let go one of the three factors, structure, metaphor, and sound, he should sacrifice sound.

3 Research Methodology

The unit of analysis in this study is a poem. The poem selected as the subject of this research becomes the source data and is the first three verses of Mihai Eminescu's poem entitled 'Luceafărul'. According to the records of the World Records Institute, its 98 stanzas are the longest love poems ever.

I resort to several dictionaries to achieve my goal, rather than formally translate them into English. After getting familiar with German, I chose Luceafărul, officially translated in German by Mite Kremnitz. This research is a comparative analysis used to analyse data and obtain research results. It analyses my translation and Mite Kremnitz by comparing the source language and target language.

In short, comparative research is to compare the behaviour of two or more things, with the purpose of discovering things about one or all things. This technique usually utilises multiple disciplines in a research. As far as methods are concerned, most agree that there is no unique method for comparative research. The multidisciplinary approach is flexible, but the comparative procedure does have reason to answer the claim that their research lacks a "seamless whole".

The comparative research explains the language differences and similarities between ST and TT. Moreover, relative to the genre of the poem, the aura or tone of the text is checked and exemplified. Finally, focuses on textual information. At the level outside the text, the cultural framework of ST and TT was discussed and reviewed. Here, we will explain culturally specific terms and focus on whether there are equivalent words in TT to metaphor the hidden corners of each word and phrase in ST.

4 Data Collection and Interpretation: A case study

In the following poem, one can analyse how meticulously and precisely Mite Kremnitz translated into German Mihai Eminescu's Luceafărul poem. *Luceafărul*, with its 98 stanzas, according to World Record Academy, it is the longest love poem ever written and translated.

Der Abendstern (Mite Kremnitz, transl.)	Luceafărul	The Evening Star (my translation)
Es war einmal, was Mädchen melden, Es war was niegewesen: Vom Stamme kaiserlicher Helden Ein Mädchen auserlesen.	A fost odată ca-n povesti, A fost ca niciodată, Din rude mări împărătesti, O prea frumoasă fată.	Once upon a time It was like never before, From great royal relatives, A too beautiful a girl.
Der Eltern einzig' Kind sie war Und herrlich, wie die hehre Maria in der Heil 'gen Schaar, Der Mond im Sternenmeere.	Si era una la pãrinti Si mîndrã-n toate cele, Cum e Fecioara între sfinti Si luna între stele.	And she was one for her parents And proud as she can be, How is the Virgin among the Saints.
Sie schritt hervor aus hohem Bogen, Wo dunkle Schatten harrten, Zum Erker ward sie hingezogen Des Abendsterns zu warten.	Din umbra falnicelor bolti Ea pasul si-l îndreaptã Lîngã fereastrã, unde-n colt Luceafãrul așteaptã.	And the moon between the stars. From the shadow of the towering vaults She straightens her step. Near the window, where in the corner The Evening Star is waiting.

The beginning is an initial fairy tale formula, thus attesting the folklore of the poem:

> *Once upon a time, like never before, / It was like never before, / From great royal relatives / A too beautiful girl.*

This formula was kept by both translators. The epithet that defines the incomparable beauty of the girl, who came "from great royal relatives", is a popular superlative, "too beautiful", being known that Eminescu took special care in choosing words with great force of expression, therefore, until he

made his final decision, he tried several metaphors: snowdrop, sprout, bird, jewel, canary, dahlia, but eventually preserved *girl*.

By keeping the word '*girl*' in both translations, the picture of the girl is kept intact. In German, the word "*Mädchen*" (transl. young girl) keeps the image of an innocent, vulnerable girl, who falls in love with a mythical creature.

The main question is, do the translations convey what the original had set out to do? I think the answer is yes, although it is hard to fully appreciate a poem by reading three verses. So, I ask, how was it possible to interpret Eminescu?

When you look at the original and then at the translations, you can see one element preserved throughout the text, and that is flow. At least to a great extent. Of course, we have two translators, and as such the versions differ in this respect. The rhythm changes (rhyming part) but not much.

This leaves us with words and meaning, perhaps the most difficult part when translating poetry or any literary work for that matter. The meaning has changed a bit, the words have changed, but the beauty of the language is that we can say the same thing in several ways without diminishing the meaning of what is communicated. Emotions and feelings, so important to art, are not sacrificed.

Think about it, musicians have 12 notes to change, rearrange and play in different tones. But language - how many words are there in a given language? The Oxford Dictionary says that "there is no one meaningful answer to this question." Of course not. Take English for example. Should you play one word or two? It certainly has more than one meaning, as in children's play (verb) and theatrical play (noun). When writing, and perhaps translating, what matters is the way the author uses words to convey feelings and emotions. This is what makes the difference.

If musicians and great composers can arrange and rearrange such a limited number of notes to delight and entertain us, the writers' possibilities are endless. I suppose the same goes for interpretation. This is how I concluded that Eminescu can actually be translated. Through the beauty of the language.

5 Conclusions

The translation of literary works is more difficult than the translation of other types of texts because of its peculiar nature. The reason the translation of

poetry poses more difficulty than the translation of prose is that the former concentrates more on its musical quality and poetic essence while the latter concentrates more on meaning. Such a poetic text will open new language worlds. In translating poetry, one can underline that preserving and reproducing the poetic effects is considered a major challenge to translators because the written word appeals not only to the eye, but to the ear as well. In other words, the dictionary can offer little help; the translator must work by intuition and try to be creative.

Guided by the definition of Robert Frost (1969), "poetry is what gets lost in translation," the current paper concluded that this statement could be considered truthful to a certain extent because there is no one-to-one equivalent when trying to translate from one language into another, even if the translators are extremely competent in the source language (SL).

Findings of the present paper display that though the translation of literary texts in general and that of poetry in particular stands for a real challenge, it is in many cases totally impossible, even though there are other cases in which translation is possible only with certain semantic and stylistic loss.

Accordingly, the question posed by the title of this paper is not answered since there is no conclusive evidence to prove that the translation of poetry is completely impossible or possible. But to sum up, it seems that absolute untranslatability, whether linguistic or cultural, is not possible.

Poetry is translatable. Based on the above discussion, we naturally come to that conclusion. All of those who hold the idea of untranslatability have talked from an idealistic perspective, drawing the conclusion that poetry is too delicate to be translated. That, I find myself obliged to say, is going to the extreme.

Following their line of argument, we may say translation should be abandoned altogether and poetry of a certain nation, a specific language and a unique culture can only be exclusively appreciated by the people belonging to it alone. Yet, we human beings do not live alone and are curious animals. We have the need and desire to know about one another, trying to learn what other people are doing, how they are living now, and how they lived in the past.

We would like to know, apart from our different ethnicity, colour, language, and culture, whether we share the same understanding of love, passion, sorrow, aspiration, sympathy, jealousy, and many other aspects of

human nature. So long as the desire to know stays with us, translation will be the only bridge across which our aims are reached, and our desire realised.

Poetry, as a branch of literature, is aesthetic. Yet there are many different opinions about what poetry really means and reading poetry both in the west and the east.

Even in the aesthetic sphere, we can also adapt and accommodate to re-create the power and the expressiveness of the original so that the original beauty is preserved at its best. Exact preservation and representation are but an idealistic bubble which at once explodes in translation practice.

Complete and thorough faithfulness is impossible and unnecessary since after all, we are in different cultures and have different aesthetic conventions. Perfectly faithful rendering often does not ignite the emotional flame in the target readers' heart as it does in the source readers. Different purposes influence translators' choices. It is the translator who analyses and judges and then makes the decision who his target readers are and what his target readers want, be it for academic purposes or for general reading.

As translators, we believe that we have done our job well if we manage to deliver the message of the original and if our translated version plays the functions of the original.

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TEACHING ENGLISH VOCABULARY THROUGH THE CORPUS-BASED METHOD[7]

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1 Decembrie 1918 University of Alba Iulia

Abstract

This paper aims to explore and promote the corpus-based method in teaching English as a foreign language.

The first step was to notice the differences between the traditional methods of teaching English vocabulary and the corpus-based one. I started from the exercises proposed in the 8th grade English textbook of Booklet Publishing House and in parallel, I searched on CQP Web, British National Corpus, the frequency and the context in which 3 words which have been removed from a vocabulary lesson in the traditional manual, are explained. Then I devised other types of exercises using the authentic context in which the vocabulary was presented by CQP Web.

A second step was the students' feedback. Alternating the two methods of teaching vocabulary, the students answered a questionnaire concerning their learning preferences, comparing the traditional method and the corpus-based one.

The situation caused by the Covid-19 pandemic facilitated on the one hand, the development of this didactic experiment alternating the teaching-learning process through the physical presence at school as well as through the online classes but it also influenced, on the other hand, the students' answers to that quiz.

In addition, the fact that the corpus method exposed them to many more authentic English communication situations today was a decisive factor in their answers.

Keywords*: Teaching English; Corpus linguistics; Second language; Foreign language; Corpora.*

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[7] This paper was coordinated by Senior Lecturer PhD Crina Herțeg as part of the MA course Corpus Linguistics (academic year 2020-2021).

1 Introduction

Corpus linguistics is a collection of methods for studying language. It begins with collecting a large set of language data – a corpus - which is made usable by computers. Corpora (the plural of corpus) are usually so large that it would be impossible to analyse them by hand, so software packages (often called concordancers) are used in order to study them. It is also important that a corpus is built using data well matched to a research question it is built to investigate. (McEnery, 2013: 4).

According to CASS (Corpus Aproaches to Social Science) the corpus approach harnesses the power of computers to allow analysts to work to produce machine aided analyses of large bodies of language data - so-called corpora. Computers allow us to do this on a scale and with a depth that would typically defy analysis by hand and eye alone. In doing so, we gain unprecedented insights into the use and manipulation of language in society. (McEnery, 2013: p. 3).

Over the past years, corpus linguistics has developed and has proposed new ways of approaching language. Among these, linguists affiliated with the University of Lancaster have been pioneering this new approach to the study of language, corpus linguistics. Tony McEnery describes corpus linguistics as being the use of computers to analyse large collections of real examples of language use (McEnery, 2015). He continues by stating that this kind of work refocuses the study of language on what's written or said rather than what experts think people can or should say. We share McEnery`s tenet that nowadays we can do this because computers enable us to analyse millions or even billions of words, of evidence to account for the changing patterns of use in written and spoken language in everyday communication. (McEnery, 2015).

Corpus linguistics can be applied to analyse language from multiple perspectives: CDA (Critical Discourse Analysis), DA (Discourse Analysis), sociolinguistics, foreign/second language teaching. In my paper I chose to apply corpus methods to the teaching English as a foreign language.

Thus, we used this scientific research to demonstrate that teaching English as a foreign language with the help of the corpus linguistics can be as effective as teaching with textbooks or other teaching materials. The paper

addresses to Romanian teachers who teach English as a foreign language with secondary school students, A1 to A 2 level.

The novelty this paper brings is the method of teaching English with the help of the corpus linguistics, more specifically applying corpora to the teaching of English as a foreign language. This method differs from the traditional one, in the way it introduces grammar and vocabulary. In this way we keep up with the digitalization of education. Examples of grammar and vocabulary retrieved from corpora outnumber the ones retrieved from traditional textbooks and they have the advantage of being taken from authentic sources.

2 Employing Technology to Analyze Language Use

"Corpus linguistics is essentially a technology" (Simpson-Vlach & Swales, 2001: 1).

I totally embrace this quote which succinctly captures the instrumental nature of the discipline as well as its strong connection to modern computational methods. While it is possible to analyse language manually, the tools provided by technology, computational linguistics provide robustness of analysis and depth of insight. Corpus linguistics investigates spontaneous spoken and written language use. Computational technology enables fast searches and detailed statistical analyses of data sets that comprise millions or even billions of words. For this reason, the field of corpus linguistics has seen major growth since the 1960s facilitated by advances in computational technology that can store, retrieve, and process large amounts of linguistic data. Corpus linguistics is a quantitative paradigm grounded in the empirical tradition of language analysis. It uses large quantities of observational data compiled into data sets, called corpora, to provide evidence about language use by both first language (L1) and second language (L2) speakers. (McEnery, Brezina, Gablasova & Banerjee, 2019: 74).

Here are four points that summarize the role of corpus linguistics in the study of second language acquisition (SLA). First, corpus linguistics provides access to large databases of language use that can reflect different forms of language, such as spoken and written L2. L2 language is typically compiled in what we call "learner corpora. "Second, these databases are easily shared, enriched with annotations and used by a wide range of researchers for a wide range of purposes. By allowing data to be shared in

this way, corpus linguistics enabled a form of open linguistics before the notion was widely popularized, reducing effort in data collection and promoting the replication and reproduction of results and providing an important source of hypothesis testing. Third, although we can observe linguistic phenomena such as the frequent co-occurrence of certain words in individual texts or speakers, only with the scale of the analysis afforded by corpus linguistics can we be confident about important recurrent patterns across many speakers and contexts. Corpus linguistics typically takes into consideration hundreds or thousands of different texts or speakers. (McEnery, Brezina, Gablasova, & Banerjee, 2019: 75).

Fourth, corpus findings are based on the observation of a very large number of examples of language use. They are primarily focused on language output and can tell us relatively little (and even if so, indirectly) about the processes behind language learning and production. However, this potential limitation is also a point of possible methodological synergy and fruitful collaboration, bringing together corpus linguistics and experimental methods in SLA (Second-language acquisition) research. (McEnery, Brezina, Gablasova & Banerjee, 2019: 76).

Learning vocabulary is a complex process in which the learner needs to acquire both the form and the variety of meanings of a given lexical item. For beginner learners the main question, of course, is where to start. General vocabulary wordlists can assist in this process by providing common vocabulary items that occur frequently across different texts (Nation and Waring 1997; Nation 2001; Beglar and Hunt 2005; Carter 2012). These lists can be used directly by learners or can aid teachers or textbook writers with the selection of materials appropriate for a particular group of students. Moreover, general vocabulary lists are essential in the development of specialized wordlists (such as academic or technical vocabulary lists) where they serve as the general vocabulary baseline for identification of more specialized vocabulary (Nation and Hwang 1995).

2.1. British National Corpus (BNC) CQP WEB, a brief presentation of CQP WEB and of its developer Andrew Hardie

For the investigation of the core general vocabulary in English, British National Corpus was selected to represent a corpus sizes and approach to sampling and representativeness. BNC, on the other hand, includes a

substantial spoken component of 10 million running words, with 4.2 million words of informal conversation.

BNC, which was compiled in the early 1990s, represents a mid-size corpus that has become a standard tool for investigating different language patterns. It is a balanced sample of British English that includes a substantial spoken part (10 per cent). It has been a basis for the frequency dictionary of written and spoken English (Leech et al. 2001) and a source of frequency lists used in a number of vocabulary studies (e.g. Nation 2004; Gilner and Morales 2008; Webb and Rodgers 2009). In addition, BNC is the principal source of the recently published Phrasal Expressions List (Martinez and Schmitt 2012).

3 Method and instruments

This section describes the technical part of the paper, namely the methods and tools used in the methodological research on teaching English using the language corpus.

The questions underlying my study are very simple:

1) Can English be taught as a foreign language, using the language corpus method?

2) Are there differences between traditional English language teaching methods and the corpus one?

3) Is the language corpus method an effective method of teaching English as a foreign language?

4) Can the language corpus method be more efficient than traditional ones?

The main objectives of my paper are:

1.To observe the differences between the traditional teaching method and that based on corpus in the process of teaching English vocabulary as a foreign language to A1-A2 level gymnasium students.

2. To find out the students' opinion about which of the two methods is more efficient.

The stages of the experiment are as follows: I started with the vocabulary exercises in the eighth grade English textbook of the Booklet publishing house, more precisely Unit 8 entitled ''One should eat to live, and not live to eat''. The vocabulary based tasks proposed by the authors of the book were matching and labelling type. Another research tool used in this experiment was Corpus Query Processor (CQP web) provided by the University of Lancaster, UK. As I mentioned above, I used the corpus method,

looking in the British National Corpus (XML edition) for the results of three words taught using traditional vocabulary methods: *grill, protein* and *pan*. I also tried other types of items such as open-cloze and multiple choice exercises. At the end of the experiment, eighth graders were asked which of the two methods of teaching vocabulary is more effective.

Both the types of exercises and the students' answers will be presented in the next section, results and interpretations.

4 Results and interpretations

The experiment took place at a gymnasium school in rural areas and the target group consisted of a heterogeneous group of 20 eighth grade students, level A2, who were taught vocabulary both using the traditional method and the corpus linguistics one.

On the one hand, the authors of the English language manual of the Booklet publishing house proposed the following types of items for teaching vocabulary, words related to cooking, presented in unit 8 *One should eat to live, and not live to eat*:

Find the correct definitions for the following:

1. boil   a. cook in oil in a pan

2. poach   b. cook in the oven with no oil

3. bake   c. cook over boiling water

4. fry   d. cook gently in hot water

5. roast   e. cook in the oven with oil

6. steam   f. cook by direct heat

7. grill   g. cook in boiling water

Figure 1-Textbook vocabulary exercise

Figure 1 shows how vocabulary is taught, using traditional methods, through definitions task based.

Another type of item used in teaching English as a foreign language vocabulary, proposed by the students' textbook can be achieved by means of matching.

Look at the food list below and put the items in the correct category (A-E).

parsley, oysters, mussels, spinach, liver, beans, pears, strawberries, avocado, carrots, beets, apples, raspberries, soya beans, lentils, chickpeas, beef, pumpkin seeds, bread, bananas, raisins, dates, corn, potatoes, pasta, cereal, turkey, broccoli, tofu, dark chocolate, cheese, yogurt, kidney beans, honey, sugar, chips, crackers, milk, eggs, almonds, chicken breast, Brussels sprouts, peanuts, fish, popcorn, almonds, chia seeds

A.   Calcium
B.   Iron
C.   Proteins
D.   Carbohydrates
E. Fibre

On the one hand, I tried to implement the teaching of English as a foreign language in the classroom, using the language corpus method.

Therefore I chose to teach the words grill, protein and pan using the corpus based method. Consequently I used CQP web, British National Corpus (XML edition), to look up the frequency and context in which these words are used in present-day English.

Figure 2 displays the frequency of use of the word grill, as CQP web shows, respectively 477 matches in 196 different texts (in 112,102,325 words [4,048 texts]; frequency: 4.255 instances per million words). For the other two words, the query results are 2,846 matches in 284 different texts (in 112,102,325 words [4,048 texts]; frequency: 25.388 instances per million words) for the word *protein* and 1,867 matches in 573 different texts (in 112,102,325 words [4,048 texts]; frequency: 16.654 instances per million words) for the word *pan*.

Figure 2 - frequency of the word grill according to CQP web

Figure 3 shows the extended context that CQP Web presents for one of the *grill* word matches.

Figure 3- extended context for query match # 3 in text A0J

Using the context displayed in the CQP web, I devised other two exercises to teach English vocabulary as a foreign language, for the same words *grill*, *protein* and *pan*. The promoted exercises use the real context of the English language and are taught by the means of fill in and multiple choice type.

The first exercise proposed using the corpus method looks like this:

Fill in the gaps with the right word:

a)   CUTTING DOWN ON FAT IS EASY.
Too much fat in the diet increases the risk of heart disease. Yet it's easy to cut down on fat without changing your diet completely or giving up all your favourite foods. Here are three key points to remember:

1. Cut the visible fat off meat before you cook it. Take the skin off chicken before cooking.

2. ... rather than fry.

3. Join the move to skimmed or semi-skimmed milk, and low-fat products. This table shows you just how effective simple measures can be.

b) Tofu widely used in Eastern cookery and in strict vegetarian diets in other parts of the world, tofu is bean curd and can be eaten cold or cooked in a number of ways. It is a valuable vegetable ... Tofu is available fresh or in long-life packs; the fresh variety has a firmer texture.

c)In the dim light of the oil lamp hanging from a chain attached to a very black beam above the fireplace, and the glow from the log fire. I could see that the room was very sparsely furnished. The elderly couple sitting in chairs on either side of the fireplace rose to their feet as we entered. The man moved towards us, a look of surprise on his face. The woman stirred the onions around a bit with a long black fork and then settled the large frying ... more firmly on top of the blazing logs.

Here is the second exercise proposed for teaching vocabulary using the linguistic corpus method:

Choose the most appropriate answer for each item (a, b, c, or d).

1.Snacks are available during the day and there's a delicious barbecue ... on offer in the evenings.
a) grill   b) bake   c) fry   d) roast

2. The caterpillars so far unidentified, which feed on its leaves provide an abundant source of ... for the many young birds.
a)carbohydrates   b) vitamin   c) protein   d) fibre

3.Rodney cracked two eggs into the frying ...
a) pot   b) can   c) jug   d) pan

The next step of the experiment was to question students about teaching-learning methods. I decided to use this questionnaire because under the sign of namelessness, children are plain-spoken. When they have to express their opinion, not all the pupils acknowledge their own weaknesses, fearing to affect the others or to attract criticism. Some pupils have the tendency to copy other children, doubting their own opinion.

No.	Statement	Answers		
		Agree	Neutral	Disagree
1.	I feel comfortable with the idea of using a computer as a learning tool in English.			
2.	The use of concordance searches in English learning is advantageous.			
3.	The idea of using the Internet in learning makes me confident.			
4.	The use of CQP Web is an exciting learning tool.			
5.	The exposure to authentic contexts is a valuable learning tool for students.			
6.	The use of computers will change the way I learn.			
7.	Learning with the use of corpus linguistics is more useful than the traditional way of learning.			
8.	British National Corpus allows us to express our thinking in better and different ways.			
9.	The corpus linguistics method helps students to learn the language skills in more effective ways.			
10.	The use of CQP Web helps me understand concepts in more effective ways			

After centralizing the answers, I drew conclusions about students' preferences in learning English and foreign language vocabulary. Diagram 1 shows the students' agreement, neutral position or disagreement regarding the use of the linguistic corpus method in teaching English vocabulary. 60% of students prefer the corpus method, 30% have adopted a neutral position, while 10% prefer traditional methods of teaching vocabulary.

Teaching English vocabulary through corpus linguistics method

- Agree - Neutral - Disagree -

10%
30%
60%

Diagram 1

4 Conclusions and recommendations

The present research paper aimed to explore the corpus method in teaching English as a foreign language to 8th grade gymnasium school students.

After a short presentation of the corpus linguistics, I made a brief review of the British National Corpus within the CQP Web.

The research method, as I said before, was the corpus-based one and as tools I used the 8th grade English textbook and the CQP Web, British National Corpus. I compared the teaching of 3 vocabulary words in English as a foreign language, both with traditional methods and with the corpus method. I added two other types of items in addition to those in the traditional textbook, using the context displayed by CQP Web.

Then I did a quiz to find out the students' preferences regarding the two teaching methods mentioned above. The high frequency as well as the authentic context of today's English to which they were exposed, made more than half of the respondents prefer as a method of teaching English vocabulary as a foreign language, the corpus-based one.

The corpus-based method can be used in teaching English as a foreign language and in skills other than vocabulary such as grammar, reading or writing.

With the new rules caused by the Covid-19 pandemic and the emergence of the online learning environment, I think we should take advantage of the resources offered by the Internet, capitalizing on them by implementing alternative teaching methods, such as corpus-based, especially as the younger generations are open to this, because they grow and develop with technology.

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INIMA, UN TOPOS AL SENTIMENTELOR[8]

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Abstract

Given the late and slow development of Romanian literature predecessor of the nineteenth century, followed by the acceleration of the creative process in the post-1800s, this paper aims at an analysis of the artistic means that cultivate the symbol of the heart, as well as their evolution from the predictable ornamentation to the fundamental difference between heart and soul, whose stylistic recurrence is found in Eminescu's poetry. The heart, beyond the denotative meaning of the organ that constantly pumps blood throughout the body, receives as its first figurative meaning in the dictionary the definition "headquarters of human feelings". Scientifically, the heart is not able to perceive any feeling in the absence of brain activity, but, being the center of the human body and the essence of its life, it has always been a source of both medical and artistic fascination. Curiously, the materialization of all the feelings that certify the existence of the soul is related to the heart, which thus becomes the most powerful human organ in the traditional conception. Even if the material form of the heart is the same, its immaterial transposition into the art of poetry undergoes radical mutations in the transition between two generations of creators, early Romanian poets in the 19th century and Eminescu's romanticism.

Keywords: 19th century Romanian literature; the evolution of lyricism in Eminescu's poetry; metaphor; reinterpreted inner space; comparative literary analysis.

> *Motto: „E menirea-mi: adevărul*
> *Numa-n inima-mi să-l caut."*
> *(*Eminescu)

De mai bine de un secol, Eminescu reprezintă un izvor continuu de curiozitate și de analiză pentru critica literară contemporană, lansând posterității mai mult decât vremurile tenebroase ale epocii sale puteau prevedea. Poezia eminesciană are un ecou în minte și în inimă tocmai prin mijloacele artistice

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[8] Coordonator științific: Prof. univ. dr. Ioana Bican

inovatoare, care aduc o ruptură față de tradiția posterioară și o nouă direcție irevocabilă în evoluția literaturii române. Ca această pantă grăbită de dezvoltare literară și de sincronizare cu literatura europeană să poată fi asimilată prin prisma privirii postmoderne, este necesară o analiză a evoluției mijloacelor artistice din creațiile contemporanilor lui Eminescu, raportată, cu precădere, la locurile comune din poezia pașoptistă.

Având în vedere dezvoltarea târzie și lentă a literaturii române predecesoare secolului al XIX-lea, urmată de accelerarea procesului creației din perioada ulterioară anilor 1800, lucrarea de față își propune o analiză a mijloacelor artistice care cultivă simbolul *inimii*, precum și evoluția acestora de la ornamentația pașoptistă previzibilă la diferența fundamentală dintre *inimă* și *suflet*, a cărei recurență stilistică se regăsește în poezia eminesciană. Inima, dincolo de sensul denotativ de organ care pompează neîncetat sânge în întregul organism, primește ca prim sens figurat de dicționar definiția „sediu al sentimentelor umane". Științific, inima nu este capabilă să perceapă niciun sentiment în lipsa activității cerebrale, însă, fiind centrul corpului uman și esența vieții acestuia, reprezintă dintotdeauna o sursă de fascinație atât medicală, cât și artistică. Curios este că materializarea tuturor trăirilor care ne certifică existența sufletului este legată de inimă, care devine, așadar, cel mai puternic organ în concepția umană universală. Chiar dacă forma materială a inimii este aceeași, transpunerea sa imaterială în arta poeziei suferă mutații radicale în tranziția dintre două generații de creatori, pașoptism și romantism eminescian.

În perioada pașoptistă se remarcă o predilecție pentru convenționalitatea mijloacelor artistice, creându-se chiar locuri comune în ceea ce privește simbolul inimii, precum „inima-mi plânge" (Alecsandri, 1961: 33), „inima străbună" (Bolintineanu, 1986: 72), „inima țării" (75), „inima zdrobită" (112), „inimă fierbinte" (Alexandrescu, 1980: 68). Pe baza unei analize a meditațiilor pașoptiste, Mihai Zamfir numește aceste locuri comune „sintagme revelatorii", realizând un tabel al formulelor recurente specifice: „Tabloul sintagmelor revelatorii este și cel al obsesiilor autorilor: aceste formulări, în jurul cărora se grupează textul, mărturisesc neliniști și speranțe comune" (Zamfir, 1971: 119).

În poezia pașoptistă, inima este un simbol al virtuții umane exprimate în versuri, deci un element convențional în crearea unui text de valoare din punct de vedere moral, după cum apreciază același Mihai Zamfir: „Se poate chiar vorbi despre o estompare a trăsăturilor artistice proprii în favoarea slujirii speciei" (119). A scrie devine o rețetă, iar *inima*, un ingredient esențial.

În ceea ce privește mijloacele artistice recurente în poezia pașoptistă, se observă *metonimii*, inima fiind un exponent al memoriei afective: „Dulce cântarea ce-n inimi lasă/ Un suvenir" (Alecsandri, 1961: 58), *sinecdocă*, omul fiind, cel mai frecvent, exprimat doar prin prezența inimii: „Inima străbună încă viețuiește" (Bolintineanu, 1986: 62) și sugestii: „Inima zdrobită revarsă dorul său" (Bolintineanu, 1986: 112). De cele mai multe ori, inima pare a avea un sens denotativ, trimiterea sa fiind strict la inimă ca organ esențial al vieții. În creația poetică pașoptistă, totul este clar și ușor de perceput vizual, iar mintea nu este provocată a descoperi mai mult în spatele „inimii zdrobite" decât sensul convențional, și anume o persoană în suferință. Poezia este, astfel, aproape didacticistă, creatorul pașoptist asigurându-se că lectorul neinițiat poate înțelege și asimila cu ușurință mesajul, fără a avea parte de un exercițiu mental, ci doar de o plăcere estetică prin „Nobila lucrare ce te inimează" (Bolintineanu, 1986: 72).

O apropiere de lirica eminesciană se remarcă în cazul lui Cârlova, a cărui poetică, după cum susține Dimitrie Popovici în „Romantismul românesc", „prinde câteva note de interiorizare și de pură meditație romantică, așa cum, la acea dată, numai Heliade mai putea da literaturii române" (Popovici, 1972: 145):

> Dar ăstui suflet jalnic, lipsit de mângăiere,
> Odihnă, mulțumire, nu-i poci găsi de loc;
> Oriunde veselia din inimă îmi piere
> Și de aceea umblă fugar din loc în loc
>
> (Popovici, 1972: 145).

Remarcăm, în strofa citată, prezența ambilor termeni, *suflet* și *inimă*, transformați în *topoi* pentru sentimentele negative specifice meditației, efectul sufletului golit de substanță vitală având cauza în inima secată de dragoste. Dimitrie Popovici intuiește încrezător faptul că, „Purtate de suflul sentimentalității romantice, versurile acestea denotă suflul larg de care poetul era capabil." (Popovici, 1972: 145). Continuând în spiritul analizei lui Mihai Zamfir referitoare la „sintagmele revelatorii", se pot distinge o serie de termeni care anticipează laitmotivele eminesciene de mai târziu, precum afirmă însuși criticul:

> Autori diferiți ca talent, structură și formație se înrudesc pe terenul sintagmelor revelatorii, din punctul de vedere al mentalității romantice de primă generație. Câteva sintagme sună anticipativ eminescian, cum

ar fi: *noian nemărginit* sau *dor necunoscut, dulce și dureros* (Zamfir, 1971: 119).

Ion Heliade-Rădulescu se apropie și mai mult de lirica eminesciană prin „înțelegerea psihologiei personajului, prin năzuința de a reda atmosfera de lunatism în care se consumă faptele și prin stăpânirea tehnică a întregului material" (Popovici, 1972: 185). Astfel, în unele momente de profundă analiză sufletească prezente în, probabil, cea mai reușită creație a sa, *Sburătorul*, bătaia inimii conferă dinamism și devine mai puternică prin conotațiile care îi sunt atribuite, părând a se trezi dintr-o letargie continuă doar în momentele de maximă vitalitate ale spiritului:

> Atunci inima-mi bate și saiu ca din visare
> Și parc-aștept... pe cine? Și pare c-a sosit.
> Acest fel toată viața-mi e lungă așteptare
> Și nu sosește nimeni!... Ce chin nesuferit!
>
> (Popovici, 1972: 186).

Sporadicele similitudini dintre lirica pașoptistă și romantismul eminescian pot fi justificate prin viziunea Ioanei Em. Petrescu, aceasta observând intenționalitatea marelui bard al romantismului românesc de a se încadra, la începuturile sale, „prin concepție tematică, tonalitate sentimentală și prin univers imagistic, în cea mai pură tradiție a liricii pașoptiste" (Petrescu, 1978: 209). Mai mult decât atât, această aderare voită la forma poetică pașoptistă reprezintă un crez explicit al lui Eminescu, inserat în poezia-omagiu *La Heliade*: „Ruga-m-aș la Erato să cânt ca Tine, barde..." (Petrescu, 1978: 209). Cu toate acestea, asumarea formulei poetice a romantismului pașoptist nu înseamnă la Eminescu, după cum Ioana Em. Petrescu afirmă, „simpla delectare a unor elemente tematice sau de recuzită poetică" (Petrescu, 1978: 209), ci devine încercarea de a gândi poezia asemenea pașoptiștilor, adică de a descoperi motivația interioară a viziunii poetice și sensurile originare ale termenilor convenționalizați prin tradiție. Deoarece romantismul pașoptist optează aproape inconștient pentru viziunea cosmologică platoniciană, vizibilă mai ales în *Mihaida* lui Heliade sau în poemul *Conrad* al lui Bolintineanu, marcăm tranziția înspre analiza poeticii eminesciene prin poezia *Serata*, prima variantă a poemei *Ondina*, care aduce în atenție „inima lumilor" marelui poet:

Muzica sferelor: Seraphi adoară

<div style="text-align: center;">

Inima lumilor ce-o încongioară,
Dictând în cântece de fericire
Stelelor tactul lor să le inspire

</div>

<div style="text-align: right;">

(Petrescu, 1978: 209).

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Imaginea universului sferic, perfect, armonizată de muzică și dinamizată de rotirea ritmică a aștrilor, aduce în atenție ideea intelectului divin ca mobil al lumii, reprezentat prin *Sufletul Universului* la Platon și prin *Inima lumilor* la Eminescu, ale cărei „motoare celeste sunt inteligențele angelice, guvernând ca suflete ale corpurilor cerești mișcarea prin care lumile adoră intelectul divin" (Petrescu, 1978: 210). După cum remarcă Ioana Bot, trama epică subțire a poemului rămas în manuscris, *Ondina*, este dată de căutarea unei mirese pentru regele-călător-civilizator-cântăreț orfic: „«Regele Lin» sau «Lin Împărat» străbate cosmosul, întâlnește vocile naturii și contemplă (...) «inima lumilor»" (Bot, 2012: 84), care se transformă, astfel, în principiu divin transcendent, de factură feminină. Această afirmație întărește sfera platonică a poeziei de început, sugerând faptul că Eminescu pătrunde până la articulațiile de profunzime ale viziunii poetice a înaintașilor, pe care și-o asumă nu atât prin perpetuarea unor termeni convenționali, cât prin sensurile ei originare. Ioana Em. Petrescu conchide memorabil că:

> Înainte de a se rupe, cu sentimentul nostalgic al căderii din paradisul pierdut al gândirii poetice, de vizionarismul pașoptist, Eminescu îi clarifică motivațiile poetice la un nivel de profunzime la care pașoptiștii încă nu ajunseseră (Petrescu, 1978: 210).

Creația ornamentată și similară platonismului pașoptist suferă mutații de viziune din ce în ce mai vizibile în cadrul liricii eminesciene, în care apare o noutate de formă și de fond în ceea ce privește inima ca spațiu al sentimentelor, și anume devine clar conturată diferența fundamentală dintre *inimă* și *suflet* ca elemente artistice distincte. Un prim exemplu de analiză este poezia *Din străinătate*, unde detașarea față de tradiția scrierii poate fi observată atât lexical, cât și stilistic, prin prezența substantivelor „inimă" și „suflet" în aceeași strofă, acest fapt figurând posibila corespondență *teluric – divin* sau *material – imaterial*. Astfel, personificarea acestor noțiuni intră în alcătuirea unor puternice imagini artistice senzoriale, greu de perceput pe baza celor cinci simțuri convenționale, deoarece necesită o filtrare intelectuală superioară pentru asimilarea sufletului „ce cântă amorțit" sau a inimii „ce geme de durere" (Eminescu, 2018: 6).

Și inima aceea, ce geme de durere,
Și sufletul acela, ce cântă amorțit,
E inima mea tristă, ce n-are mângâiere,
E sufletu-mi, ce arde de dor nemărginit

(Eminescu, 2018: 6).

Diferența esențială față de pașoptiști rezidă în faptul că poezia eminesciană nu mai presupune existența obligatorie a *inimii* pentru îndeplinirea unei rețete a poeziei, ci introduce ideea că *inima* și *sufletul* sunt două entități interdependente, sentimentul puternic din inima materială fiind singura cale de acces spre imaterialul de nepătruns. În poezia *Horia*, sufletului imaterial îi este asociată bătaia fizică a inimii, accentuându-se interdependența celor două laturi inseparabile din esența vieții umane: „Dar mai mare suflet bate-n pieptul său" (Eminescu, 2018: 7).

Spargerea convenționalității estetice premergătoare este transmisă indirect prin poezia *Criticilor mei*, în care logosul este conturat drept un dar divin intrinsec, izvorât nu atât din sufletul pur, cât mai mult din puntea complexă pe care omul o are între pământ și cer, inima: „Dar când inima-ți frământă/ Doruri vii și patimi multe,/ (...)/ Toate cer intrare-n lume,/ Cer veșmintele vorbirii" (Eminescu, 2018: 108). Metafora „veșmintele vorbirii" conține termenul generic „vorbire", prin care nu este exprimată doar rostirea, ci și scrisul ca produs al inimii frământate de experiențe ce dictează rândurile prin care să iasă la lumină. Ultima strofă a poeziei expune sugestiv dorința poetului de a depăși ornamentația tipică a versificației, cu scopul de a crea poezie înaltă, cu ecou în inimă și cu înțeles în suflet: „Critici voi, cu flori deșerte,/ Care roade n-ați adus -/ E ușor a scrie versuri/ Când nimic nu ai de spus" (Eminescu, 2018: 109). Inima devine, astfel, treapta de lansare a unui produs omenesc înspre înălțimile universului absolut.

Probabil una dintre cele mai puternice figuri de stil ale inimii din creația poetică eminesciană se regăsește în *Venere și Madonă*, unde sufletul pur este pus în fața inimii pământene, ispitite nu doar de teluric, ci și de registrul mitic din inconștientul existențial.

Tu îmi pari ca o bacantă, ce-a luat cu înșelăciune
De pe-o frunte de fecioară mirtul verde de martir,
O fecioar-al cărei suflet era sânt ca rugăciunea
Pe când inima bacantei e spasmodic, lung delir

(Eminescu, 2018: 14).

Avem parte, așadar, de o antiteză *pur-impur, spiritual-material*, *rugăciune-păgânism*, acest catren reiterând treptele fundamentale ale vieții inconștiente. Comparația „suflet sânt ca rugăciunea" formează o imagine senzorială și chiar spirituală, care, deși este dificil de materializat prin simțuri, poate fi percepută prin intermediul sensibilității suscitate de construcția artistică. Termenul *inimă* este asociat, în schimb, bacantei, preoteasă a zeului Bacchus, zeul vinului și al plăcerilor vanitoase, fiind deja ancorată adânc în panorama deșertăciunilor. Mai mult decât atât, inima devine un „spasmodic, lung delir", baterea sa firească figurând viața pământeană, care nu înseamnă decât un delir, un zbucium al sufletului până la eliberarea din închisoarea lumii trecătoare și a patimilor inferioare. Corespondența „suflet" - „fecioară" este în antiteză cu „inimă" – „bacantă", fapt care sugerează că tocmai materialitatea inimii nu îi permite acesteia asimilarea unor sentimente pure precum trăirile din sufletul imaterial.

Erosul este dus la un nivel superior față de poezia pașoptistă, în care despărțirile erau cântate printr-o inimă în durere sau prin suflete plângânde, devenind aici un mijloc de deificare a celuilalt prin dragostea pătimașă: „Eu făcut-am zeitate dintr-o palidă femeie,/ Cu inima stearpă, rece și cu suflet de venin!" (Eminescu, 2018: 14). Inversiunea „palidă femeie" aduce aminte de ipostaza *Donna angelicata*, însă, în poezia romantică, aceasta se metamorfozează în bacantă, fiind un simbol al maleficului, care distruge puritatea sufletului îndrăgostit. Epitetul „(inima) stearpă", precum și metafora „venin" ilustrează mutația în plan stilistic a femeii angelice cu inimă curată, care devine un exponent al dragostei distructive. Esențială în cazul poeziei *Venere și Madonă* este curgerea graduală a structurilor „inima bacantei", „inimă stearpă", pentru ca, spre final, accentul să se mute de la elementul distructiv la cel distrus, și anume inima frântă a eului creator: „Plângi, copilă? – C-o privire umedă și rugătoare/ Poți din nou zdrobi și frânge apostat-inima mea?" (Eminescu, 2018: 15). Apare, așadar, ideea frângerii inimii, aflată în uzul lingvistic și în prezent, exprimând chiar sindromul medical „al inimii frânte (*broken heart syndrome* sau *tako tsubo*) manifestat mai ales la femeile trecute prin suferințe mari (despărțiri, pierderi umane)" (Rădulescu, 2019: 58) și caracterizat prin faptul că apexul inimii se umflă simțitor. Prin urmare, inima se înclină foarte mult înspre partea stângă a toracelui, deși este poziționată în centrul acestuia. Se poate observa că imaginea vizuală a efectului dragostei de tip eros asupra celui îndrăgostit se referă doar la *inima* care se frânge, nu și la *suflet*, chiar dacă aceasta nu este, științific, locul de percepție a

sentimentelor. În acest fel, frângerea inimii semnifică fragilitatea elementului teluric față de sacralitatea sufletului care, deși îngenuncheat de dragoste, nu poate fi nici palpabil, nici frânt, deoarece el reprezintă o parte din frumosul absolut, de neatins, ce nu poate fi decât admirat în profunzimea sa.

Ideea de malefic în imaginea artistică a inimii se regăsește și în poezia *Împărat și proletar*, unde acest element uman apare ca origine a ispitelor lumești: „Sfărmați tot ce ațâță inima lor bolnavă" (Eminescu, 2018: 44), această manifestare aflându-și răspunsul antitetic după câteva versuri, prin creația nemuritoare de geniu: „Zidiți din dărmăture gigantici piramide/ Ca un memento mori pe al istoriei plan;/ Aceasta este arta ce sufletu-ți deschide/ Naintea veșniciei" (Eminescu, 2018: 44). Metafora piramidei ca simbol ascensional semnifică idealurile înalte, capabile să înscrie sufletul uman în eternitate, remarcându-se încă o dată antiteza *teluric-divin*, ai cărei exponenți sunt inima și sufletul. Imposibilitatea ascensională a inimii se explică prin faptul că ea este singura punte dintre uman și divin, un topos al vieții înseși, cu toate sentimentele și trăirile ei pământene. Această interpretare este întărită de personificarea plăcerilor trecătoare din versurile care compun opera literară *Preot și filosof*: „Și nouă-nghesuirea pe drumul spre plăcere/ În suflet naște scârbă și inimii durere" (Eminescu, 2018: 40). Substantivul cu conotație negativă „scârbă" este atribuit sufletului, pentru că universul spiritual poate fi pătruns și perceput doar prin senzații, în timp ce durerea inimii poate constitui mai mult decât o senzație, și anume o manifestare exterioară aducătoare de suferință. La un alt nivel de interpretare, în sens științific, inima nu prezintă receptori de durere, ci poate fi doar originea acesteia, durerea resimțindu-se în exterior „la periferia corpului uman și se numește *angor*" (Rădulescu, 2019: 57). Științificul transpus stilistic poate exprima ecoul inimii în lumea exterioară și, implicit, legătura indestructibilă pe care o menține între interiorul nevăzut și universul vizibil atât timp cât durează viața omului. Inima apare ca topos al durerii și în poezia *Ghazel*: „Dar noaptea când am adormit, atunci durerea-mi toată/ Se ghemuiește-n inima-mi" (Eminescu, 2018: 35), gestul poziției ghemuite sugerând suferința acută, strângerea corporală, închiderea față de lume, care nasc dorința nimicniciei în conștiința creatoare.

Suflul demonic din maleficul inimii este explicat de Ioana Em. Petrescu ca fiind specific în a doua fază a creației eminesciene. Astfel, platoniciana „inimă a lumilor", evocată în prima etapă de creație, își pierde valoarea de inteligență divină și se demonizează, iar sentimentul de înstrăinare devine în *Melancolie*:

agonie a eului care contaminează cu propria-i irealitate universul, perceput halucinatoriu ca un imens sicriu al astrului mort: „Părea că printre nouri s-a fost deschis o poartă/ Prin care trece albă regina nopții moartă" (Petrescu, 1978: 213).

Atât diferența fundamentală *inimă-suflet*, cât și durerea umană ascunsă în inimă sunt regăsite în poemul-capodoperă al creației eminesciene, *Luceafărul*, în momentul îndrăgostirii fetei de împărat: „Cum ea pe coate-și răzima/ Visând ale ei tâmple,/ De dorul lui și inima,/ Și sufletu-i se împle" (Eminescu, 2018: 194). Dragostea fetei presupune prezența celor două elemente inseparabile, inima și sufletul, sentimentul trecând prin inima-punte înspre sfera spirituală superioară. Durerea noii trăiri prea puternice pentru ființa fragedă este resimțită tot în inimă, exprimată prin metafora „piept" și prin sinecdoca „coarde": „Mă dor de crudul tău amor/ A pieptului meu coarde" (Eminescu, 2018: 195). Coardele pieptului reprezintă, de fapt, coardele inimii, care palpită de sângele tânăr și arzător al ființei îndrăgostite. Pieptul nu mai este, așadar, un element al vitejiei în lupta „piept la piept" pentru apărarea credinței și a granițelor țării, ci devine o construcție metaforică pentru exprimarea esenței umane ce străjuiește în centrul lumii, *inima*.

Epigonii încheie analiza de față prin introducerea ironiei în interpretarea stilistică a inimii, adresată poeților antecesori lui Eminescu, adepți ai ornamentației și ai convenționalității excesive în crearea esteticului:

> Și de-aceea spusa voastră era sântă și frumoasă,
> Căci de minți era gândită, căci din inimi era scoasă,
> Inimi mari, tinere încă, deși voi sunteți bătrâni
> (Eminescu, 2018: 19).

Ironia se remarcă prin repetiția propoziției subordonate cauzale care compune al doilea vers, prima exprimând originea intelectuală a versificației, cea de-a doua, originea sentimental-profundă. Se realizează, astfel, o ușoară contradicție, care construiește nota ironică a strofei citate prin faptul că se face referire la o poezie perfectă, creată din melanjul dintre minte și inimă, care este doar o iluzie, căci absolutul este de necuprins. Strofa continuă prin versurile:

> S-a întors mașina lumii, cu voi viitorul trece;

<div style="text-align:center">

Noi suntem iarăși trecutul, fără inimi, trist și rece;
Noi în noi n-avem nimica, totu-i calp, totu-i străin!

(Eminescu, 2019: 19).

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Repetiția substantivului „inimă" din primele trei versuri sugerează prezența moralității specifice „inimii bune" în creația literară antecedentă și crearea unei poezii „imorale", „fără inimi" în cazul celei citate, ironia romantică îndreptându-se spre metodele înguste de critică literară ale vremii, bazate pe legi morale, nu pe interpretări artistice originale. Autoironia aduce o notă de superioritate prin faptul că epigonii sunt respinși de critică din cauza incapacității convenției de a le înțelege sferele înalte ale viziunii artistice. Dacă inima presupune convenție, ornament și poezie facilă, atunci epigonii preferă să se considere „fără inimi", un „nimic" în crearea propriilor produse artistice despre nimicnicia în societate. De asemenea, repetiția „totu-i" din structura „totu-i calp, totu-i străin" (Eminescu, 2018: 19) semnifică ruperea totală față de predecesori și deschiderea irevocabilă a unei noi direcții în literatură, prin crearea unui element străin de tradiție, care necesită o nouă treaptă de cunoaștere spirituală și intelectuală. Prin anafora „noi", eul poetic eminescian își proiectează viziunea artistică revoluționară spre contemporanii și spre toți urmașii săi literari, transmițând solidaritate în crezul emancipării artistice a fiecărui poet din timpurile sale și din cele viitoare. Ironia centrală a poeziei o constituie versul: „Sufletul vostru: un înger, inima voastră: o liră" (19), care sugerează iluzia perfecțiunii autoproclamate de literatura contemporană lui Eminescu în contextul întârzierii majore față de cultura europeană și al refuzului depășirii unei poetici rigide chiar în cadrul aceluiași sistem literar.

În concluzie, prin analiza de față putem remarca existența unor „sintagme revelatorii" în poezia pașoptistă, care, chiar dacă înfățișează o paletă variată de câmpuri lexicale, din punct de vedere stilistic se concretizează în locuri comune, propunând o viziune artistică incapabilă să depășească bariera convenționalității. Dimitrie Popovici regăsește o posibilă revitalizare a poeziei pașoptiste doar la Cârlova, care, însă, nu a mai avut șansa împlinirii destinului său literar: „este o întrebare dacă, în cazul când această poezie ne-ar fi ajuns intactă, ea ar fi putut fi egalată până la Eminescu" (Popovici, 1972: 149). Cu toate acestea, în expresii precum „inima-mi plânge" (Alecsandri, 1961: 33), „inima străbună" (Bolintineanu, 1986: 72) sau „inimă fierbinte" (Alexandrescu, 1980: 68), lacunele sunt, în principal, de viziune, care este elementul esențial adus de Eminescu chiar și în prima sa etapă de creație, identificată în mod voit cu tradiția platoniciană pașoptistă.

Indiferent de etapa de creație la care ne raportăm, se remarcă faptul că Eminescu face din „inima lumilor" sale o punte de legătură dintre material și imaterial, dintre teluric și divin, dintre uman și absolut, decriptând sensuri adânci ale sufletului pe baza inimii devenite un topos al sentimentelor și al liricii eminesciene. Așadar, precum Ioana Em. Petrescu afirmă memorabil, „poezia eminesciană – o poezie a înserării și a nopții cel mai adesea – nu este, totuși, o poezie a apusurilor" (Petrescu, 1978: 214), iar diferența inimă-suflet, vizionarismul mijloacelor artistice și capacitatea de a rămâne în mintea cititorilor chiar și după închiderea cărții conturează răsăritul pe care Eminescu îl aduce în crepusculul literaturii române din veacul al XIX-lea.

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TEACHING AND LEARNING VOCABULARY THROUGH INTERACTIVE CLASSROOM ACTIVITIES[9]

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Abstract

The aim of this paper is to identify teaching strategies that can be successfully applied in the case of Romanian primary school learners of English, starting from the premise that interactive teaching would provide better learning outcomes, as well as increased learning motivation.

Generally speaking, primary grade pupils have a great desire to learn something new and they are happy to apply what they have learned. The ability to communicate in a new language gives them joy. They are also very intuitive learners. Interactive methods of teaching are best suited for their style of learning. Interactive activities applied in vocabulary teaching are, in every teacher's intuition, very beneficial. In this paper I have quantified the effects of applying these methods with a case study considering the preponderance of exposure to interactive methods or traditional methods.

I applied differentially some interactive techniques on two groups of students. One group was exposed to more traditional methods than the other group. The results were quantified and the difference between the two groups represented the positive effect stated in the hypothesis.

It is not important to concentrate on how many words students must know and memorise, but how to teach vocabulary in such a manner that all students improve their vocabulary by assimilating new words and their meanings.

Keywords: *Interactive activities; Primary grades; Vocabulary teaching; Case study; English language learning.*

1 Introduction

The aim of this paper is to tackle English vocabulary and how it can be learned by and taught to primary school pupils because I believe vocabulary is the most important part of teaching. Without vocabulary neither we nor our students can engage in meaningful active communication. Moreover, this work will not concentrate on how many words students must know and memorise, but how to teach vocabulary in such a manner that all students improve their vocabulary by assimilating new words and their meanings.

When I started teaching, I thought that I knew very well what a teacher has to do in the classroom and what not to do from what I had seen my own teachers doing. I had created for myself an image of what a teacher is, and this image was hard to challenge. Some of my own teachers had a strong and long-lasting impact on me. I have to admit that I had a lot of memorable, but also boring, unkind or sarcastic teachers. Certainly, no one would wish their lessons to be dull and tedious and that is why we sometimes talk a lot, tell funny stories and jokes, amuse the class, but this may simply cover up the fact that very little information is assimilated and used by the students.

For many of us, school teaching was rather 'traditional'. One of the researchers in the field of language education, Jim Scrivener (2011), describes traditional teaching as an activity dominated by the teacher, who spends quite a lot of time using the board to explain things and only occasionally asking questions. The main role of the student is to listen and take notes.

In my opinion, a good connection between teachers and students is essential to create a positive learning atmosphere.

On the other hand, when I first began teaching, I was busy trying to do all the activities in the student's book, keep to the syllabus and most importantly, to keep the children quiet.

Occasionally, when I started a grammar topic, I used to explain everything, including exceptions to the rule. I now realise the focus should have been on what do we do with all these rules. It was only gradually that I began to understand how important it is to pay attention to our attitudes towards our students, to create the conditions that enable the students to learn for themselves, to listen to them, to encourage them, to respect their views and decisions and prepare them for real-life situations.

I will concentrate on primary grades because I have noticed that pupils at this age have a great desire to learn something new and they are happy to apply what they have learned. The ability to communicate in a new language gives them joy.

Even though pupils in primary grades learn language naturally and unconsciously it is very important to choose the right way of teaching them. It is important to prepare our lessons well and think about what methods or activities can help our pupils learn better.

In this work, I will try to show several ways that can be used for teaching vocabulary in the primary grades, through interactive classroom activities.

I will divide my work into a theoretical and a practical part. In the literature review, I will refer to theories of vocabulary learning and teaching. I will present the importance of using some interactive methods or how can some traditional methods be used in a different way.

Interactive activities applied in vocabulary teaching are, in every teacher's intuition, very beneficial. I will try to demonstrate this hypothesis and quantify the effects of applying these methods with a case study considering the preponderance of exposure to interactive methods or traditional methods.

2 Literature Review

Teaching vocabulary to primary grades is an art and there is no single best way to present materials to students. This is true since children differ in motivation and ability. What is successful with some pupils might not work with others. Even the situation in a particular class may vary from day to day. These facts are well known by all experienced teachers but there is a substantial amount of literature that helps educators in their teaching activity. Some researchers in the field of education come with some important concepts: what words should be taught, how words are learned, what activities to choose and how many words to teach.

In most cases the choice about what words to teach is made by the course-book or syllabus we use. It is also possible to put responsibility of choosing the vocabulary to be taught on to the students. Therefore, students are put in the situation where they have to communicate and get the words they need, using the teacher as an informant. According to Scott Thornbury "the learner needs not only to learn a lot of words, but to remember them. In fact, learning is remembering." (Thornbury, 2002: 23)

In the decision about what vocabulary to teach, we should take into consideration what words are useful. It is important for the teacher to predict what words the students need to know for talking about everyday life, people and things surrounding them.

On the other hand, the teacher should teach the words which are most common "The words which are most commonly used are the ones we should teach first" (Harmer, 1993: 154).

Another aspect to consider is coverage. As Harmer (1993:154) stated, the words covering more things are likely to be taught before words with only one specific meaning. For example, the word 'book' will be taught before words 'notebook or exercise book'. If students know the language we are about to teach, we will need to find this information out. If we do not, we risk teaching them things they already know, or assuming knowledge they do not have.

> One way of avoiding teaching already known language is to have students perform tasks and see how well they use the language forms in question before deciding whether we need to introduce those forms as if they were new (Harmer, 2001: 157-158).

If students know the language we want to teach, it is better to remember it quickly without using an elaborate technique because it can be a waste of time.

Referring to how many new words a student can assimilate, Michael J. Wallace makes the following recommendation: if 'learn' means that words become part of the student's active vocabulary, students can learn five to seven new words per lesson. Students cannot absorb any more than that.

> If there are too many new words, the learner may become confused, discourage and frustrated. For example, the 'frustration level' above which someone reading a passage in the target language will tend to give up, unless he has recourse to a dictionary, has been estimated at 10 per cent or more unknown words (Wallace, 1989: 28).

Another important aspect of teaching vocabulary involves interactive activities. It is well known that students have different learning styles. Michelle Maxom describes them in this quote:

> People learn in different ways. For example, some people learn well by listening (auditory learning), some by movement and touch (kinaesthetic learning) and many people respond well to seeing things (visual learning). These are some of the different learning styles. So having variety in your presentations gives attention to these different styles and helps everyone succeed. (Maxom, 2009: 69)

Teachers have to offer a variety of materials, attractive presentations and the topics should be relevant to students' interests. Teachers can use different interactive methods to present vocabulary including pictures, games, sounds, real life-objects, flashcards and different text types with which students can learn better and remember what they have learned. Another aspect that teachers should bear in their minds is to keep the lessons simple. Too many activities on different topics, during the same lesson can make them confused. It is important to use variety, but the topic remains the same.

Even if interactive methods are beneficial for students, traditional methods must not be neglected but they must be renewed, made more enjoyable and attractive. My intention is to turn the tables and let my students to take the centre stage. For example, readings activities can be made more interactive if I let my students choose the text, to act out the story or to draw the picture of the scene.

I will apply differentially some interactive techniques on two groups of students. One group will be exposed to more traditional methods than the other group. The results will be quantified and the difference between the two groups will represent the positive effect stated in the hypothesis.

3 Research Methodology

In the literature review I have presented some theories about how we can learn and teach vocabulary, but the **question of this research** is "What do we do about assessment?" Teachers must assess the content of the curriculum that students have learned and their ability to work individually and in groups. However, assessing them is not such a simple matter.

It is more comfortable to test grammar or vocabulary using pen-and-paper tests then to test skills (reading, listening, speaking). Speaking is very hard to assess objectively, but it is necessary to assess it. A frequent problem for me is when there are so many students in one class, and it is difficult to assess speaking. We are asked to mark the work of individual students but how can we mark individual pupils when they are working in groups?

The first **research method** I use to assess vocabulary is oral evaluation (classroom observation). First, I explain to my class what I will be doing, after that I usually pick one pupil to observe for a period and then move on to another pupil. While I am observing the individual, that pupil's contribution to the group's work can be marked. Using this type of assessment, I can

observe whether the pupil knows how to apply the knowledge, and what I can do to help him/her. I use a notebook, with tabular information for individual students that include: students' name, dates of observations, lesson themes and marks.

In oral evaluation I will include the following skills: speaking, listening and reading. I usually extend the oral assessment over a few lessons, over a variety of tasks. In the end I write down their marks for oral evaluation in the school catalogue.

For oral assessment I will consider the following points:

1. Listening comprehension - to see if the student understands spoken English-speaking

2. Use of grammar - the student must answer using a correct grammatical pattern. It could be direct short answers or complete sentences.

3. Pronunciation - the student must pronounce the target vocabulary word correctly.

4. Use of vocabulary - the student must give the desired vocabulary.

5. Fluency - the student knows the words and gives the answer with fluency.

Another **research method** I use is written evaluation. In written evaluation I include: diagnostic tests, progress tests and achievement tests.

The **main objective** of this research is to analyse and quantify the progress of the entire class. The quantification will be obtained using two forms of comparison:

a)   The comparison between two different groups with different degrees of exposure to interactive activities.

b)   Comparison BEFORE – AFTER in a group. The results obtained by a group before applying interactive methods will be compared with the results obtained after exposure to interactive activities.

3.1 Hypothesis and assumptions

I will assume that:

•   Beginner students have little or no knowledge of the English language

•   The use of audio-visual and tactile materials will enhance students' ability to remember new vocabulary.

•   Students will develop vocabulary learning strategies that, in the long run, will help them become autonomous and independent learners.

•   Student will feel encouraged to improve their vocabulary when

interactive methods are used in class.

4 Data collection and interpretation
4.1 Sample

The sample for this study was taken from a group of 177 students, distributed in seven classes, according to the following table. The tests papers and oral evaluations are performed in the school year 2018-2019.

Table 1. Distribution of students in classes

No.	Grade	Total number of students
1	Preparatory grade B	28
2	Preparatory grade F	28
3	First grade C	20
4	First grade D	20
5	Second grade C	29
6	Second grade D	25
7	Third grade D	27
TOTAL		177

In the following part of this work, I will explain and demonstrate how I assess vocabulary in each grade and the interpretation of the results.

4.2 Preparatory grade evaluation

In this grade there are no grades because it is their first year of studying English and a year of accommodation for an easier transition from kindergarten to school. They have English classes once a week (45 minutes). Therefore, the curriculum suggests us that everything happens during the modern language class should take the form of a series of attractive games or interactives activities. Students can be encouraged by providing colourful stars or stickers.

   At the end of the preparatory grade, the Ministry of Education requires us to complete an evaluation report for each student. This report contains general and specific competences from the curriculum. Only one box is ticked for each competence.

Table 2. Evaluation report

COMMUNICATION IN MODERN LANGUAGE 1	FINAL EVALUATION	
	EXPECTED ACHIEVEMENT	IN PROCESS OF ACHIEVEMENT
1. Understanding simple oral message		
1.1. Provide an adequate reaction to greetings and short, simple questions/instructions articulated clearly and very slowly by the interlocutor and accompanied by gestures.		
1.2. Recognise names of objects from their immediate universe in short messages, articulated clearly and slowly.		
1.3. Manifest curiosity towards understanding the global meaning of children's films and songs in English.		
2. Speak in common communication situations		
2.1. Reproduce simple information/short songs/ poems with the teacher's help.		
2.2. Provide basic punctual information about themselves (name, gender, age), about their immediate universe, with help from the interlocutor.		
2.3. Take part in communication games by reproducing or create short chants/ messages.		
3. Understanding simple written messages		
3.1. Manifest curiosity towards decoding simple short written messages related to their own universe.		
4. Write short simple messages in common communication situation		
4.1 Take part in group/class projects by producing short written messages with support from the teacher.		

In the following section I will show the results of the evaluation report for two different grades. I will choose **Preparatory Grade B** (28 students) and **Preparatory Grade F** (28 students)

COM = competences
E.A. = expected achievement
P.A. = in process of achievement

Table 3. Evaluation Report Results

COM.	Preparatory Grade B		Preparatory Grade F		Total number of students	
	E.A.	P.A.	E.A.	P.A.	E.A.	P.A.
1.1	23	5	24	4	47	9
1.2	24	4	22	6	46	10
1.3	28	-	28	-	56	-
2.1	28	-	28	-	56	-
2.2	23	5	22	6	45	11
2.3	24	4	25	3	49	7
3.1	23	5	22	6	45	11
4.1	28	-	28	-	28	-

In this table, and the following graph, we can observe that the learning targets on most competences have been achieved. I have used the same methods for both classes but the small difference in 'competences in process of achievement' in favour of preparatory grade B is caused by preparatory grade F pupils' lower school attendance. However, the results are fairly close.
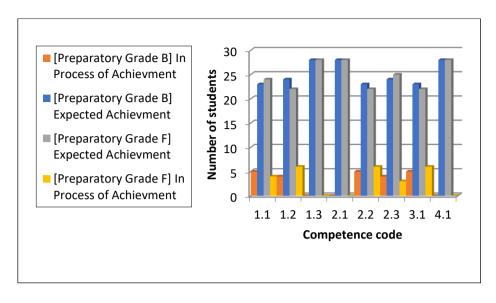
Figure 1. Evaluation report results

4.3 First grade evaluation

At the beginning of the first grade, the students use only capital letters, they do not know to write very well in Romanian either, therefore I use the written test and oral evaluation from the second semester. The grade for oral evaluation is given by observing student's work during group work, pair work or individual work that takes place over a certain period. I will use two different classes and I will compare their results. The first class (called, the "Control group") has English classes twice a week, the second one (called, the "Experimental group") only once a week.

In this first grade, qualifier evaluation is introduced. Calculation of averages using qualifiers is difficult. Therefore, I have my own system of conversion from points to qualifiers.

Table 4. Points to qualifier conversion

POINTS	Qualifiers
85-100	VERY WELL/EXCELLENT
65-84	GOOD
45-64	SATISFACTORY
10-44	INSUFFICIENT

For this study, the test paper and oral evaluation are the same for both classes. To quantify the results, the following parameters were considered:

- The test paper average mark of the control group / experimental group
- The oral evaluation average mark of the control group / experimental group
- The average qualifier for the control group / experimental group

From the chart and tables, we can observe that in both groups the students perform better on oral evaluation. This difference is caused mainly by the students' problems with spelling. The control group received the "VERY WELL/EXCELLENT" qualifier as average for the whole class. The experimental group received the "GOOD" qualifier as average on the entire class.

The control group has obtained these excellent results because they have two classes per week, so they had more time for interactive activities than the second group. However, because these interactive methods are very efficient, the second group, the experimental group, has also obtained good results.

Table 5. Test Paper and Oral Evaluation-Control Group Results

No.	Students' initials	Test paper	Oral Evaluation	Qualifiers	
		Control Group	Control Group	Test Paper	Oral Evaluation
1	T.A.	90	95	FB	FB
2	C. M.	50	50	S	S
3	T.C.	100	100	FB	FB
4	S. S.	100	100	FB	FB
5	P.A.	100	100	FB	FB
6	O.A.	40	50	I	S
7	N.I.	100	100	FB	FB
8	N.C.	100	100	FB	FB
9	H.I.	100	100	FB	FB
10	H.B.	100	100	FB	FB
11	G.D.	90	95	FB	FB
12	F.V.	100	100	FB	FB
13	D.R.	100	100	FB	FB

No.	Students' initials	Test paper	Oral Evaluation	Qualifiers	
				Test Paper	Oral Evaluation
14	C.C.	40	50	I	S
15	C.A	100	100	FB	FB
16	C.K	90	95	FB	FB
17	C.S	70	80	B	B
18	C.T	90	90	FB	FB
19	B.M	70	90	B	FB
20	V.M	100	100	FB	FB
	AVERAGES	86.5	89.75	FB	FB

Table 6. Test Paper and Oral Evaluation – Experimental Group Results

No.	Students' initials	Test paper	Oral Evaluation	Qualifiers	
		Experimental Group	Experimental Group	Test Paper	Oral Evaluation
1	I.M.	100	100	FB	FB
2	I.A.	90	90	FB	FB
3	G.I.	70	80	B	B
4	U.K.	100	100	FB	FB
5	T.P.	90	100	FB	FB
6	S.M.	60	70	S	B
7	R.A.	50	60	S	S
8	P.D.	70	80	B	B
9	P.L.	40	50	I	S
10	P.F.	80	90	B	FB
11	N.B.	100	100	FB	FB
12	L.R.	50	60	S	S
13	G.M.	70	80	B	B
14	D.A.	70	80	B	B
15	S.R.	50	60	S	S
16	C.T	90	100	FB	FB
17	B.S	100	100	FB	FB
18	B.K	90	90	FB	FB
19	A.E	70	80	B	B
20	A.G	80	90	B	FB

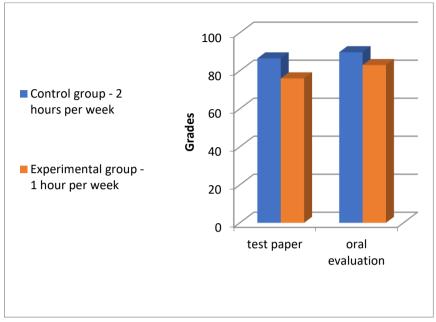| AVERAGES	76	83	B	B

Figure 2. Comparative results on both study groups

4.4 Second grade evaluation

For this grade I will use the results from a pre-test and the normal test for the same grade (Second Grade C) and oral evaluation. This grade has a single English class per week, so this grade needs two qualifiers at the end of the semester (an oral evaluation and a written test).

From Figure 3 and Table 7 we can see that students have the best results in oral evaluation. I was able to notice that my students know better to speak in English than to write in English, which seems to me to be quite normal in primary classes. Likewise, my students have better test results than pre-test results because we reflected on the pre-test and discussed each test task together before giving a test again. Since my students took another similar test, the results are consistent.
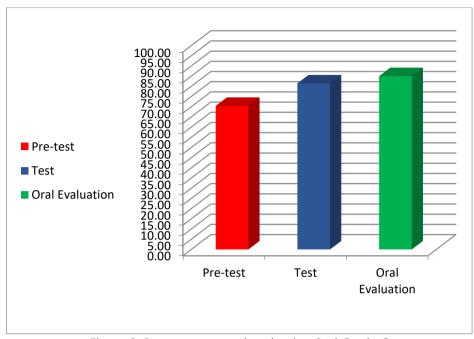
Figure 3. Pre-test, test, oral evaluation 2nd Grade C

Table 7. PRE-TEST, TEST and ORAL EVALUATION Results (2nd grade C)

No.	Students' initials	Pre-test	Test	Oral Evaluation	Average points	The average of Qualifiers
1	B.C	60	70	80	70.00	B
2	F.L.	50	65	70	61.67	S
3	L.A	90	100	100	96.67	FB
4	V.C	70	80	90	80.00	B
5	M.D	80	95	100	91.67	FB
6	R.A.	50	55	60	55.00	S
7	MO.D.	100	100	100	100.00	FB
8	P.D.	90	95	95	93.33	FB
9	P.V.	80	85	90	85.00	FB
10	C.A	60	70	80	70.00	B
11	MA.D.	70	90	95	85.00	FB
12	S.T.	90	95	100	95.00	FB
13	S.R.	95	100	100	98.33	FB

14	I.G.	95	100	100	98.33	FB
15	O.D.	60	90	90	80.00	B
16	M.A	50	55	60	55.00	S
17	L.L	70	95	90	85.00	FB
18	M.D.A.	70	75	80	75.00	B
19	I.L.	60	80	80	73.33	B
20	I.R.	50	60	70	60.00	S
21	P.A.	50	70	70	63.33	S
22	F.L.	80	90	100	90.00	FB
23	C.L.	50	60	60	56.67	S
24	H.M.	70	80	80	76.67	B
AVERAGES		70.42	81.46	85.00	78.96	B

4.5 Third grade evaluation

This grade has been studying English for three years. I will use a diagnostic test to identify the problems they have with the English vocabulary, oral evaluation and an achievement test.

We can see in table 8 that this grade has obtained an average of 65,93 to the diagnostic test. In the same table we can see a considerable increase in score in oral evaluation (78,52) but the highest average is observed in the achievement test (80,11). It should be taken into account that a real progress from the diagnostic test to the achievement test was recorded, as can be observed in Graph 4.

Table 8. DIAGNOSTIC TEST, ORAL EVALUATION, ACHIEVMENT TEST RESULTS (3rd grade D)

No.	Student's initials	Diagnostic test	Oral evaluation	Achievement test	Average points	Average of qualifiers
1	U.A.	70	90	90	83.33	B
2	P.S.	60	80	85	75.00	B
3	P.A.	90	100	95	95.00	FB
4	C.L.	90	100	100	96.67	FB
5	A.M.	70	80	80	76.67	B
6	M.P.	80	100	95	91.67	FB

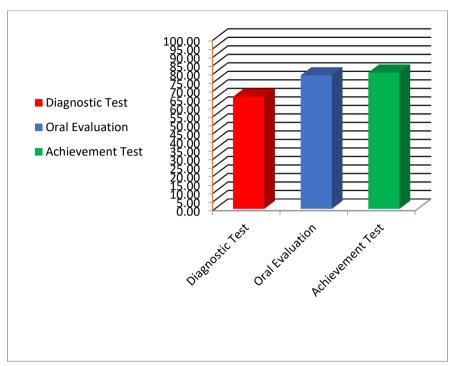|						
7	V.D.	70	90	90	83.33	B
8	T.M.	80	90	95	88.33	FB
9	M.D.	70	75	80	75.00	B
10	S.F.	40	50	55	48.33	S
11	S.M.	80	100	95	91.67	FB
12	S.S.	80	90	95	88.33	FB
13	A.B.	80	90	90	86.67	FB
14	R.T.	60	70	80	70.00	B
15	O.C.	30	40	40	36.67	I
16	M.A.	40	50	70	53.33	S
17	L.D.	80	100	95	91.67	FB
18	K.C.	80	90	90	86.67	FB
19	I.M.	60	70	75	68.33	B
20	H.I.	40	50	50	46.67	S
21	D.R.	40	50	50	46.67	S
22	D.A.	80	90	90	86.67	FB
23	C.E.	40	50	50	46.67	S
24	C.M.	60	70	75	68.33	B
25	C.A.	80	100	98	92.67	FB
26	B.D.	50	55	55	53.33	S
27	R.B.	80	100	100	93.33	FB
AVERAGES	-	65.93	78.52	80.11	74.85	**B**

Figure 4. Diagnostic test, oral evaluation and achievement test-3rd Grade

From the analysis of oral evaluation and test papers I found that students need a model similar to their test, which must be explained and discussed with them before. I have also learned that I must work with them on the spelling aspect. A possible help in increasing the results of my students is the collaboration with their family and my support giving them advice on learning techniques and strategies, in accordance with their learning style and rhythm.

5 Conclusions and Recommendations

The main goal of this paper was to show several ways that can be used for teaching vocabulary in the primary grades, through interactive classroom activities. My paper was focused on primary grades because I noticed that pupils at this age have a great desire to learn something new and they are happy to apply what they have learned. The ability to communicate in a new language gives them joy. Moreover, this paper did not concentrate on how many words students must know and memorise, but rather on how to teach vocabulary in such a manner that all students improve their vocabulary by

assimilating new words and their meanings.

In the literature review, I referred to theories of vocabulary learning and teaching, and I presented the importance of using some interactive methods. I have also underlined that traditional methods must not be neglected but they must be renewed, made more enjoyable and attractive.

It was also pointed out that teachers should choose the best materials that provide opportunities for students to use vocabulary meaningfully, to say and write things about themselves and their lives. In the classroom, teachers should insist on practicing the new vocabulary by encouraging students to speak as much as possible. Because is not possible to learn a language only in the classroom, students are encouraged to learn at home as well as during class time.

In the research methodology section, I have presented the evaluation methods (oral and written evaluation). In written evaluation I included: diagnostic tests, progress tests and achievement tests. I applied several assessment tests and oral assessments using a group of 177 students, distributed in seven classes. From the analysis of oral evaluation and test papers I found that students need a model similar to their test, which must be explained and discussed with them before. I have also learned that I must work with them on the spelling aspect. A possible help in increasing the results of my students is the collaboration with their family and my support giving them advice on learning techniques and strategies, in accordance with their learning style and rhythm.

As a positive aspect of this work, I can underline the fact that while writing this paper I found many of the ideas of the researchers in education to be interesting and very true. I have learned new techniques for teaching and learning vocabulary, but the most important thing is that I have to focus on recalling what happened in the lesson, looking for what was successful or drawing conclusions from the experience and finding ways to move forward in my future teaching.

Teaching young learners is a different and special experience. We have to make children's lessons fun and stimulating. We need a strategy for helping them learn. My recommendation is to pay heed in our lesson preparation process to aspects related to activities that are short and engaging, as well as prepare a back of extra activities to adapt to various unexpected situations. Another important aspect is that we have to do something out of the ordinary, with the condition to know exactly what we want to do. Young learners can observe quickly if we are unsure of ourselves

and they can become very noisy. The most important thing, which cannot be ignored, is revision and repetition. We have to repeat information from previous lessons to strengthen the acquired knowledge and give the kids a chance to show off what they know.

In the end I will quote Jim Scrivener who says:

As a teacher, you are also a learner –learning about language, methodology, people, yourself, life...I suspect that the moment you stop learning, you also stop being involved in education. So, rather than being a teacher, be a learner. There's no need to play someone with all the answers; be honest with yourself and actively find ways to learn alongside your students (Scrivener, 2011: 393).

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DIFFICULTIES IN NON-FICTION TRANSLATION[10]

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Abstract

As a translator one must deliver accurate and coherent translations, therefore it is imperative to thoroughly analyse both the source language text and the target language text. The aim of this paper is to highlight and explain the translation difficulties encountered during the process of translation non- fiction literature. The data in this academic essay was obtained researching different translation studies and analysing the source language and the target language texts of the book The Golden Spiral, respectively Spiralele de Aur. The book tells the story of the lost treasures of ancient Dacia, and the mysterious apparition of the golden spirals in the antiquary's world and international markets. Translation difficulties presented in this paper include lexical-semantic difficulties, syntactical problems, pragmatic, rhetorical, cultural and grammatical issues. Also, the issues of equivalence and non-equivalence, and idiom translation difficulties were shown and explained. A particularly important outcome of this study is an improvement in my translation techniques. The research methods used are based on the frameworks of analysis of Susan Bassnett and Mona Baker, two of the most influential authors of the field of translation studies. As a result of this study the issues of equivalence and idiom translation were improved.

Keywords*: Translation difficulties; Translation competences; Translation theories; Source language; Target language.*

1 Introduction

A translator's job to deliver an accurate reproduction of an author's work can be highly complex; the translation should be delivered in the target language. There are several problems and difficulties encountered in translating a non-

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[10] This paper was coordinated by Professor Teodora Iordăchescu, as part of the MA course Research Methodology in Linguistic Education (academic year 2020-2021).

fiction text. These include lexical-semantic difficulties, syntactical problems, pragmatic, rhetorical, cultural and grammatical issues.

Questions pertaining to pronouns, and whether or not to make the subject pronoun explicit are among some grammatical issues that may occur.

Syntactical problems may originate in syntactic parallelisms, the direction of the passive voice, the focus (the point of view from which a story is told), or even rhetorical figures of speech, such as a hyperbaton (the inversion of the natural order of speech) or an anaphora (repetition of a word or segment at the beginning of a line or a phrase).

This paper aims to identify and explain all the translation difficulties I encountered during the process of translating the book *The Golden Spiral* by Dan Dimăncescu from English into Romanian.

This is a companion book to the feature documentary "The Hunt for Transylvanian Gold". The book tells the story of the lost treasures of ancient Dacia, and the mysterious apparition of the golden spirals in the antiquary's world and international markets. They uncover an inside story of the looting of a 2000-year-old treasure, discovered in Transylvania. The book follows the unbelievable investigation of the international illicit trafficking of archaeological artifacts. 24 massive and rare golden bracelets were sold on the illegal markets from the United Stated and numerous European countries. The author describes the picture of the illicit traffic of archaeological and cultural artifacts based on the research and the access to numerous police files and shows the great public the long road of the artefacts through the chain of the looters, traders, collectors, experts and finally the police investigators.

Throughout the process of the translation of this highly complex book, different language and cultural obstacles appeared. The aim of this paper is to focus upon each step of the translation process and to explain how each of them was approached separately.

I considered several aspects before approaching the actual translation. The main focus was on the linguistic and cultural obstacles that might appear, and also the discrepancies in grammar and vocabulary in both languages, meaning that, in some cases, the literal translation was not possible. An accurate translation requires the use of several translation techniques.

Throughout the translation process, one of the techniques was direct translation, as the conceptual and structural elements of the source language (English) were directly transferable into the target language (Romanian). Another technique utilised during the translation process was the oblique

translation technique, used when the source language cannot be translated into the target language without altering the grammatical structure or style.

2 Literature Review

The translation process should achieve an accurate transfer from source language to target language without any alterations of the sense, purpose or meaning of the text. This particular task proves to be somehow difficult when it comes to translation of a book.

As previously stated, translation aims to ease the transfer of information and ideas from SL to TL, without altering the content and the context of the text. Problems related to translation may affect and alter the understanding of the original text.

According to Edward Sapir (1956),

> No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached. (Sapir, 1956: 69)

This study will present and analyse the translation problems encountered during the work, and the most common issues I experienced. The book was translated from English into Romanian and during the process, I discovered different obstacles and some language barriers.

According to Roman Jakobson (1959), in his article 'On Linguistic aspects of translation', there are three types of translation:
- Intralingual- interpretation of verbal signs by means of other signs in the same language;
- Interlingual- translation proper, the interpretation of verbal signs by means of some other language;
- Intersemiotic- an interpretation of verbal signs by means of signs of nonverbal sign systems

When Jakobson (1959/2000: 114) addressed the complex issue of equivalence in meaning of words in different languages, he emphasised that it is impossible to find complete equivalence between two words, and utilised the example of the English word *cheese*, explaining it is not equivalent to the Russian *syr*. Through this example, Jakobson emphasises that the translation

differs in terms of structure and terminology of languages, rather than being impossible.

According to Koller (1979: 187–191, 1989: 100–104), equivalence is commonly established on the basis that the ST (source text) and TT (target text) words supposedly refer to the same thing in the real world, i.e. on the basis of their referential or denotative equivalence; the ST and TT words triggering the same or similar associations in the minds of native speakers of the two languages, i.e. their connotative equivalence; the ST and TT words being used in the same or similar contexts in their respective languages, i.e., what Koller (1989: 102) calls text-normative equivalence; the ST and TT words having the same effect on their respective readers.

Koller established five different types of equivalence in translation:
1. denotative
2. connotative
3. textual- normative
4. pragmatic
5. formal

Another notable contributor in the field of translation studies, Eugene Nida (1964) mentioned two types of basic equivalence: formal and dynamic. The author stresses upon the fact that the target text (TT) is quite similar to the source text (ST) in formal equivalence, both in context and form, unlike dynamic equivalence, where the ST message conversion in TT requires more effort. It can be assumed that the author favours dynamic equivalence as he considers it a more effective translation procedure.

According to Mona Baker,

> Non-equivalence at word level means that the target language has no direct equivalent for a word which occurs in the source text. The type and level of difficulty posed can vary tremendously, depending on the nature of non-equivalence. Different kinds of non-equivalence require different strategies, some very straightforward, others more involved and difficult to handle. (Baker, 2018: 19)

The main difficulty of the translator encountering idioms is to be able to recognise them. Idioms vary in many ways, and some of them are less popular than others. Expressions and idioms translation can constitute another type of difficulty, encountered during the process. According to Mona Baker (2018: 78), collocations are considered to be flexible patterns of language, which can variate. Therefore, the expression "One has to make a living",

present in the SL, was translated into Romanian with a similar fixed expression, trying not to change or alter the meaning and the context of the phrase. This may be considered an accepted collocation. The interpretation of idioms can be a challenging task, as we encounter a variety of idioms both in English language and Romanian. According to the same author,

> Assuming that a professional translator would, under normal circumstances, work only into his or her language of habitual use, the difficulties associated with being able to use idioms and fixed expressions correctly in a foreign language need not be addressed here. (Baker, 2018: 92)

Sometimes, idioms and expressions do not have an equivalent in the target language, as some of them might be culture specific; one method to approach this, could be trying to replace it with a similar idiom in the target language. Therefore, idioms and fixed expression specific to certain cultures are not untranslatable, yet they can have alternatives in other languages. Regarding this matter, Mona Baker states that

> Problems can also be caused by word groupings as idioms/metaphors or ordinary phrases. Since idioms and metaphorical expressions are not to be interpreted literally, sophisticated syntactic and semantic analysis is necessary for the translation engine to determine whether a phrase is an idiom/metaphor or not. (Baker, 2008: 166)

Reliable references, dictionaries of idioms and, of course, consultation of native speakers are appropriate tools when it comes to idioms' translation.

3 Research Methodology

This study was carried out using several different methods to investigate the translation difficulties encountered during the process, based on the theoretical frameworks of Jakobson, Bassnett and Baker. I developed my own framework of analysis, which will be explained briefly in the following lines.

Out of Roman Jakobson's (1959) three types of translation, I used in this case the translation proper one (interlingual translation), i.e., the interpretation of verbal signs by means of another language. Of course, during the process I identified other difficulties in the process of establishing

the equivalence of terms, such as finding proper synonyms for certain words or word constructions.

a) word equivalence. The translation process contained some forms of decoding and reconstruction of phrases to ensure a fluent transition from SL to TL.

> (1) The Golden Spiral **saga** highlights the dedication of a few individuals' antiquarians and police officials. (Dimăncescu, 2017: 8)
> (transl.) **Saga** Spiralei de Aur evidențiază dedicarea câtorva indivizi: procurori, experți în arheologie și ofițeri de poliție. (Krisbai (trans.), 2019: 1)

In the above sentence, for example, the word **saga** has no Romanian equivalent, therefore the translated phrase contains the unaltered English word.

b) idiomatic equivalence. Idiomatic translation reproduces the 'message' of the original thus tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. One example from the translated text is this particular expression in English:

> (2) As she spoke, he slid one of the spiral bracelets onto his arm. He told her that he felt sorry that these pieces would not remain in Romania, but did admit, **"One has to make a living."** Saying that he or his brother did not trust anyone in the Romanian government to give any sort of compensation, he left disappointed. (Dimăncescu, 2017: 14)
> (transl.) În timp ce vorbea, el și-a pus una dintre brățările spiralice pe braț. I-a spus că îi pare rău că obiectele acele nu vor rămâne în România, dar a recunoscut că "**fiecare trebuie să își facă un rost**". Acesta a plecat dezamăgit, spunând că nici el, nici fratele său, nu au încredere că cineva din Guvernul României le-ar oferi vreo compensație.' (Krisbai (trans.), 2019: 6)

Another example of idiomatic translation would be for 'to spark curiosity'. For translating this particular idiom, I used a colloquialism from Romanian. This technique helps in keeping unaltered meaning and a coherent text.

> (3) **Though her curiosity was sparked**, she put aside further thought of the bracelets. (Dimăncescu, 2017: 14)
> (transl.) **Deși curiozitatea i-a fost pusă la încercare**, a lăsat la o parte gândurile despre brățări. (Krisbai (trans.), 2019: 7)

A different example of idiomatic translation: 'big hit' was translated as 'a da lovitura'

> (4) Some had their fingers on lucrative money-making scams, yet others were nobodies scheming for a **big hit'**. (Dimăncescu, 2017: 27)
> (transl.) 'Unii dintre ei erau implicați în diverse scheme lucrative de făcut bani, iar alții erau doar niște necunoscuți cu dorința de **a da lovitura**.'
> (Krisbai (trans.), 2019: 14)

c) metaphorical equivalence
According to Susan Bassnett (2002: 33) "Since a metaphor in the SL is, by definition, a new piece of performance, a semantic novelty, it can clearly have no existing 'equivalence' in the TL: what is unique can have no counterpart." Therefore, in the following example, I used a similar word, and adapted the translation so that it can be accessible for the Romanian reader.

> (5) Whatever is new feels awkwardly **injected** into the ground-level concrete blocks as garish neon lighted consumer stores, bars, gadget stores, or mini-marts.' (Dimăncescu, 2017: 27)
> (transl.) 'Tot ce este nou pare a fi **interpus** în mod greșit printre clădirile din beton gri, cum sunt reclamele luminoase de la magazine sau supermarket-uri.' (Krisbai (trans.), 2019:14)

4 Data Collection and Interpretation

The text is part of the original book *The Hunt for Transylvanian Gold* as well as the translated version in Romanian, *Goana după aurul Transilvaniei.*

> (6) The Golden Spiral **saga** highlights the dedication of a few individuals, antiquarians and police officials. Over more than a decade, they remained dogged and passionate in bringing the guilty to justice and in seeking to recover treasures central to Romanian cultural identity. (Dimăncescu, 2017: 8)
> (Transl.) **Saga** Spiralei de Aur evidențiază dedicarea câtorva indivizi: procurori, experți în arheologie și ofițeri de poliție. Pe parcursul a mai mult de un deceniu, aceștia au rămas răbdători și perseverenți în aducerea celor vinovați în fața justiției și în încercarea de a recupera artefacte reprezentative pentru identitatea culturală a României. (Krisbai (trans.), 2019: 1)

In English, *saga (noun)* stands for a long traditional story about adventures and brave acts, especially one from Norway or Iceland. (Oxford Dictionary)

In Romanian, *saga* (noun, fem.), is a story specific to ancient Scandinavian literature, in which historical facts are intertwined with mythological elements. (from French, saga, Germ. (Dex online, 2009)

In this text, I translated the word *saga* with the word using the *word-equivalence* technique. The word *saga* has the same meaning both in English and Romanian.

> (7) As she spoke, he slid one of the spiral bracelets onto his arm. He told her that he felt sorry that these pieces would not remain in Romania, but did admit, "**One has to make a living**." Saying that he or his brother did not trust anyone in the Romanian government to give any sort of compensation, he left disappointed. (Dimăncescu, 2017: 14)
>
> (Transl.) În timp ce vorbea, el și-a pus una dintre brățările spiralice pe braț. I-a mărturisit doamnei Deppert că îi pare rău că obiectele acelea nu vor rămâne în România, însă a recunoscut ca „**fiecare trebuie să își facă un rost**". Acesta a plecat dezamăgit, spunând că nici el, nici fratele său, nu au încredere că cineva din Guvernul României le-ar oferi vreo compensație pentru acele obiecte. (Krisbai (trans.), 2019: 12)

In English, *to make a living* is an idiom meaning to earn the money one needs to pay for housing, food, etc. (Miriam-Webster online Dictionary) This expression was translated with the **idiomatic equivalence** technique. Idiomatic translation reproduces the 'message' of the original, thus tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

In Romanian, *a-și face un rost* is an expression meaning 'to organise one's life, 'to make a living' (Rom. a-și organiza viața, a-și face traiul). The noun *rost* (noun, masc.) means a way of putting one's life in order / social, material, family status (Rom. mod de a-și întocmi viața / situație socială, materială, familială).

Below I will show several similar examples of idiomatic equivalence I chose, and their explanation:

> (8) **Though her curiosity was sparked**, she put aside further thought of the bracelets. (Dimăncescu, 2017:15)

(Transl.) **Deși curiozitatea i-a fost pusă la încercare**, a lăsat la o parte gândurile despre brățări. (Krisbai (trans.), 2019: 7)

In English, *to spark curiosity* is an idiom, meaning to make someone feel interested, hopeful, etc. (Longman Dictionary of Contemporary English, 2014).

In Romanian, *a pune la încercare* is an expression meaning to tempt, to lure, to raise interest. The verb *a încerca* means to test, to try, to measure one's forces, in this case it means to test one's curiosity. (Dex online, 2009)

> (9) But without a precisely authenticated place or date of origin, it **drew** little **attention**, and no buyer made a high enough bid. (Dimăncescu, 2017: 14)
> (Transl.) Dar fără un loc și o dată de origine precise, **nu a atras** deloc **atenția** și nimeni nu a făcut o ofertă suficient de mare. (Krisbai (trans.), 2019: 6)

In English, *to draw somebody's attention* is a collocation meaning to make someone notice something.

In Romanian, *a atrage atentia* is an expression meaning to determine someone to focus their attention on something or someone, to raise attention, to make someone attentive. (Dex online, 2009)

In the case presented below the expression 'one-of-a-kind' was translated with one word in the target language.

> (10) Quite by coincidence she had been involved with an almost identical **one-of-a-kind** object a year earlier. (Dimăncescu, 2017: 13)
> (Transl.) Ca o coincidență, ea avusese de-a face cu un obiect **unicat**, aproape identic, cu un an înainte. (Krisbai (trans.), 2019: 5)

In English, **o***ne of a kind* (idiom) represents an object or a person with unique characteristics.

In Romanian, ***unicat*** means 1. a unique copy of a document or a publication, of an object. 2. Only copy of an official paper. (from German, *Unikat* (Dex online, 2009)

In the following cases I used the idiom translation technique:

> (11) Then **by chance** a month later in August of 2000, she received a visit in Frankfurt from Dr. Lucia Ana Marinescu [...] (Dimăncescu, 2017:15)

> (Transl.) Apoi, un an mai târziu, **din întâmplare**, în august 2001, a fost vizitată la Frankfurt de Dr. Lucia Ana Marinescu [...] (Krisbai (trans.), 2019: 7)

In English, the expression *by chance* means *the unknown and unpredictable element in happenings that seems to have no assignable cause.*

In Romanian, the noun **întâml_a_re** means 1. Producing an event. 2. Proceeding in a certain way. 3. Happening. 4. Adventure. (Dex online, 2009)

In English, **coincidence,** (noun, feminine) means 1. occurrence of an event. 2. consequence of someone's actions. 3. proceed in a certain manner. 4. fulfilment. 5 happening. 6. bad luck. 7. accidental murder. 8. unpleasant adventure. 9. inconvenient. 11. unpredictable turn of events. 12. someone's accidental presence in a certain place (Miriam-Webster online Dictionary).

> (12) The whole **makes** one **aware** of a culture, far more sophisticated than oft-cited dismissive descriptions of Dacians as barbaric tribesmen. (Dimăncescu, 2017: 21)
> (Transl.) Întregul **dă senzația de conștientizare** a unei culturi cu mult mai sofisticate decât descrierile lipsite de considerație făcute la adresa dacilor, ca fiind parte au unui trib barbar. (Krisbai (trans.), 2019: 11)

In English, the adjective **aware** means *having or showing realization, perception, or knowledge.*

In Romanian, the noun **conștientizare** means to make it become or to become conscious.

Likewise, in English, the noun **conscientiousness** means to do, to become conscious.

> (13) One is easily transposed back to that oppressive era when **casting an eye** on those gray often **ill-kept** structures lining wide boulevards. (Dimăncescu, 2017: 26-27)
> (Transl.) Te poți transpune, cu ușurință, în epoca opresiunii, atunci când **îți îndrepți privirea** spre aceste clădiri gri și **neîngrijite** care străjuiesc bulevardele largi. (Krisbai (trans.), 2019: 14)

In English, the idiom **to cast an eye** means to examine or to read something quickly in order to judge whether it is correct, good, etc.

Furthermore, in English, the adjective **ill kept** means badly maintained; in a poor shape; in a state of degradation.

The Romanian expression **a îndrepta privirea** means to look at something or someone, to watch, to turn the look towards something. (Dex, 2009)

On the other hand, in English, **to look** *means* to see, to look, to refer to, to interest someone.

5 Conclusions and Recommendations

In this study I selected, presented and explained the issues encountered during the translation of the book *The Golden Spiral* by Dan Dimancescu from English to Romanian. The book has four parts divided into twenty chapters, in total of 189 pages and was published in Boston, Massachusetts in 2017.

I approached this matter from the translator's point of view, and I tried to identity and describe the translation problems from a grammatical, morphological and syntactical perspective.

A difficult aspect of the translation process was to identify idioms and to find proper translation techniques for each of them, in order to achieve an accurate translation and to help the reader better understand the idea of the author in the original text. Idioms vary in many ways, and some of them are less popular than others.

This study presented the idiomatic similarities and differences found in the target language and the in English and Romanian as well as the grammar difference between them.

The Golden Spiral was written by Dan Dimăncescu, an American film and documentary producer, of Romanian origins, based on the documentary *The Hunt for Transylvanian Gold*, filmed in Transylvania, Romania.

During the translation process I utilised several translation techniques such word equivalence, idiomatic equivalence, metaphorical equivalence, based on the framework of the translation studies of authors Mona Baker and Susan Bassnett. I approached the translation trying to have a balance between the translation theory and the practice. The most efficient methods used during the translation process were the word equivalence and idiom translation, as most of the translation difficulties I encountered, related to the two methods.

I managed to overcome the translation difficulties using a combination of translation theories and translation practices.

As a recommendation for further research in translation of non-fiction, given that languages are culture- bound, the translator should

acknowledge the need to be familiar with the background and language of a certain culture before translation terms and idioms in target language. Different translation techniques might be useful in order to achieve an accurate translation, and special attention must be paid to paraphrasing, in case we encounter culture specific concepts.

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INOVAȚIA LINGVISTICĂ ÎN OPERA POETICĂ A LUI NICHITA STĂNESCU. DINAMICA VERBULUI[11]

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Abstract

In this paper, we will be looking at the ways in which the Romanian poet Nichita Stănescu deconstructs, within the poetic universe of discourse, the linguistic conventions of a stifling logic, by converting it into a poetic logic, thus demonstrating his linguistic creativity, based on the possibilities offered by the Romanian linguistic system. An analysis which starts from the occurrence of unusual linguistic phenomena within the linguistic universe of discourse will demonstrate that such phenomena have a precise functionality, in the sense that they highlight poetic obsessions while at the same time emphasizing Stănescu's artistic individuality and creativity. We will be looking at the morphosyntactic innovations related to the use of verbal forms: the shifts from impersonal to personal constructions, the mutations in the syntactic and semantic matrices of verbs describing natural phenomena, the transitivization of intransitive constructions, as well as the shift from the perfective to the progressive aspect of the verb to die (a muri) in Romanian. All these types of innovations contribute to the configuration of an extremely original poetic vision, through a poetic language challenging readers' linguistic expectations, which enables an in-depth insight into the construction of poetic meaning, thus revealing a profound vision of the human being.

Keywords*: System versus norm; Linguistic innovation; Poetic universe of discourse; Linguistic creativity; Shifts in the morphosyntactic categories of verbs.*

1 Introducere

Prin lucrarea *Inovația lingvistică în opera poetică a lui Nichita Stănescu. Dinamica verbului*, ne propunem să investigăm modul în care sesizarea și interpretarea aspectelor gramaticale contribuie la o receptare mai profundă

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și mai substanțială a operei poetice a unuia dintre cei mai reprezentativi poeți neomoderniști. Optăm pentru această tematică și abordare întrucât considerăm, asumând perspectiva lingvisticii integrale (coșeriene) și a poeticii antropologice, că limbajul poetic este unul creator de lumi, ontologic diferite de realitatea cotidiană. Logica intrinsecă pe care universul construit prin cuvânt este fundamentat este dictată și de inovațiile lingvistice, care impun o structurare diferită a limbajului, față de întrebuințarea lui uzuală, informată de o viziune poetică particulară.

Astfel, în prima parte a lucrării, vom pleca de la distincția conceptuală sistem/ normă, formulată de Eugeniu Coșeriu, delimitare terminologică ce are la bază conceperea limbajului ca activitate creatoare, ca *enérgeia,* esențială pentru înțelegerea specificității limbajului poetic.

În cea de a doua parte a lucrării, vom întreprinde o analiză privind dinamica verbului în universul poetic stănescian. Premisa de la care pornim este tendința lui Nichita Stănescu de a sfida logica tradițională și limbajul cotidian, curent, într-o redimensionare a lui care, pe de o parte, nu se mai bazează pe logica aristotelică, binară, iar, pe de altă parte, presupune o demontare a tiparelor morfosintactice tradiționale, acceptate prin uz de către o comunitate de vorbitori, mai exact, care constituie norma limbii. Demersul nostru se va concretiza în investigarea glisărilor dinspre clasa verbelor impersonale înspre clasa verbelor personale, a mutațiilor în matricea sintactico-semantică a verbelor de stare atmosferică (verbe zerovalente), a tranzitivizării verbelor intranzitive, respectiv a glisării dinspre aspectul perfectiv înspre aspectul durativ al verbului *a muri.* Vom demonstra cum, din aceste considerente, rezultă creații interne inedite, neacceptate de uzul cotidian, adică inexistente în limbă, dar posibile pe baza virtualităților oferite de sistemul lingvistic al limbii române. Astfel de formații individuale, proprii sensibilității artistice, vor juca un rol deosebit în articularea coerentă, nuanțată a viziunii despre lume și, implicit, a raportului dintre eul poetic și orizontul său spațio-temporal. De altfel, Nicolae Manolescu aproximează specificul ontologic al poeziei, în studiul intitulat chiar *Despre poezie*, vorbind despre o ruptură de ordin ontologic, ce dtermină funcționarea universului poetic după reguli ontologice specifice (v. Manolescu, 1987: 86-87).

Considerăm că noutatea demersului rezidă în intenția unei abordări polivalente a temei, structurarea materialului cercetării vizând trei paliere complementare: lingvistica textului, elemente de analiză gramaticală, strategii poetico-stilistice de interpretare a textului liric. Menționăm că o contribuție semnificativă la dezvoltarea temei îi aparține criticului literar Alex

Ștefănescu, care, în lucrarea *Introducere în opera lui Nichita Stănescu,* inventariază sumar o serie de formații inedite, de ordin lexico-semantic, morfologic și sintactic, a căror utilizare în poezie o circumscrie dorinței poetului de a sparge barierele lingvistice, prin eliberarea de normele limbii standard (prin a căror respectare strictă limbajul se sterilizează).

2 Delimitări conceptuale

Limbajul poeziei este privit de către Eugeniu Coșeriu ca un limbaj absolut, care permite dezvoltarea maximală a potențialităților creatoare ale ființei umane. Prin creația artistică, se construiește un univers de discurs poetic cu totul aparte, unde prioritară este crearea de lumi, operație complexă, ce presupune eliberare de rigorile și de constrângerile impuse de utilizarea limbajului comun, cotidian. Prin funcția sa transfiguratorie, limbajul poetic instituie o ruptură majoră față de folosirea curentă, tradițională a limbii, respectiv față de tiparele comunicative, creatorii de poezie asumându-și o formă de libertate absolută, eliberatoare. În acest sens, sunt edificatoare mărturiile lui Nichita Stănescu privind comunicarea poetică, din volumul *Fiziologia poeziei*:

> Caracterul anti-entropic al comunicării prin cuvântul scris constă în faptul că aceasta, în loc să se generalizeze până la pulverizare, dimpotrivă, se individualizează, producând **un salt calitativ morfologic** (subl.n.). Fluxul comunicării se îngustează ca o pâlnie spre cuvântul scris. (De la emițător spre receptor.) Acest tip de comunicare, tipul estetic, este tipul de comunicare cel mai profund anti-entropic (Stănescu, 1990: 33).

Acest procedeu complex poate fi înțeles prin raportare la distincția pe care lingvistul Eugeniu Coșeriu o realizează între norma unei limbi și sistemul său. Savantul diferențiază norma, „tot ceea ce, în vorbirea corespunzătoare unei limbi funcționale, este tradițional, comun și constant" (Coșeriu, 2000: 279), altfel spus, ceea ce corespunde „fixării limbii în tipare tradiționale" (Boc, 2007: 152) de sistem, care „conține doar opozițiile funcționale, trăsăturile care se constată ca distinctive, astfel încât o unitate de limbă (în planul expresiei sau al conținutului) să nu se confunde cu alta" (Coșeriu, 2000: 280) ca „tehnică deschisă, virtuală, care cuprinde și tehnici nerealizate încă, dar posibile în virtutea posibilităților oferite de sistem și a regulilor de combinare care guvernează uzul său" (Coșeriu, 2000: 282). Prin urmare, sistemul poate fi

considerat „un ansamblu de modalități de creație (implicație directă a concepției limbajului ca activitate creatoare, ca *«enérgeia»)"* (Boc, 2007: 151). Din aceste considerente, se deduce că poeții „exploatează în mod nelimitat (dincolo de modelele deja realizate istoric) posibilitățile oferite de sistem" (Boc, 2007: 152). Dacă limbajul uzual, prin folosirea lui concretă, este raportat la o alteritate, limbajul absolut al poeziei se eliberează de normă și nu mai este supus procesului de legitimare din partea unei comunități lingvistice a inovațiilor pe care le propune, inovații care, departe de a intra în uz, există și își dezvăluie semnificația exclusiv în universul de discurs particular căruia îi aparțin, ceea ce se traduce prin „modalitatea funcționalizării lor la nivelul sensului textual" (Boc, 2007: 54). Oana Boc conchide faptul că

> [...] par rapport à la distinction système / norme / parole, l'innovation linguistique représente un fait de parole, qui se manifeste dans les actes linguistiques concrets, et en même temps un fait linguistique qui s'éloigne de la norme, qui ne se conforme pas aux modèles déjà réalisés, déjà fixés par la tradition, mais qui représente la concrétisation des virtualités du système et par cela, la concrétisation plus générique de la créativité en tant que dimension essentielle du langage. Donc, l'innovation linguistique représente la source de la reconfiguration et de la réorganisation permanente de la langue, la forme visible de l'**enérgeia** (Boc, 2020: 6).

Sintetizând liniile directoare ale viziunii pe care Ștefania Mincu o are asupra raportului subiectului poetic stănescian cu limbajul, Carmen-Maria Mecu insistă asupra faptului că subiectul semnificant, ca producător de cultură, instituie, prin logos, un univers poetic autotelic (v. Mecu, 2016: 69-70).

În continuare, ne vom concentra atenția asupra analizei dinamicii verbului în universul poetic stănescian.

3. Dinamica verbului

3.1. Glisări dinspre clasa verbelor impersonale înspre clasa verbelor personale

3.1.1. Se remarcă noi forme în paradigma verbului *a durea*: „degeaba se-alungă-napoi și-napoi, pătimaș/ câmpiile moi, câmpiile reci de sub pași.../ tot mai aud prin întunericul șerpuitor/ pietrele cum **se dor**" (Stănescu, 2004: 128); „Și eu, cu pânzele sufletului/umflate de dor,/ te caut pretutindeni, și lucrurile

vin/tot mai aproape,/ și pieptul mi-l strâng și **mă dor**" (Stănescu, 2004: 238). Consemnăm personalizarea verbului, în toate ocurențele sale: „Pe mine însumi **mă dor**"; „Și dacă **mă dor** pe mine însumi; tu/ **te dori** pe tine asemenea; ceea ce e unic el însuși **se doare** pe sine" (Stănescu, 2004: 182-184).

3.1.2. Se constată reflexivizarea cu clitic pronominal în acuzativ de persoana întâi singular a unui verb care, în limba română standard, este impersonal în conținut și unipersonal în formă (se folosește doar la persoana a treia, dar aici își extinde paradigma): „Sunt gata să mor înecat/ în aceste sunete de privighetoare/ asupra cărora **m-am întâmplat**/ în dimineața răsărind fără soare..." (Stănescu, 2004: 153).

3.1.3. Verbul *a se întâmpla* se folosește cu clitic pronominal reflexiv exclusiv în ipostaza sa impersonală, singura, de altfel, pe care o cunoaște în limba română contemporană; or, în poemul *Printre altele*, același verb apare în ipostază de verb personal: „Să fim, să fim, să fim de față,/ Să asistăm, **să ne întâmplăm**/ martori dacă nu avem încotro/ deci, martori" (Stănescu, 2004: 503).

3.2. Mutații în matricea semantico-sintactică a verbelor de stare atmosferică (verbe zerovalente)

3.2.1. Consemnăm statutul sintactico-semantic aparte, dobândit contextual, al verbului *a ninge*, cu multiple ocurențe: de obicei, este un verb zerovalent, neavând nevoie de compliniri, dar în poemul *Cântec de odihnă* își asociază nominalul-subiect *luminile*: „Atâte-oboseli răzimate-s de trunchiuri/ și bucurii... și-uimirile-atâte!/ Pe genele noastre-nghețate, **vor ninge/ luminile** lumii, știute" (Stănescu, 2004: 139); alte exemple: „și de pe ring/pe câmp, pe scut și pe monezi din când în când,/ cu trupuri de stafie **monștrii** cad, sau **ning**. (Stănescu, 2004: 351)"; „ce **friguri** tari mă **ning**" (Stănescu, 2004: 473) „**să**-ți **ningă înțelesuri** fără de-nțeles/ierburile, iederile, munții..." (Stănescu, 2004: 211) - deși zerovalent, verbul își asociază aici trei nominale pe poziția sintactică de subiect multiplu și își subordonează un alt nominal, ocupant al poziției sintactice de complement direct; „Noi stăm întinși peste ramuri./Fără să fim verde, desigur, **noi nu am nins**./ Nici **n-am plouat**, nu, nici **n-am plouat**./ Nu sunt nori pe cer. Dacă-i vede cineva/ să ni-i declare..." (Stănescu, 2004: 415) - din verbe zerovalente, care nu au nevoie de compliniri

semantico-sintactice, verbele *a ninge* și *a ploua* ajung să își asocieze nominale-subiecte, sugestie a posibilității ca eul poetic să se împărtășească din proprietățile fenomenelor atmosferice, devenind el însuși o forță a naturii; „interioare **spații**/ ce în căldura toridă **ning**" (Stănescu, 2004: 443); „Nedemn de fericire am plâns cu frunze verzi,/ neîncăput de toamnă **am nins**,/ capră dulce cu trei iezi/ și un lup învins…" (Stănescu, 2004: 518) – inovația morfosintactică trimite la aceeași imagine a eului poetic înzestrat cu forțele atmosferice ale naturii.

3.2.2. În universul poetic stănescian, un statut sintactic-semantic aparte primește și verbul *a ploua*: consemnăm, în primul rând, structura *mie-mi plouă zborul, cu pene*, din poemul *Ploaie în luna lui Marte*. Verbul *a ploua*, indicând un fenomen meteorologic, este, de obicei, zerovalent în limba română contemporană. Aici, se produc mutații în matricea sa sintactico-semantică: își asociază lexemul *zbor*, ca atribut levitațional, contaminat de substanța pluvionară; de asemenea, își subordonează, ca determinanți actanțiali, pronumele personal de persoana întâi singular, formă non-clitică, *mie*, aflat pe poziția sintactică a unui complement indirect, respectiv cliticul pronominal personal în dativ posesiv adverbal *-mi*, ocupant al poziției sintactice de atribut complement posesiv (cf. GALR, 2005: 441), ambele coreferente, trimițând deictic la subiectul discursului liric; nu în ultimul rând, verbului i se subordonează determinantul prepozițional *cu pene*, din același câmp semantic levitațional, hibridat cu cel pluvial – ca implicație poetică, semnifică impulsul ascensional dat de intensitatea sentimentului erotic, cumulând atributele eliberator (zborul) și purificator (ploaia), ca evadare din contingentul limitant: „O să te plouă pe aripi, spuneai,/plouă cu globuri pe glob și prin vreme./Nu-i nimic, îți spuneam, Lorelei,/ **mie-mi plouă zborul, cu pene**" (Stănescu, 2004: 288); alte exemple: „Stai calule și pasăre/să paștem aerul și norii/ și **gheața** asta zarzăre/ care **ne plouă dusul** orii." (Stănescu, 2004: 368) - verbul își asociază un nominal-subiect („gheața"), un clitic pronominal personal aflat pe poziția sintactică a unui complement indirect („ne"), precum și nominalul ocupant al poziției sintactice de complement direct, *dusul*; „***Plouă nori, plouă de somn***" (Stănescu, 2004: 403) – verbul se asociază cu un nominal-subiect și își subordonează un nominal aflat pe poziția sintactică a unui circumstanțial de cauză, cu care ar fi, de altfel, incompatibil sub raport semantic.

3.2.3. O situație similară semnalăm în cazul verbului *a fulgera:* în limba română standard, acesta este un verb zerovalent (nu are nevoie de determinanți actanțiali pentru a-și complini sensul); în utilizare figurată, în schimb, se poate combina cu un nominal-subiect și cu un determinant prepozițional ocupant al poziției sintactice de circumstanțial de cauză, pentru a exprima plastic încordarea, starea de nervozitate, mânia, în orice caz o emoție negativă, dar doar coocurent și coordonat cu alt verb de obicei zerovalent, *a tuna*, care primește și el o marcă stilistică afectivă, prin semantismul conotativ (*El tună și fulgeră de supărare.*). În schimb, în poemul *Îndoirea luminii*, verbul devine monovalent, în utilizarea sa cu sens denotativ, sugerând înzestrarea eului poetic cu forța unui fenomen meteorologic – „Și cum **eu însumi fulgeram**,/ desprins de pe pământ ca dintr-un nor,/ parcă eram și nu eram/ înspre trecut, din viitor,/ înspre ce-a fost din ce va fi,/ un număr descrescând/ cinci,/ patru,/ trei,/ din zece mii, sau poate chiar din mii de mii" (Stănescu, 2004: 311-312).

Un alt exemplu de modificare a regimului sintactico-semantic al verbului identificăm tot în poemul *Îndoirea luminii*: „**Fulgerară minutele** – amurgului. Soarele/ lent cobora de sub lună-n apus,/ Orizontul simțeam cum se-nroșește/ și/ răpăitul de ploaie torențială-al luminii/ se revarsă peste pietre negre" (Stănescu, 2004: 389).

3.2.4. Același tip de inovație morfosintactică este reperabilă în cazul verbului *a se înnora*: el își pierde caracterul zerovalent (indică o stare atmosferică), specific ipostazei sale impersonale. În poemul *Ö*, capătă un semantism ce sugerează împodobirea, impregnarea de substanța lichidului condensat (ca în exemplul *Ea se împodobește cu bijuterii.*), primind utilizare personală: „În glezna mea dușmanii alergării/ se nasc și mor/ **Litera Ö** în gurile strigării/ **se înnorează, cu un nor**" (Stănescu, 2004: 305).

3.3. Tranzitivizarea verbelor intranzitive

3.3.1. Se distinge ambiguitatea sintactico-semantică din cadrul structurii „Ațipirea [...] ne va curge": i) verbul *a curge*, în mod normal intranzitiv, își menține intranzitivitatea/caracterul intranzitiv, iar cliticul pronominal personal *ne* ocupă poziția sintactică de complement posesiv, în cazul dativ posesiv adverbal (cu sensul *ațipirea noastră*); ii) ca și în alte poeme, verbul intranzitiv se tranzitivizează, procedeu inoperant în limba română contemporană, unde e posibil doar procesul invers: intranzitivizarea

contextuală a unui verb, inițial tranzitiv, fie prin reflexivizare, fie prin pasivizare. În gramatica poetică stănesciană, în schimb, verbul inițial intranzitiv primește capacitatea de a-și subordona matricial un complement direct care să-i consume valența de tranzitivitate (cliticul pronominal personal în acuzativ *ne*), procedeu care, la nivelul viziunii poetice, traduce obsesia lichefierii – „**Ațipirea** din înaltul/ brațelor de hidră/ **ne va curge** unu-ntr-altul/ ca nisipul în clepsidră" (Stănescu, 2004: 84).

3.3.2. Structura matricială a verbului *a se odihni* suferă o mutație: uzual, el este un verb reflexiv, intranzitiv, prin urmare; în loc de combinarea cu un clitic pronominal reflexiv, care să indice coreferențialitatea cu locutorul, verbul se tranzitivizează, procedeu opus intranzitivizării. Ca determinant actanțial, acceptă un clitic pronominal personal în cazul acuzativ, aflat pe poziția sintactică a complementului direct, necesar satisfacerii valenței sale de tranzitivitate. Din stare inerentă subiectului, *odihna* apare aici catalizată de un agent extern, *băltoacele*, dată fiind non-coreferențialitatea dintre designatele la care fac trimitere verbul, respectiv referentul pronominal: „Orfan de vise treze, suflete scremut,/ **băltoacele** cu ochii teferi/ **te odihniră**, când să fii nu ai putut,/ colindătorul de luceferi" (Stănescu, 2004: 112).

3.3.4. Insolită este și modificarea regimului tranzitivității verbului *a încăpea* – acesta este intranzitiv, dar aici se tranzitivizează, acceptând un complement direct (*pe toți*), exprimat prin pronume nehotărât cu trimitere deictică la nominalele anterioare, dublat printr-un clitic pronominal personal în acuzativ, consumându-și astfel valența de tranzitivitate. Eul poetic pare a fi înzestrat cu un uriaș pântec cosmic, de dimensiuni amplificate pantagruelic, ceea ce traduce obsesia deglutiției, dorința de înmagazinare a substanței ontologice, a întregii diversități fenomenologice (mai exact, zoologice): „Eu am venit de foarte de jos, de lângă taine/ M-au cotrobăit în voie plantele, la început,/ **peștii și ereții și lupii și vulpile faine./ Pe toți i-am încăput**" (Stănescu, 2004: 162).

3.3.5. Semnalăm incompatibilitatea dintre verbul *a șuiera* și determinantul său, *luna*, verbul tranzitivizându-se, astfel, prin acceptarea complementului direct, poziție sintactică inacceptabilă în utilizare standard (cu regim verbal intranzitiv); aceeași observație este valabilă pentru verbul *a răsări*: „Și-atunci mă apropii de pietre și tac,/ iau cuvintele și le-nec în mare./ **Șuier luna și-o răsar** și-o prefac/ într-o dragoste mare" (Stănescu, 2004: 208).

3.3.6. Remarcăm, de asemenea, tranzitivizarea verbului reflexiv *a se teme*, intranzitiv în limba română standard, cu valența de tranzitivitate saturată prin ocurența cliticului pronominal personal de persoana a treia singular, aflat pe poziția sintactică a unui complement direct: „Și iarăși ard un pod cu turle/ întins deasupra unei vremi,/ și-un lericon dărâm prin surle/ să nu-l mai vezi, **să nu-l mai temi**" (Stănescu, 2004: 193).

3.3.7. Merită amintite mutațiile în matricea semantico-sintactică a verbului *a se înnopta*; în limba română standard, acesta este un verb zerovalent, impersonal, reflexiv (și, prin urmare, intranzitiv); aici, își pierde statutul de verb zerovalent, precum și caracterul impersonal, tranzitivizându-se (procesul invers intranzitivizării); de altfel, valența sa de tranzitivitate este consumată prin faptul că are în subordine complementul direct „l-" (exprimat printr-un clitic pronominal personal în cazul acuzativ): „O, nu se mai produce timp sacadat/ în frigul oilor, pe care **sarica**/ l-a despărțit de sine însuși și **l-a-nnoptat**/ pe țărmurii mării, în Atica..." (Stănescu, 2004: 259).

3.3.8. Același fenomen lingvistic se produce în cazul verbului *a greși* care, în limba română standard, nu poate avea în subordine un clitic pronominal personal în acuzativ aflat pe poziția sintactică a unui complement direct: „Desigur **m-ai greșit c-un ochi mai mult**/ lăsat la mine-n întuneric/ de văd cu el de mai demult/ cuvântul greu cu care ferec..." (Stănescu, 2004: 369), ceea ce accentuează condiția creaturală a eului poetic, prin proliferarea motivului ocular.

3.3.9. Nu în ultimul rând, atrag atenția tranzitivizarea unui verb intranzitiv (reflexiv, în limba română standard – *a se gândi*) și consumarea valenței lui de tranzitivitate prin cliticul pronominal personal în acuzativ, aflat pe poziția sintactică a unui complement direct: „Nu mai emiți nimic, nu mai primesc semnale/ ori poate **nu mă mai gândești**,/ ori poate tu l-ai șters dintre vocale/ i-ha,i-ha, la vechi calești/ pe calul dumitale" (Stănescu, 2004: 412).

3.4. Glisarea dinspre aspectul perfectiv înspre aspectul durativ al verbului *a muri*

3.4.1. În poemul *Enghidu*, forma gerunzială a verbului *a muri*, dată fiind coocurența într-o construcție cu adverbul de timp *mereu* ca adjunct (indică

permanența), produce o mutație în ceea ce privește categoria gramaticală a aspectului. În limba română contemporană, se diferențiază două subcategorii: pe de o parte, verbele de aspect momentan, perfectiv, ce indică o acțiune punctuală, nondurativă, iar, pe de altă parte, verbele durative. În subclasa verbelor de aspect momentan se încadrează, în mod obișnuit, verbul *a muri*, dată fiind survenirea fulgerătoare a morții, punct terminus al devenirii umane în regimul contingent; ca o noutate, în acest poem, verbul își modifică apartenența la subclasa aspectuală, devenind verb durativ, subcategorie ce traduce prelungirea temporală, continuitatea, repetabilitatea, regularitatea. În dinamica temporalității poetice stănesciene, moartea e statuată ca permanență, ca prelungire la infinit a agoniei eului poetic din cauza fenomenului de împuținare ontologică, proiectată într-o durată nedeterminată, ca parte a scenariului parabolic de factură existențialistă:

> Ca să fie ceva între noi, altcineva - sau eu/ însumi – am botezat ceea ce însumi eu făcusem,/ rănindu-mă,/ mereu împuținându-mă, **mereu murind**,/ cu vorbe de buzele mele spuse./ Și pentru durerea cea mare, albastru i-am zis,/tot fără pricină, ori numai pentru că așa mi-au/ surâs buzele./ Te-ntreb, oare tu, dacă asemenea ai spus, surâzând,/ cărei alte dureri i-ai spus astfel? (Stănescu, 2004: 183).

Exegetul Corin Braga rezumă exemplar semnificația morții în acest poem:

> Fratele lui Ghilgameș este o obiectualizare a celuilalt inconștient, iar contemplarea trupului său mort e echivalentă contemplării mortificante a propriului sine. Prin dispariția lui Enghidu, moartea este pentru prima oară interiorizată și intuită ca dispariție a propriei substanțe (Braga, 1993: 61).

Poetul valorifică imaginarul mitologic sumerian pentru a accentua perenitatea logosului, opunându-l mortabilității condiției umane și statuându-i funcția de ***mnemophoros*** (purtător de memorie exemplară a umanității):

> Aflând și realizând moartea lui Enghidu, Ghilgameș încearcă să găsească viața fără de moarte. Într-un mod straniu și firesc, totodată, aventura lui spre nemurire e scrisă în Cuneiforme. El nu găsește nemurirea, dar balada cântării nemuririi a fost cântată pe plăci de argilă. Cuvinte,

cuvinte, acestea au fost cele care ne-au rememorat efortul de a găsi viața fără de moarte (Stănescu, 1985: 290).

3.4.2. Un alt exemplu de utilizare insolită a acestui verb identificăm în poemul *Moartea păsărilor*, prin construcția cu cliticul pronominal reflexiv (ca verb reflexiv, se utilizează doar în ipostază impersonală; în ipostază de verb personal, este exclusă construcția cu reflexivul), care traduce prelungirea agoniei thanaticului, augmentată și de selectarea, din paradigma verbală, a unei forme gerunziale, cu semantism durativ/imperfectiv: „Plouă cu ouă,   se-aude/ numai coaja spărgându-se,/ albușul scurgându-se,/ **gălbenușul murindu-se**" (Stănescu II, 2004: 488).

4 Concluzii

În urma demersului nostru interpretativ, am demonstrat că pătrunderea în semnificațiile de adâncime ale poeziei lui Nichita Stănescu a fost facilitată prin analiza organizării grupurilor sintactice, a posibilităților combinatorii oferite de centrele acestor grupuri, a tiparelor sintactice instituite de normă, pentru a înțelege funcționarea lor în discursul cotidian și restricțiile impuse determinanților de către regenții lor. Toate aceste elemente alcătuiesc o logică istoric consolidată a limbajului uzual, cu finalitate comunicativ-informațională, pe care Nichita Stănescu o deconstruiește, însă. Finalitatea ultimă a procesului de *poesis* discursiv va fi, după cum mărturisește poetul însuși în *Antimetafizica*, *„schimbarea în cuvinte, în mesaj, a trecătorului, a pieritorului"*, care rămâne, *„de la începutul umanității până acuma, singura șansă a singurătății de unul singur transformată în impersonalitatea mesajului general"* (Stănescu, 1985: 115). În acest sens, reținem ca simptomatică statuarea condiției logosului, expusă în *Cartea de recitire*:

> Dar și cosmosul nu este decât un punct. Trăim în interiorul unui punct. Istoria noastră nu este decât istoria punctului. Ceea ce este înlăuntrul celui mai înlăuntru, și e puțin. Numai cuvintele nu au dimensiune. Ele au trecere oriunde. Și înlăuntrul lăuntrului. Un cuvânt; oricare dintre cuvinte; orice cuvânt este cât tot ceea ce este, dar este și înlăuntrul a tot ceea ce este. Cuvântul nu are dimensiune. El este. El este singurul lucru fără de lucru, care este. Pretutindenea este. Cât tot ceea ce este, este. Niciodată în afara lui, pentru că ceea ce este nu are în-afară. Totdeauna numai înlăuntrul lui, pentru că ceea ce este are numai înlăuntru (Stănescu, 1972: 74-75 apud Pop, 2011: 37).

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TEACHING BRITISH CULTURE AND CIVILISATION TO HIGH SCHOOL STUDENTS[12]

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Abstract

In a society that is rapidly changing, the knowledge of the English language is a must. It is the passport to business, technology, science, research, education and of course, tourism. The present paper is an analysis of the way in which an optional "British Culture and civilisation" course held during the first semester of the 2020/2021 school year with the 11th grade students from a Romanian high school has improved their mastery of the English language while familiarising them with basic concepts related to the culture of the British people. The hypothesis of the experiment was that students could show rapid progress in vocabulary acquisition as well as improvement of their listening, reading and writing skills by studying some aspects of the British culture throughout activities based on interaction and collaboration.

The materials used in this experiment were authentic: and the methods of the inquiry were: observations through the experiment, discussions, portfolios, projects work, role-plays, brainstorming, group interviews as well as the results and the interpretations of the initial and the final tests.
After administering the final test and interpreting the results I have proven that the students` mastery of English vocabulary, grammar, reading and writing as well as their knowledge regarding some major aspects of culture and civilisation in the target language have increased by the end of the first semester of the school year 2020/2021.

The conclusions of the inquiry were that the optional course was considered the best solution for the Romanian 11th grade High school students to be introduced to British cultural elements.

Keywords*: Culture; Civilisation; Optional course; Language acquisition.*

1 Introduction

The hypothesis of the present paper is that the teaching of culture should become an integral part of the foreign language class.

This research paper focuses on the British culture and civilisation optional course I have this year with the 11th grade students at *Silviu Dragomir* Theoretical High School in Ilia. The optional course is studied over a period of one year, once a week. The aim of the optional course is that of stimulating students' intellectual curiosity regarding the target culture as well as that of familiarizing the students with further aspects of British culture and civilisation, continuing, thus, the acquisition of information from the main course regarding habits, holidays, cooking traditions, mentalities, behaviours, areas of interests as well as geographical and historical aspects of Great Britain.

The aim of the paper is to demonstrate how a course on British culture and civilisation can develop students' ability to communicate effectively and appropriately in various situations, as well as proving how the teaching of culture can facilitate intercultural communication and understanding, while having in mind the fact that language learning is aimed at making learners use language for real life purposes.

Learners need to use language to function in professional, academic and social settings. During my regular English classes (three times a week) I identified low levels of knowledge on British culture and civilisation, therefore I considered it necessary to offer students an optional course which could provide an overview of British culture and civilisation and also to give them the possibility to practice English, improve vocabulary and progress rapidly in language acquisition.

The paper focuses on teaching culture in the foreign language classroom and attempts to show that culture holds an important place in foreign language education.

Teaching culture will show how information may be presented through lectures as well as culture capsules, culture clusters, cultural incidents and assimilators, and the strategy of observation which will all be developed further in the next sections.

Moreover, I took into consideration the fact that efficient teaching of culture means bringing together a range of resources. These include textbooks, surveys, histories, interviews, biographies, photos, maps, adverts, television programs, songs, films, literature and the Internet. Textbooks are also expected to reflect a whole array of cultural contexts and include

intercultural elements. These, in turn, should raise learners' awareness of intercultural issues and enable them to communicate effectively and appropriately in a variety of communicative contexts.

Finally, the scope of this paper is that of providing information about the role and impact of teaching culture and civilisation on the acquisition of English as a foreign language in a Romanian high school. It focuses on the experiment I am carrying out at *Silviu Dragomir* Theoretical High School in Ilia, Hunedoara County. The experiment is mainly based on the teaching activities described in the paper. I will present the stages of my experiment, the methods of inquiry as well as the research tools used.

By using a comparative scale chart, the experiment will prove how the level of knowledge of British culture and civilisation will have improved by the end of the experiment, student showing visible progress in the mastery of the target culture, by the end of the first semester of the 2020-2021 school year.

2 Literature Review

"Culture should be our message to students and language our medium". (Peck, 1998: 106)

The present paper looks at this issue while trying to prove the role and the importance of studying a "British Culture and civilisation "optional course in a Romanian high school. We cannot think about language without thinking about culture just as we cannot consider human culture without the aspects related to the language. In this inquiry I have tried to prove that while allowing students to observe and explore cultural interactions in the foreign language during an optional culture and civilisation course, the communicative competence of the students is highly enriched.

The study of a foreign language could and should not be done without raising cultural awareness. The aspects regarding the culture and civilisation of the foreign language should not be regarded as a distinct compartment within the foreign language curriculum. The teaching of a culture is what makes learners aware of an appropriate and inappropriate behaviour and attitude in the target culture, it is what gets them into contact with the values, attitudes and beliefs of that culture.

Foreign language teachers must always play the role of foreign culture teachers as well. They should "not only work to dispel stereotypes and pockets of ignorance [...] but [...] contribute to learners` understanding that

begins with awareness of self and leads to awareness of others" (Singhal, 1998: 9)

Language acquisition is merely a part of the culture-acquisition, as linguists and anthropologists have proven in time. Any foreign language reflects the cultural values of a society, the way of thinking of the people who speak that particular language. The linguistic competence alone does not prove that language learners are competent in that language. (Krasner, 1999: 79). Learners need to also know how to address people, how to disagree with someone, how to make requests or how to express gratitude. (Peterson & Coltrane, 2003) and this cannot be done without knowing the aspects that come along with the cultural background of a language.

For a long time, the attempt at defining the concept of "culture" has represented the preoccupation of numerous scholars all over the world, and it has caused vivid and long debates. Many definitions have been suggested up to now, each of them considering the concept from a different point of view: some look upon culture as something that separates humans from animals, while others define culture as communicable knowledge.

Anthropologists such as Tylor, Boas, Wissler, Benedict and Mead, claim that culture consists of acquired capabilities and habits and that culture is a quality of human social behaviour having no independent existence of its own.

Tylor (1871: 1) states that "Culture or civilisation taken in its widest ethnographic sense, is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as member of society."

Franz Boas (1911: 159) brings forward the idea that "Culture embraces all the manifestations of social habits of a community, the reactions of the individual as affected by the habits of the group in which he lives, and the products of human activity as determined by these habits."

Furthermore, Ruth Benedict (1931: 806) refers to culture as "the complex whole which includes all the habits acquired by man as a member of society."

Margaret Mead (1937: 27) writes that "Culture means human culture, the complex whole of traditional behaviour which has been developed by the human race and is successively learned by each generation."

Other anthropologists tend to define culture in terms of "communicable intelligence" (Marett, 1928), "conventional understandings"

(Redfield, as cited in Ogburn, & Nimkoff, 1940: 25) or "communicated ideas" (Osgood, 1940).

R. R. Marett sees culture as "communicable intelligence and the language of social life" (1928: 11-54)

For Redfield, culture is "an organised body of conventional understandings manifest in art and artefact, which, persisting through tradition, characterises a human group." (Redfield, as cited in Ogburn, & Nimkoff, 1940: 29)

In turn, Cornelius Osgood states that "Culture consists of all ideas concerning human beings which have been communicated to one's mind and of which one is conscious." (1940: 25-27)

But all in all, most scholars have agreed that culture was considered responsible for having shaped the totality of historical achievements produced by human activity.

Furthermore, most of the studies concerning the concept of culture have come to some common ideas, such as the fact that culture is learned, shared and transmitted from one generation to the next.

In this respect, culture is primarily transmitted from parents to children but, at the same time, it is transmitted by school, church, social organizations and even by government or special interest groups. When it comes to culture, anthropologists have also taken social pressure into consideration, due to its power of reinforcing some common ways of human thinking and behaving developed in a certain place, at a certain moment. That is why Geert Hofstede et al. (2010: 6) calls culture "the collective programming of the mind that distinguishes the members of one group or category of people from others".

Anthropologists have come to the conclusion that culture is, as mentioned before, learned, not innate, but something acquired because of where someone is raised. It is thus transmitted but furthermore changeable, adaptive and not static, since the culture of one`s grandparents is not identical with our own.

Another definition that needs to be taken into account is that offered by the Merriam Webster`s dictionary, culture is called "the integrated pattern of human behaviour that includes thoughts, speech, action and artefacts and depends upon man's capacity for learning and transmitting knowledge to succeeding generations."

Therefore, culture could be considered as consisting of patterns of human behaviour which give a group (ethnic, social, religious, professional)

a certain identity, an identity according to which the individuals within the group will shape their values, thoughts and feelings.

This brings us to the idea that culture may be seen as an integrated system of human behavioural patterns which are transmitted to and learned by each generation, and which are characteristic to the members of the society under consideration. This represents the totality of material and spiritual values accumulated by the respective society along centuries, including everything which has been thought, or made by its individuals.

When it comes to values, there is a wide variety worth mentioning, from the spiritual to the material ones, and which represent the constitutive elements of what we call culture: language, customs, shared manners, attitudes and feelings, religion, aesthetics, education, social and political institutions, material artefacts, as well as geographic environment or main historical events which influenced and contributed to the shaping of the respective culture.

3 Research Methodology

Language learning is aimed at making learners use the language for real life purposes. This is not limited to using language for communicative purpose only, learners need to use language to function in professional, academic and social settings. The characteristics of the classroom activities have to meet this demand and teachers have to explore ways and means of enabling learners engage with language in and out of the classroom. Tasks, activities and assignments are to be conceived in order to help learners notice the form and meaning of language, by using it in real life activities / tasks.

Furthermore, culture and language can never be considered or understood separately since they are interrelated. Whenever we teach a language, we also teach a complex of cultural customs, values and ways of thinking and acting, this means that foreign language should teach the culture of the foreign target language, too.

This is what I took into consideration when conducting the experiment presented in this paper.

The aim of the experimental study is that of analysing the impact an optional British culture and civilisation course has on the Romanian high school students' performance in English. The scope of the inquiry is to provide information about the role and impact of such a course, which uses

communicative language teaching activities, on the acquisition and proficiency of English as a second language in a Romanian high school.

The target group of the experiment were the students from the 11th grade philology class at *Silviu Dragomir* Theoretical High School, in Ilia. The hypothesis of the experiment was that high school students` engagement in communicative teaching activities based on interaction and collaboration throughout the course would enable them to make rapid progress in reading, writing, and vocabulary acquisition in the target language.

This topic would also improve the communication between students - teacher and students - students during the English course. The materials used in this course were communicative ones, being based on practical application (audio tapes, CDs, songs or internet sources, television- BBC news, BBC weather forecasts, BBC reports, interviews, radio programs, films, videos, newspaper articles). I mainly used activities having a communicative and practical character as well as an appropriate content based on authentic spoken texts and authentic listening materials. Students had the opportunity to practice English in realistic situational contexts, acquiring practical skills and ability to use language in normal communicational situations.

The objectives of the optional course were that of cultivating and developing the following values and attitudes:

- Awareness of the role of the English language as a means of access to the labour market and the world culture heritage;

- The English language`s contribution to spreading the awareness of contemporary culture;

- The development of interest in the discovery of some socio-cultural and professional activities by receiving a variety of texts in English;

- developing an open attitude toward the others;

- developing respect for self and the others;

- developing interest in and respect of the others 'opinion.

The specific aims of the experiment will be:

- increasing students` motivation towards learning English as a foreign language

- developing learners` positive attitude towards inter culturalism and cultural differences

- developing learner`s communication ability

- developing learner`s fluency in English

The methods of inquiry, respectively the research tools for the experiment were:

- the observation throughout the experiment (observation sheets, discussions, portfolios, project works, role-plays, simulations, mime, brainstorming, group interviews, whole class interviews). I monitored and observed the students, taking notes and intervening only if needed, while providing opportunities for pair work and group work activities and offering feedback.
- data analysis;
- statistical method for data interpretation;
- the initial and the final test;
- close end questionnaires (yes/ no/ I don`t know answers) to measure the students` opinion on the usefulness of the activities.

The stages of the experiment were conducted throughout the first semester of the school year 2020/2021. The best option for proving the hypothesis of the experiment was that of testing the entire target group by administering an initial and a final written test. When developing the tests, I took into consideration the fact that both the initial and the final test had to contain the same types of exercises, while having the same degree of difficulty. The tests included items which took into account the fact that I needed to evaluate my students according to their needs, age, level and interests. Furthermore, both tests included representative samples of vocabulary, grammar, reading and writing.

The topics of the optional course were:
- The UK today
- Regions and countries of the UK
- People in the UK. Minority groups in the UK
- Flashback- historical monuments in the UK
- Northern Ireland –a troubled past
- Education in the UK
- UK holiday traditions
- A Parliamentary system – the UK
- The British monarchy

4 Data Collection and Interpretation

The target group of our experiment was made up of 15 students out of which 5 were girls, all the students being aged between 17 and 18 years old. Their area of expertise is Philology and their mother tongue is Romanian.

By using a comparative scale chart, I tried to prove that the students` mastery of aspects of British culture and civilisation has increased up to the end of the first semester of the school year 2020/2021.

Students` initial and final test results came to prove that. Students obtained better scores in the final test and registered visible progress in terms of knowledge of cultural aspects as well as in terms of English vocabulary, grammar, reading, and writing. Their overall performance improved due to the communicative language teaching activities developed in the first semester of the school year 2020/2021 during the optional course English culture and civilisation.

The two types of tests have been administered to the 11th grade students at the beginning respectively towards the end of the first semester. They were meant to assess the students' awareness of intercultural and multicultural issues about Great Britain.

Students had to solve a test, which comprised both objective and subjective items. In order to assess the tests, I used a grading system of 100 points, marking the best results while having 10 points granted ex officio. It is worth mentioning that the same test was given to the students at the beginning of the course and at the end of the course.

The test itself was made up of 7 different items, as the students had to solve a listening comprehension activity in which they had to fill in the gaps of a text entitled "The story of British food", after listening to the recorded text twice. For the second item of the test, the students had to choose whether ten statements were true or false. The questions referred to some general aspects regarding the United Kingdom.

For example, The capital city of Scotland is Cardiff -T / F or The Prime Minister lives in Buckingham Palace- T/ F or The second biggest religion in UK is Islam-T /F or The second biggest city in England is Birmingham- T/ F

The third item of the test required students to recognise some famous landmarks in UK and to match their names with the images.

Furthermore, the students had a reading comprehension activity in which they had to read four short texts about everyday politics in the UK. They were then asked to answer ten questions based on the texts. Some sample questions were the following:

- What are the three main parties in the UK?
- At what age can you vote in the UK?
- Where do local councils meet?
- How many MPs are there in the Parliament?

The fifth item of the test was a text on family life in the UK. The text had some gaps in it and the students were asked to fill it in with ten specific words which were given to them.

The next item of the text was a crossword puzzle which the students had to solve. The crossword puzzle referred to vocabulary related to religious and non-religious festivals celebrated in the UK, which had been studied before, during the Culture and civilisation optional course.

The last item on the students` test was a subjective one as they had to write an informal email presenting a particular landmark in London, of their own choice, from the ones they had studied during the first semester of their optional class. The students were asked to imagine that they had won a six-day trip to London and on their return home, they had to write an email to a friend describing one of the tourist attractions they had visited.

All of the items of the test were graded with ten points each, except the last one, the writing activity where the students were given two points for a properly devised email. Together with the ten points granted by the teacher, the result of the test would mean 100 points, respectively mark ten in the Romanian grading system.

After having corrected the tests I came to the following conclusions. The results of the final test showed a clear improvement of the students` knowledge in cultural aspects of the UK as well as in the mastery of the English language, whether I was referring to their listening, reading or writing skills, as compared to the students` results at the test taken in September, when we started our optional course.

The exact results of the students at the initial test and at the final test appeared as follows in the comparative scale chart.

At the beginning of the course at the initial test, two students were marked with a four, two received a five and one student was graded with a six, four students were graded with seven, three students took an eight, two students took a nine, and one student was graded with a ten.

In the final test, the results were greatly improved, since no students obtained grades lower than 5, two students received a 6, three students were marked with a 7, five students received an 8, three students got a 9 and two students received a 10, as can be seen in the figure below.
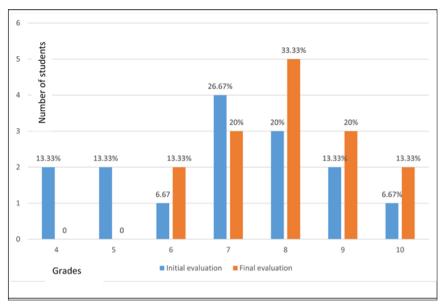
Figure 1. Comparative scale chart of students' progress

From the results above, one may easily notice an increase and an improvement of the students' results, since there were no grades under the passing limit anymore. Although the students did not manage to obtain the best performance at the first test, at the beginning of the school year, the results from the final test showed clear improvement by the end of the first semester.

I may conclude that, by providing appropriate feedback, both for students and teacher, the final test proves the necessity and the great utility of an optional class containing aspects of British Culture and Civilisation for the Romanian high school students.

5 Conclusions and Recommendations

To sum up, apart from linguistic knowledge students must also be aware of a number of cross-cultural aspects that refer to non-verbal communication, to rules of conduct, to people`s way of acting in particular situations, and to the values and beliefs expressed in the target language. As I have shown, many of these may be acquired and understood throughout a culture and civilisation optional course, which makes the teaching of culture an integral part of the foreign language instruction.

The English teacher does not just teach a foreign language but also a complex of customs, values, ways of thinking and feeling. Since culture and language cannot be understood as separate phenomena, the teacher should also introduce the students to the main cultural aspects of the British culture particularly during a "British culture and civilisation "optional class because they usually do not have enough time for it during the main English course.

Thus, the optional class was considered the best solution for the Romanian 11th grade High school students to be introduced to the cultural aspects which not only increased their awareness of the main elements of the target culture but also contributed to an affective development of the students` communicative competence in English as the results of the final evaluation of the students have proven. This approach helped the Romanian students to communicate efficiently and successfully in English while bringing them closer to the unexpected realities of communication in the target language. The feedback coming from the students has also contributed to the arrival to these conclusions since the students proved great interest in the activities conducted during the course. They were willing to take part in the role-play activities and the interviews and they proved great ingenuity in elaborating their projects.

Having said that, I highly recommend that the study of British Culture and Civilisation should be continued further during an optional class for the Romanian high school students. Furthermore, I consider that strong cooperation between teachers of English at the level of local inspectorates could contribute to even better results in the English optional courses as the teachers could provide feedback and exchange ideas regarding activities that they have found to have the greatest impact on teenage students during their courses.

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SENSURI ALE DEPERSONALIZĂRII ÎN *DIAVOLIADA*. CITINDU-L PE BULGAKOV ÎMPREUNĂ CU DELEUZE ȘI GUATTARI[13]

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Abstract

This paper aims to analyse the meanings and representations of depersonalization in Mikhail Bulgakov's short story Diaboliad. To motivate the mechanisms of the fantastic, our thesis will focus on Tzvetan Todorov, Deleuze and Guattari, and Lubomir Doležel's systems of ideas. Theoretical perspectives will exhibit different approaches of the text to reinforce the semantic sphere of the Bulgakovian text: rhizomatic structures, puzzling passages, "psychedelic" lines of flight, "anatomy of the double", identity and axiological depersonalization, Gnostic elements, etc. We will also x-ray how the lines of escape generate cleavages, multiplications, cloning of the characters and their importance in grasping the modernist fantasy.

Keywords: *Doppelgänger; Rhizome; Lignes de fuite; Fantastic; Possible worlds; Narcosis.*

Textualizarea fantasticului

Exegeza literară s-a pus de acord asupra faptului că nuvela lui Mihail Bulgakov, *Diavoliada*, este o parodie haotică/ fantastică a unui stil detectivist cu o intenție evident satirică (Petrenko & Petrenko, 2013: 595). Fantasticul și absurdul se împletesc inextricabil în scrierea lui Bulgakov, geografia simbolică permează cu spațiul interstițial, la granița dintre lumea supranaturală și realitatea extralingvistică, convergând, câteodată, spre un decor suprarealist. În termenii lui Lubomír Doležel, din lucrarea sa *Heterocosmica*, evenimențialul

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fantastic este unul liminal, transgresiv, neexistând o graniță vizibilă între cele două tărâmuri. Cu alte cuvinte, universul *Diavoliadei* este construit după modelul „lumilor hibride", al căror *poiesis* dizolvă granițele unificatoare ale realului și ale imaginarului (Doležel, 1998: 187). Astfel, evenimentele trăite de personajul principal Varfolomei Petrovici Korotkov se așază la conjuncția dintre contextul post-revoluționar, al Rusiei anilor '20, stăpânită de dictatura lui Lenin, și lumea imaginară, unde oamenii care se metamorfozează în pisici negre sau cocoși albi își dau mâna cu ceainicuri vorbitoare, surtuce „magice" și bile de biliard antropomorfizate.

Metisajul dintre real și imaginar stă la baza, în teoria lui Tzvetan Todorov, tensiunii estetice provocate de fantastic:

> Iată-ne, astfel, pătrunși în chiar miezul fantasticului. Într-o lume care este evident a noastră, cea pe care o cunoaștem, fără diavoli și silfide și fără vampiri, are loc un eveniment care nu poate fi explicat prin legile acestei lumi familiale. Cel care percepe evenimentul trebuie să opteze pentru una dintre cele două soluții posibile: ori este vorba de o înșelăciune a simțurilor, de un produs al imaginației, și atunci legile lumii rămân ceea ce sunt, ori evenimentul s-a petrecut într-adevăr, face parte integrantă din realitate, dar atunci realitatea este condusă de legi care ne sunt necunoscute. Ori diavolul este o iluzie, o ființă imaginară; ori există într-adevăr, aidoma tuturor celorlalte ființe vii, numai că le nu poate fi întâlnit decât foarte rar (Todorov, 1973: 42).

Prin definiție, fantasticul trebuie să se determine în strictă opoziție cu conceptele de real, imaginar și lector. În cazul nuvelei *Diavoliada*, perplexitatea este cea care domină percepția cititorului, tocmai din cauza hibridării dintre un regim semnificativ perceptibil în istoria concretă și unul aparent, iluzoriu, fantasmatic/ spectral. Perplexitatea sau ezitarea, „ca primă condiție a fantasticului" (49), este circumscrisă atât cititorului, cât și personajului principal. Chiar dacă narațiunea nu se realizează la persoana I, *ergo* lectura nu permite identificarea dintre cititor și protagonist, cel care este „martor" al narațiunii manifestă aceleași reacții de stupefacție precum Korotkov. Dacă Varfolomei Petrovici nu-și poate explica de ce Kalsoner se zoomorfizează într-o pisică neagră, respectiv într-un cocoș alb, lectorul, la rândul său, e departe de a avea o explicație rațională pentru cele întâmplate:

> Era același Kalsoner, dar un Kalsoner care, de astă dată, avea o barbă uriașă ce-i cobora pe piept, o barbă ondulată ca la statuile asiriene. În

aceeași clipă, creierul lui Korotkov născu o ipoteză: „Să-i fi crescut lui Kalsoner barba în timp ce mergea pe motocicletă, iar apoi urca pe scară? Ba nu, cum se poate așa ceva?". Apoi, o altă ipoteză: „Să fie vorba de o barbă falsă? Dar parcă așa ceva se poate?" (Bulgakov, 2011: 108).

În continuare, în teoria sa, structuralistul francez Tzvetan Todorov poziționează subgenul literar al fantasticului alături de straniu și de miraculos. Fantasticul este o categorie heterogenă, hibridă din punct de vedere teoretico-conceptual, aidoma lumilor care se structurează pe el, neexistând în stare pură, ci în încrengături de tip *fantastic-straniu* și *fantastic-miraculos*. În cazul primului, „evenimentele care par în tot cursul povestirii supranaturale primesc până la sfârșit o explicație rațională" (Todorov, 1973: 63). Dacă recurgem la textul bulgakovian, finalul nu explică cadrele suprarealiste, ci „mărește și mai tare taina" întâmplărilor:

> Cu un strigăt ascuțit, victorios, făcu o mișcare în sus, de parcă ar fi vrut să se înalțe în zbor. Suflarea i se tăie. Văzu ca prin ceață, cu totul neclar, un obiect cenușiu cu găuri negre explodând, proiectându-se în sus și trecând în zbor pe lângă el. Apoi văzu foarte limpede că acest ceva cenușiu căzu jos, pe când el însuși se ridică în sus deasupra strâmtorii înguste a ulicioarei. Soarele sângeriu se sparse cu zgomot asurzitor în capul lui și nimic altceva nu i-a mai fost dat să vadă (Bulgakov, 2011: 139).

Așadar, dacă „omogenitatea-prea-omogenă" a ambiguității narative și imagistice blochează interpretarea nuvelei ca fiind una *fantastic-stranie*, perplexitatea cuplului protagonist-cititor fiind insurmontabilă, atunci „faptul că [fantasticul] rămâne neexplicat, irațional" (Todorov, 1973: 70) ne îndreptățește să poziționăm nuvela lui Mihail Bulgakov în siajul *fantasticului-miraculos*. Ceea ce înseamnă că prezențele spectrale, eterale, metamorfozările, cu variantele lor, decorurile surrealiste și comicul joculatoriu se supun unor legi de textualizare, care nu pot fi explicate printr-un infra-sistem empiric. Ca o remarcă, Todorov consideră subgenul *fantastic-miraculos* asimptotic „fantasticului pur" (70), deoarece el rămâne neexplicat în întreaga derulare a evenimentelor.

Un rizom *nec plus ultra*

Alături de interpretările tradiționale, „canonizate", focalizate pe semantica absurdului și pe critica societății moderne angrenate în viteza tehnologicului, identificăm în nuvela lui Bulgakov două „linii de fugă", două propoziții care „scapă", de obicei, atenției cititorului, și pe care le considerăm a deschide o altă ipoteză de lucru: interpretarea lumii bulgakoviene din *Diavoliada* ca rezultat al unei narcoze: „– Aduceți niște picături de valeriană! strigă cineva aflat în tavan" (Bulgakov, 2011: 131) și „Pluti brusc un miros de eter, apoi niște brațe gingașe îl purtară pe Korotkov prin coridorul cufundat în penumbră" (132). Cele două decupaje aduc în lumină denumirea a două substanțe: valeriana, un extras chimic dintr-o plantă cu același nume, care reglează tensiunile interioare și tulburările de somn, și eterul, cunoscut și ca dietileter, care este o substanță obținută prin fierberea alcoolului etilic cu acidul sulfuric și care poate „sintetiza" senzații delirante de la un subiect la altul. Din efectele sale, Ernst Jünger le consemnează pe cele de „superficial stimulator", „optimism clarvăzător", care pot duce până la „adâncul narcozei totale" (Jünger în Oișteanu, 2019: 316). Ocurența acestora în universul și așa dinamitat din temelii, împins până la ultimele consecințe ale absurdului, ridică semne de întrebare: este lumea lui Korotkov o lume „fabricată" grație consumului de droguri? Este posibil ca tot acest univers în care totul pare a curge, unde senzațiile se confundă până la realitate și obiectele inanimate prind viață să fie de fapt visul provocat de un *trip*? Trăiește oare Korotkov într-un vis care se visează pe sine și-l absoarbe în el, nediferențiindu-se de realitate?

Dacă am răspunde afirmativ la aceste întrebări și am stipula trama nuvelei ca fiind rezultatul unui „vis narcotic" al lui Korotkov, atunci ipoteza fantasticului, mai exact a *fantasticului-miraculos* pe care tocmai am demonstrat-o, este irefragabil pulverizată. Demontarea se face deoarece Todorov argumentează, pe bună dreptate, prin exemple varii, cum supranaturalul este demantelat prin explicații raționale, ca de exemplu: „întâmplarea, coincidențele - întrucât în lumea supranaturală nu există întâmplare, din contră chiar, aici domnește ceea ce s-ar putea denumi «pandeterminism» [...]; urmează apoi visul [...], *puterea drogurilor* (subl. n.) [...], înșelăciunile, înscenările [...], iluziile simțurilor [...], în fine, nebunia [...]" (Todorov, 1973: 63-64).

Cu toate acestea, ocurența în discursul narativ a celor două substanțe psihotrope nu explică sub nicio formă evenimentele supranaturale, cu care cititorul deja s-a confruntat, ci îi pune la încercare și mai tare stupoarea, adâncind fantasticul. Faptul că amfibolia se propagă atât la toate nivelurile

textului, cât și la nivelul lecturii, ne poate face să considerăm că mecanismul supranaturalului se conectează cu un altul, făcând ca unitatea fantastică a *Diavoliadei* să aibă morfologia unui rizom *nec plus ultra*. În termenii lui Deleuze și Guattari, nu suntem față în față cu o „carte-rădăcină" (cu structură clasică/ clasicizantă, teritorializa(n)tă, bine parcelată), ci cu un „sistem-radicelă sau rădăcină fasciculată" (textual/ă) (Deleuze & Guattari, 2013: 9-10), „determinabilă" prin haos, multiplicitate, absență a generalului, a *mainstreamului*, deci cu o structură *par excellence* rizomatică.

„A fi rizomorf – spun Deleuze și Guattari – înseamnă a produce tije și filamente care par rădăcini sau care, mai mult, se conectează la niște rădăcini pătrunzând în trunchi, fie și doar pentru a le face să slujească în noi utilizări neobișnuite" (23), iar inserțiile halucinogenelor nu sunt altceva decât aceste tije, linii de fugă, așa cum le-am desemnat, care întrebuințează sensuri insolite, care nu rezolvă rațional, totuși, problemele fantasticului acumulat. Universul bulgakovian își relevă, la fiecare (re)lectură, pasaje noi, „camere clarobscure", coridoare fantasmagorice, polisemii narative, răsturnări de situație, care dau o particularitate comică absurdului/fantasticului. Reconstrucția vizuală a lumii hibridate din care fac parte Korotkov, Kalsoner și funcționarii de la „Trandafirul Alpin" se organizează rizomorfic. De pildă, structurile labirintice, cu intrări și cu ieșiri multiple, intrări fără ieșiri și ieșiri fără intrări compun „constelația" de rădăcini, tije și linii de fugă ale textului:

> Korotkov aruncă o privire nebunească peste hainele albe ale interlocutorului său, iar o clipă mai târziu, se și afla din nou în coridor. După câteva minute de chibzuială, o luă la goană spre stânga, căutând scara pe care să coboare. După vreo cinci minute de alergătură, în care timp urmase traiectoria sinuoasă și ciudată a coridorului, se găsi iar în locul de unde plecase, în fața ușii cu numărul 40.
> – Drace! se minună Korotkov. Stătu câteva clipe chibzuind, apoi o luă la goană spre dreapta, dar, după cinci minute, se află iar în același loc. În fața ușii cu numărul 40 (Bulgakov, 2011: 123).

Structura rizomorfă capătă „corporalitate" după delirul oniric al lui Korotkov cu bila de biliard antropomorfizată, dar ea, arhitectura fantasticului intricat, este anunțată, anticipată textual încă din debutul nuvelei, când naratorul descrie liniaritatea destinului lui Korotkov, care va avea parte de modificări substanțiale: „Aciuindu-se la BACEPRINAPROCHIB, sensibilul și tăcutul blondin Korotkov uitase cu desăvârșire că pe lume mai există și ceea ce se cheamă *avatarurile soartei* (subl. n.). În loc să se gândească la ele, în sufletul

lui se instaurase ideea că va rămâne funcționar la acea bază până la sfârșitul lumii. Se vede că soarta a vrut altfel..." (93). Autorul *Maestrului și Margaretei* „cartografiază" zona birocrației și a contabilității ca model clișeic și ideologic, adică se opune trăsăturilor „gata-făcute" ale structurii arborescente (Poenar, 2018-2019). Zonele de intensitate semnificativă, mișcarea tectonică a magnitudinilor signifiante constituie nu un calc, ci o hartă care „nu reproduce un inconștient închis în el însuși, ci îl construiește [...]" (Deleuze & Guattari, 2013: 19), pentru că „harta este deschisă, e conectabilă pe toate dimensiunile ei, e demontabilă, poate fi întoarsă de pe o parte pe alta, e susceptibilă să primească constant modificări. Poate fi ruptă, poate fi răsturnată, se poate adapta la montaje de orice natură, poate fi reîncepută de către un individ, un grup, o formațiune socială" (Deleuze & Guattari, 2013: 19).

Personajul principal își manifestă indignarea și sufocarea cauzate de represaliile corpului politic, care par să-i absoarbă identitatea. În debutul nuvelei, el își dorește să rămână un funcționar, să-și păstreze statutul social și ontologic (echilibru tulburat de către ceea ce naratorul anunța ca „avatarurile soartei"), să se manifeste încorsetat în acest „pat al lui Procust" tehnocrat, în care singura lege universală este paperaseria fiduciară. În momentul în care armonia vieții sale este destituită, Korotkov începe a chestiona și surmonta limitele propriului univers. Din această optică, proza scurtă a lui Bulgakov este o parabolă a pierderii identității, care face obiectul deteritorializării identitare a lui Korotkov. El urmărește o reteritorializare a subiectului, o revenire la statutul inițial de echilibru. Eșecul reteritorializării constituie, astfel, o deteritorializare, o ieșire din matca personalității, tocmai din cauza faptului că mecanismul fantasticului nu permite narațiunii să rezolve liniile de fugă, raționalizându-le.

Nex și ruptură

Ca rezultat al lecturilor succesive și recursive, suntem îndreptățiți să calchiem, să „cartografiem", la rândul nostru, metoda lui Gilles Deleuze și a lui Félix Guattari din *Kafka: pentru o literatura minoră*. „Cum să intrăm în opera lui Kafka?" se întreabă cei doi filozofi poststructuraliști, iar noi, pe urmele lor, ne întrebăm: *Cum să intrăm în opera lui Bulgakov?* Deleuze și Guattari răspund:

> [...] vom intra, așadar, pe oriunde, niciun punct nu e mai bun decât altul, nicio intrare nu este privilegiată, chiar dacă este aproape o fundătură, un coridor gâtuit, un sifon etc. Vom căuta doar acele puncte cu care se

conectează cel prin care intrăm, prin ce intersecții și galerii se trece pentru a conecta două puncte, care este harta rizomului și în ce fel s-ar modifica ea imediat ce am intra prin alt punct. Principiul intrărilor multiple nu împiedică decât pătrunderea dușmanului, Semnificantul, și tentativele de a interpreta o operă care, de fapt, nu se oferă decât spre a fi experimentată (Deleuze & Guattari, 2007: 5).

Principiul de abordare a textului, pe care îl propun cei doi constituie, de fapt, unul dintre parametrii rizomului: conexiunea și eterogenitatea, caracteristici ce statuează ideea că „orice punct al unui rizom poate fi – și trebuie să fie – conectat la oricare altul" (Deleuze & Guattari, 2013: 12). În cazul nuvelei *Diavoliada*, există o multiplicitate de noduri de semnificație, care construiesc jocul impredictibilității. Episodul în care Korotkov visează o bilă de biliard antropomorfizată este conectat cu cel din finalul nuvelei în care Kalsoner, în ipostaza de „cocoșel alb", dispare abracadabrant și lasă în urma sa un „iz de pucioasă". În plus, metafora bilei de biliard este clonată și în epilog, unde Korotkov aruncă la întâmplare, frenetic, cu ele de pe acoperișul unei clădiri. Reluând formula celor doi teoreticieni francezi, putem alege, ca punct de intrare în generarea lumii bulgakoviene structura onirică, visul, ocurent în capitolul al II-lea. Dacă „asamblăm" cele două linii de fugă, subîntinderile narative suprarealiste, cuprinse între capitolul al II-lea și capitolul al XI-lea, își găsesc rațiunea nu în mecanismul fantasticului, ci în constelația halucinației hipnagogice. Organizarea textuală rizomatică, bazată pe impredictibilitate (de unde și metafora jocului de biliard ca epitom al hazardului), pe incalculabil, pe nenumărabil, pe indecidabil nu permite, totuși, o soluție finală și irefutabilă, ci o nouă perspectivă de abordare textuală, dintr-o panoplie mult mai vastă și aproape infinită.

Liniile de fugă sunt „vectori de dezorganizare sau de deteritorializare a sensului" (Zourabichvili în Deleuze & Guattari, 2007: 164-165), sunt rupturi de sens care multiplică sensuri adiacente, suplimentare, pluriramificate, care nu ar fi apărut în text, dacă ele nu erau acolo. Până în acest moment, am identificat substanțele psihotice ca fiind vectori de destabilizare, de pierdere a etanșeității fantasticului. În adiție, oglinda poate fi considerată o linie de fugă, deoarece face obiectul depersonalizării succesive. Reflectările speculare *ad infinitum* converg către o pulverizare a identității, depersonalizează, deteritorializează subiectul. În subsidiar, ele pătrund, traversează și străpung acest spațiu interstițial și interregn, adică „lumea hibridă":

„Timp de douăzeci de secunde, o tăcere absolută domni în sala cu oglinzi, inundată de praf, a fostului restaurant «Trandafirul alpin»" (Bulgakov, 2011: 103).
„Korotkov [...] se repezi în dreapta, bătu zece pași pe loc, reflectându-se strâmb în oglinzile prăfuite..." (104).
„În pragul sălii celei mari, cu oglinzi, rămase cu gura căscată" (114).
„Cabina cu oglinzi se prăvăli în prăpastie și, odată cu ea, un Korotkov văzut în dublu exemplar" (132).
„Korotkov coti după colț, străbătu în zbor câțiva metri și năvăli într-un vestibul cu oglinzi" (136).

Imaginea reflectată în oglindă este, simultan, proiecție a unei realități corporale (în lumea fenomenală) și non-corporalitate imaginală (Pleșu, 2016: 60). În aceeași ordine de idei, Korotkov este urmărit de propriile reflexii deviate, deformate sau supranaturale, uneori chiar abandonându-și dublul specular, un dublu ce se va prelungi în alonimul său - Kolobkov.

„Oglinzile moi": un precipitat al „lumilor hibride" și al rizomului

Asemeni „ceasurilor moi" ale lui Salvador Dalí din *Persistența memoriei*, universul ficțional al lui Mihail Bulgakov are diferite puncte de inflexiune (linii de fugă) cu lumea suprareală, fantastică, în curgere. Eduard Goldstücker (Milne, 1996: 217) identifica fantasticul kafkian ca fiind realul distrus de un eveniment neobișnuit, dar acceptat de către celelalte personaje ca fiind banal, inerent universului respectiv. Teoria este confirmată și fructificată de studiile lui Doležel care afirmă că, în cazul „lumilor hibride", „evenimentele care nu se supun legilor universului empiric nu pot fi interpretate ca intervenții miraculoase din regimul supranatural, de vreme ce un astfel de regim nu există; toate fenomenele și evenimentele lumii hibride, atât cele care se supun mecanismelor empirice, cât și cele care le sfidează, sunt inițializate în acest univers în mod spontan și stocastic" (trad. n.) (Doležel, 1998: 187-188). *Mutatis mutandis*, fantasticul lui Bulgakov survine în momentul în care oniricul pătrunde insesizabil în realitate. Primele „derapaje" ale universului „real" al lui Korotkov apar atunci când acesta halucinează, iar, mai apoi, când intră într-o criză a universului. Aceste „zdruncinări" ale ontologicului, deși insolite, nu beneficiază de atenția personajului principal: „În răstimpuri, din colțurile odăii continuau să-și facă apariția când omul cu barbă, când cel bărbierit, strălucindu-le amândurora ochii verzui" (Bulgakov, 2011: 113)

Dacă, în tradiția literară premodernistă, oglinda era locul în care se reflecta macrocosmosul în microcosmos, aici oglinda devine prilej al intruziunii absurdului în derularea cotidiană. Odată ce absurdul e „coagulat" în universul perceptibil, acesta din urmă își pierde rigiditatea, coerența, devenind o „oglindă moale", care deformează la rându-i consistența personajelor. Structura de „oglindă moale" a fantasticului bulgakovian ar fi juxtapunerea conceptuală dintre sistemul teoretic al lui Tzvetan Todorov, fundamentat pe tensiunea estetică a celor două registre semiotice, „lumile hibride" ale lui Doležel și „rizomul" deleuze-guattarian. Dacă până în capitolul al VII-lea narațiunea pare a fi o „frescă" similibalzaciană, putându-se suprapune contextului sociopolitic al Rusiei leniniste, iar „ființele de hârtie" au un mai pronunțat contur realist (reprezentând tipologii), începând cu lupta lui Korotkov pentru recuperarea identității, lumea colapsează și este invadată de varii elemente surrealiste (zoomorfizările lui Kalsoner, decorporalizarea lui Jan Sobieski, labirintul de camere clarobscure etc.).

Prezența oglinzii în universul bulgakovian introduce și tema dublului, adică *Doppelgänger*-ul. În comparație cu tradiția romantică și decandetistă, în care acesta era o apariție autonomă, distinctă de individul real (fie ca geamăn malefic sau eu moral, fie ca umbră sau reprezentare plastică) (Braga, 1999: 136-137), în textul modernist arhetipul dublului devine parte integrantă a „rizomului" *Diavoliadei*, intră, la fel ca lumea ficțională, în transgresiune, glisând de pe o poziție pe alta. Andrew J. Webber argumentează că „resurecția ideii de dublu/ *Doppelgänger* stă la granița dintre misticism și ironie, dintre practică și teorie și este un vehicul al replierii istoriei culturale, care, la *fin de siècle*, se dublează [*n.n.* își dublează consistența]" (trad. n.) (Webber, 2003: 317). Pe o linie tematică asemănătoare, însă tratată diferit, cercetătorii Petrenko circumscriu misticismul/ fantasticul și ironia/ comicul caracteristicilor grotescului bulgakovian (Petrenko & Petrenko, 2013: 595-600). Unele cercetări recente au identificat și elemente gnostice în nuvela *Diavoliada* (Weiqi, 2017: 140-145); conform acestei tradiții, lumea este alcătuită dintr-un „principiu rău", deci este imperfectă. „Imperfecțiunea" lumii lui Bulgakov constă în ceea ce mai devreme am numit fluiditatea/ lipsa de rigiditate a unei „oglinzi moi" și este sinonimă cu spațiul oniric, structurile labirintice, rizomatice, regimul nocturn, întunericul sau ceața. Negând lumea materială, gnosticii resping corporalitatea/ materialitatea omului, ceea ce pregătește terenul pentru depersonalizările intratextuale.

Dimensiuni ale deteritorializării identitare

Ideea depersonalizării capătă mai multe avatare sub egida punctelor de inflexiune ale narațiunii. Identificăm, astfel, patru tipuri de deteritorializare a indivizilor: depersonalizarea identitară, „pluri-personalizarea" lui Kalsoner, depersonalizarea axiologică și, nu în ultimul rând, ca procedeu invers, corporalizarea/ antropomorfizarea.

Funcționar umil la o fabrică de chibrituri, Varfolomei Petrovici Korotkov își pierde slujba în urma unei neînțelegeri ortografice, grație unui joc nefericit de cuvinte, valabil doar în limba rusă, unde *kalsonî* se traduce prin „izmene":

> Telefonogramă. – Către responsabilul secției de dotare stop ca răspuns la adresa dumneavoastră numărul 015015(6) din 19 curent virgulă BACEPRINAPROCHIB comunică două puncte tuturor dactilografelor și în genere tuturor femeilor li se vor distribui la momentul oportun izmene [kalsonî] soldățești stop responsabilul bazei linioară semnătură serviciul de registratură linioară Varfolomei Korotkov (Bulgakov, 2011: 101).

Concedierea atrage după sine o serie de întâmplări kafkiene: căutându-l la infinit pe Kalsoner pentru a-i da o explicație, Korotkov se pierde în aglomerațiile stradale și instituționale, carusel evenimențial soldat cu pierderea portofelului și, implicit, a actului de identitate. Prăpădirea actelor de identitate generează un adevărat „prăpăd": până la sfârșitul nuvelei, Korotkov nu se mai poate valida ca individualitate; de unde tragem concluzia că existența socială (*i. e.* deținerea unui act de identitate) a luat locul, într-o lume dirijată de birocrație, Existenței. Fenomenul dispersiei identității este semnalat și de către Deleuze și Guattari, când afirmă ideea conform căreia „contabilitatea, birocrația procedează prin calcuri: cu toate acestea, ele pot începe să înmugurească, să lanseze tije de rizom ca într-un roman de Kafka. O trăsătură intensivă începe deodată să lucreze pentru ea însăși, o percepție halucinatorie, o sinestezie, o mutație perversă, un joc de imagini se desprind, iar hegemonia semnificantului este pusă la îndoială" (Deleuze & Guattari, 2013: 22). Bulgakov reliefează, prin aceasta, monomania omului modern, incapabil a-și recunoaște alterul numai în virtutea certificării existenței sociale instituționalizabile. Conștientizarea ipocriziei identității în societatea modernă provoacă clivajul mintal/ psihologic: personajul intră în delir. Korotkov începe să aibă halucinații, pierde simțul temporalității, propulsându-se în *montagne-russe*-ul birocrației; subtextual, Bulgakov

sugerează o fină ironie la adresa ramolismentului funcționăresc instalat odată cu diseminarea bolșevismului în Rusia.

Un alt efect al depersonalizării personajului principal constă în incapacitatea sa de a comunica și de a se comunica în raport cu ceilalți; există în permanență o neînțelegere. Alături de neînțelegerea ortografică, pentru care este concediat, și de dialogurile defectuoase (vezi *infra*), anamorfoza literelor numelui (Varfolomei Petrovici Korotkov - Vasili Pavlovici Kolobkov) este proba supremă a neînțelegerii circumscrise nuvelei:

> – Mie mi s-au furat actele, răspunse Korotkov aruncând împrejur priviri nebunești. A mai apărut și un motan. Iar omul acela n-are dreptul pe care și-l arogă. Eu nu m-am bătut niciodată. De vină sunt numai chibriturile. Iar el n-are dreptul să mă urmărească. Puțin îmi pasă că-i vorba de Kalsoner. Mie mi s-au furat ac...
> – Astea-s fleacuri, îl întrerupse blondul. Noi vă vom da echipamentul, cămăși, cearșafuri, iar dacă optați pentru Irkutsk, chiar și un cojoc purtat. Vorbiți, vă rog (Bulgakov, 2011: 129).

În capitolul *Când diavolul își bagă coada*, Korotkov se întâlnește cu un matusalemic „îmbrăcat cu haine de lustrin", care pare să fie, datorită înfățișării sale cadaverice, un diavol care are în stăpânire destinele personajelor și care duce procesul depersonalizării la desăvârșire:

> Privi atent foaia de hârtie, degetul lui osos, cu unghie lungă, urmări rândurile tipărite. [...] Acesta zâmbi. În aceeași clipă bucuria lui Korotkov se stinse. În găurile albastre ce-i țineau bătrânului loc de ochi, el surprinse o lumină ciudată, amenințătoare. Ciudat i se păru și zâmbetul ce dezvelea niște gingii vinete (Bulgakov, 2011: 110).

Tehnica *quiproquo*-ului (*i.e.* a lua pe cineva drept altcineva) aduce un plus de nuanță în validarea conceptului de existență socială, înaintând pe verticală sciziunea interioară, schizomorfismul protagonistului. Ambiguitatea textuală este susținută de teoria dublului, în consonanță cu cea a *quiproquo*-ului, întrucât dizarmoniile totale și absurditatea lumii converg spre boala mintală a lui Korotkov, așa cum afirmă cercetătorii Petrenko. Un alt avatar al depersonalizării lui Korotkov este și estetica urâtului, reliefată în scene precum decartarea sticlelor de vin, sfărâmare capului lui Dîrkin etc., care devin elemente integrate *per se* în societatea patologică. Motivul păpușarului, al pantomimei, al unui *teatrum mundi* birocratic resuscitează textual ideea de

automatism, mecanicism al universului. În acest sens, Evgeny Zamyatin considera că „fantasticul își are rădăcinile în realitatea cotidiană, în rapiditatea cinematografică a scenelor în schimbare; acesta este unul dintre puținele cadre compoziționale care pot găzdui trecutul nostru recent, anii 1919–1920" (trad. n.) (Milne, 1996: 218).

Consecința ultimă a depersonalizării este sinuciderea. Lumea alienată și absurdă îl duce pe Korotkov la dezastru și la agonie. Fiind un personaj cu o concepție de viață gnostică, el își găsește liniștea sufletească doar în moarte. Aruncarea sa de pe acoperișul blocului cu 11 etaje este o catabază, un „zbor invers" – o imagine biblică inversată, prezentând izomorfisme cu figura unui „Icar crucificat". Faptul că Korotkov „a zburat" în loc să cadă de pe acoperiș sugerează ideea că libertatea este o cale de eliberare a spiritului de corporalitate, autorul salvându-și, astfel, eroul prin *exitus* (Weiqi, 2017: 140-145).

Personaj de o importanță colosală în trama nuvelei *Diavoliada*, pe post de actant, Kalsoner influențează destinul protagonistului, aducându-l pe culmile alienării și ale pierderii identității. I.S. Urupin îl integrează „arhetipului impostorului" (Urupin, 2010: 15-24), alături de Alexandr Semionovici Rokk, cântărețul la flaut devenit om de știință peste noapte din nuvela *Ouăle fatale*, și de Stepa Likhodeyev și Sempleyarov din *Maestrul și Margareta*. Semianalfabet, Kalsoner este un șef incompetent, care își conduce oamenii și departamentele folosind forța. El vine la conducerea producției fabricii BACEPRINAPROCHIB intempestiv și tot atât de neașteptat este concediat de bătrânul „îmbrăcat în haine de lustrin", după ce fusese dat afară, din ordinele aceluiași, de la biroul de reclamații al „clădirii verzi cu opt etaje". Personajul este un nomad profesional, o fire transgresivă, un personaj demonic, care apare în două ipostaze antropomorfe și în două zoomorfe. În aceeași simbolistică a depersonalizării, a deteritorializării inerente structurii rizomatic-fantastice, Kalsoner i se prezintă lui Korotkov, succesiv, în figura unui imberb, arhetip al răului și al autocrației, și în figura unui om cu barbă, edulcorat și docil. Figura sa duplicitară revizitează motivul dublului, participând activ la abrutizarea personajului principal și la „semnificantul" global textual de ilustrare a conceptului de *homo dupplex*.

În cadrul motivului transformărilor corporale, au loc o serie de zoomorfizări ale anatomiei lui Kalsoner în figuri mitopoietice de animale (Weiqi, 2017: 143). Acesta se metamorfozează treptat într-o pisică neagră și într-un cocoș alb. Pisica neagră este o primă etapă în exteriorizarea maleficului acestui personaj considerat de critică unul demonic. Ea este în

contrast cu animalul psihopomp, care este cocoșul, și prefigurează un destin tragic. În tradiție musulmană, „o pisică pe de-a-ntregul neagră are calități magice [...] cu sângele ei se pot scrie formule magice puternice. Are șapte vieți. Djinii apar adeseori în chip de pisici" (Chevalier & Gheerbrant, 2009: 734). Conform *Dicționarului de simboluri* coordonat de Jean Chevalier și Alain Gheerbrant, cocoșul are un statut de animal psihopomp alături de cal și de câine: „[...] un cocoș era sacrificat în mod ritual lui Asclepios, fiul lui Apollo și zeul medicinei. Socrate îi amintește înainte de moarte lui Criton să-i sacrifice un cocoș lui Asclepios. Probabil trebuie văzut aici un rol de psihopomp atribuit cocoșului; el urmează să anunțe și să conducă pe lumea cealaltă sufletul celui decedat" (262). În acord cu această grilă hermeneutică, figura cocoșului alb prefigurează moartea lui Korotkov din finalul nuvelei și pare să recapituleze destinul acestuia. Jertfa aviară din incipitul nuvelei, când casierul „reveni, purtând la subsuoară o găină mare, moartă, cu gâtul sucit", sugerează deznădejdea și lipsa de speranță a eroului (Weiqi, 2017: 144).

Prinsă în malaxorul absurdului, societatea își etalează „panorama deșertăciunilor". Devierea axiologică este concentrată de Bulgakov în figura personajului Dîrkin. Prezentat ca fiind „tare al dracului", acesta își dovedește capacitățile disimulării în momentul în care, în biroul său, intră unul dintre șefii lui. Deși atunci când Korotkov este trimis la el, Dîrkin îi strigă, încă de la intrare, „Gur-ra!" dintr-un complex vădit de superioritate, acesta își schimbă cu febrilitate statutul din groaznic în docil:

> În aceeași clipă, în birou intră un tânăr palid, cu o servietă la subsuoară. Chipul lui Dîrkin s-acoperi pe dată de o sumedenie de riduri zâmbitoare.
> [...]
> – Eu? mormăi Dîrkin, transformându-se în chip miraculos din Dîrkin cel cumplit într-un Dîrkin – blândețea întruchipată (Bulgakov, 2011: 134).

Episodul acesta, cu toate că este de o importanță omisibilă pentru economia mesajului textual, readuce în prim-plan caleidoscopul societății rusești aflate în plin proces de „sovietizare", o societate „pe picioroange", fracturată și fragmentată de idealuri heteroclite. Aceste sensuri ale depersonalizării axiologice vin în completarea clivajului metatextual.

În contra direcțiilor promovate de mecanismele pierderii „corporalului" (fie de natură biologică, fie de natură metafizică) și venite din afinitățile lui Bulgakov pentru ficțiunea suprarealistă, corporalizările sau antropomorfizările fac parte dintr-un discurs care are menirea de a șoca

cititorul și de a-i sugera faptul că intruziunea absurdului în perceptibil este sinonimă cu „spargerea" inexorabilă a acestuia, constituind o „linie de fugă". Decupate ca dintr-un tablou al lui Salvador Dalí sau al lui Pablo Picasso, ceainicul, surtucul și bila de biliard capătă striații umane, capătă, altfel spus, falduri ontologice:

> Korotkov pătrunse în vestibul și, vârând capul pe o deschizătură pătrată, făcută într-un paravan, se adresa unui ceainic uriaș, de culoare albastră:
> - Tovarășe, unde vă este biroul de reclamații?
> – Etajul opt, coridorul nouă, apartamentul patruzeci și unul, camera trei sute doi, răspunse ceainicul, cu o voce de femeie" (120).
> Surtucul îl îmbrățișă la rându-i și îl duse cu el, șoptind și râzând: „Să vei ce le-am făcut. Le-am presărat pe mese niște amintiri, că va intra fiecare cel puțin pentru cinci ani la zdup. Haide! Haide!" (Bulgakov, 2011: 132).

În altă ordine de idei, suprarealismul lui Bulgakov simfonizează transcultural cu suprarealismul francez. Simona Popescu atrage atenția în *Salvarea speciei. Despre suprarealism și Gellu Naum* asupra faptului că visul nu trebuie înțeles sub auspiciile epistemei romantice, ci în noua paradigmă care-l validează ca autenticitate ontică (Popescu, 2000: 174-175). Astfel, evenimentele ce debutează în capitolul al III-lea ar putea veni în prelungirea „visului cumplit" al lui Korotkov, scena premergătoare suicidului găsindu-și nu anticiparea, cât motivația și rațiunea de a exista în acest vis cu o minge de biliard antropomorfizată:

> După câteva secunde, zări prin geam, în dreptul liftului, primul cap. Una dintre bile zbură din mâna lui Korotkov, trecu șuierând prin geam și, în aceeași clipă, capul dispăru. În locul lui străluci o lumină palidă, răsări un al doilea cap, apoi un al treilea. Bilele zburau una după alta, geamurile se spărgeau la iuțeală" (Bulgakov, 2011: 138).
> „În zorii zilei, Korotkov ațipi și avu un vis cumplit și prostesc totodată: se făcea că se află pe o pajiște verde, având în fața lui o minge de biliard. Mingea era însă vie, ba mai avea și picioare. Visul era atât de fioros, încât Korotkov țipă și se trezi (Bulgakov, 2011: 98).

Credem că, în anumite linii de fugă ale nuvelei (așa cum le-am numit mai sus), textul bulgakovian scapă până și proiectului autorului, depășindu-și intenția auctorială/ scripturală. Reprezentările și dimensiunile depersonalizării, care acaparează întregul construct ficțional, sunt simptomatice pentru structurile antropologice ale lumii moderne, post-conflagrație, unde omul își parcurge

existența mașinal, în afara tutelei divine, și este condus de principii contrare (același *homo dupplex* sau *multiplex* pe care îl anunța Baudelaire). Dacă pentru T. S. Eliot lumea se va sfârși „nu cu un bang, ci cu un scâncet" (Eliot, 2011: 191-199), pentru Mihail Bulgakov, lumea se va sfârși cu un minunat spectacol de mingi de biliard pe acoperișul unui bloc de 11 etaje.

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EMILY BRONTË'S *WUTHERING HEIGHTS* IN TRANSLATION: AN ANALYTICAL STUDY OF TWO ROMANIAN TRANSLATIONS[14]

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Abstract

This paper explores two Romanian translations of Wuthering Heights by Emily Brontë from two different centuries: 20th (1959), and 21st (2017). The purpose is to examine the different methods used to convey the cultural notions present in the 19th (1847) text. The approach of this paper is to conduct a case study to identify the differences and similarities between two works on the same book. There will be examples from the original text mirrored to its corresponding extracts from the two translations. Special attention will be offered to the non-equivalence aspect. As a result, challenging specific cultural examples will be used such as Yorkshire dialectal sequences, or geographical features, for instance, "the moors". In this respect, translation theorists who treated these issues as Mona Baker, Lawrence Venuti, or Peter Newmark will be cited to support the arguments. The main theories used are "equivalence and non-equivalence", "foreignization and stratification strategies", and "rendering nature in translation". According to these theories, it will be established which translation was closer to the source text and which was not, resulting in discussions of close rendering, faithful translation, cultural substitution, or semantic complexity.

Keywords*: Case-study; Equivalence vs non-equivalence; Foreignisation and stratification strategies; Culture in translation; Translation studies.*

1 Introduction

I decided to analyse two Romanian translations of *Wuthering Heights* by Emily Brontë for a couple of reasons. First of all, it is part of the literary canon

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of the universal literature and, secondly and most importantly it is challenging as far as the translation process is concerned. I would like to compare an old translation with a new one and investigate the differences between them and draw conclusions whether only new translations are required or also experience and literary skills to offer the target reader a good understanding of the period, cultural customs, intentions of the author, and the overall tone of the novel.

In Romania, it has been translated at least three times by different translators at different historical moments. The translations used for the present study belong to different decades, i.e., one is published in 1959, made by the novelist Henriette Yvonne Stahl, who translated *Wuthering Heights* from French into Romanian. The other was published in 2007 and was made by the translator Alina-Lorelay Rogojan directly from English.

In this paper, the main purpose is to analyse the translations from the point of view of key translation studies concepts, such as "equivalence" and "faithfulness" to the source text, or "foreignization" and domestication strategies" proposed by Baker (1992) and Venuti (1995 & 1998). as strategies for dealing with culture-specific elements as the compared translations had adopted both strategies to a certain extent. The analysis aims to present, the valuable points, and, respectively, the vulnerable points of each of the two translations.

I consider the case study approach useful because it is "a research methodology that has commonly been used in social sciences" (Definition of Case Study, 2018). It is used to give a clear illustration of how close to the original a translation can get when rendering cultural notions found in the novel, and present the cases where it is almost impossible to find an equivalent (which would be a case of non-equivalence). I will make a parallel analysis of the relevant fragments regarding the translation of geographical and culture-specific terms, such as the Yorkshire dialect and "the moors".

For the present analysis, I used the following analytical concepts: "equivalence", references to cases of "non-equivalence", "cultural specificity", and I discussed the strategies proposed in the specialist literature of translation studies.

2. Literature Review

To provide a clear exemplification of the steps taken in the case-study, it is important to present the main theories used. The theory of equivalence is the

main one, described by Mona Baker in her book *In Other Words: a Coursebook on Translation* (1992), among others such as "foreignization and domestication" exemplified by Lawrence Venuti in his book *The Scandals of Translation: Towards an Ethics of Difference* Venuti (1998) or Peter Newmark's strategies for cultural aspects described in *A Textbook of Translation* (1988).

The terminology used to identify the source of the words will be Source txt, henceforth ST and target text, henceforth TT as it is customary in such studies. The examples will be put in tables, each of them numbered and named. I will focus on the strategies of translation used to render the message. The focus will be on word level. The examples from the two Romanian translations will be compared to each other and it will be established the accuracy of rendering the ideas, notions.

Mona Baker, in her theoretical book *In Other Words (A Coursebook on Translation)* published in 1992 which discusses the aspects of translation, particularly the question of equivalence in translation, deals also with the non-equivalence issue at the word level, and offers a classification of the main cases where this phenomenon can occur. Also, after enumerating the instances, she had identified the most used strategies in such cases.

I consider it relevant to include the instances of non-equivalence proposed by Baker as they will prove useful for the case-study. She has identified 11 cases at the word level in which it appears. Some main contexts in which non-equivalence appear are related to:

"Non-equivalence at word level means that the target language has no direct equivalent for a word which occurs in the source text." (Baker, 1992: 18). For situations like these, Mona Baker had identified 7 possibilities of dealing with non-equivalence. The terms included in this category could be rendered by: "a more general word (superordinate)", "a more neutral/less expressive word", "cultural substitution", "by using a loan word or loan word plus explanation", "paraphrase using unrelated words", "omission", and "illustration" (Baker, 1992, pp. 23-44).

The strategies proposed by Lawrence Venuti of foreignisation and domestication can be used by translators as an approach to the translation process in general (not just certain parts or terms), or as a cultural direction that would lead into ethnodeviant and ethnocentric approach by using foreignised or domesticated words.

By domesticating everything, foreign is assimilated and presented as indigenous, and specific cultural markers are erased. Often such translations were not even presented as translations but as original texts of the target

culture. And foreignising is a method, on the contrary, to produce a clear feeling of new and foreign, promoting formal and cultural innovations. Venuti (1995) agrees on the choice, as follows:

> [...] Schleiermacher allowed the translator to choose between a domesticating method, an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home, and a foreignizing method, an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad (Venuti, 1995: 20).

The foreignisation strategy is source-text oriented and could be defined as an attempt to cultural conservation of the specific cultural terms encountered in the original text. Venuti considers it "an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad" (Venuti, 1995: 20). Therefore, it could be concluded that it is not only a matter of preservation of cultural features which are a cultural bridge between the two cultures, but it is also an infringement of linguistic norms of the target language. One of the foreignisation methods points is that of offering the reader an exotic text and making the culture and language of the original text visible to the target readers.

The domestication strategy's main objective is to offer the target reader a familiar text for a better understanding. It is an adaptation of the original culture to the target culture. Venuti defined this ethnocentric approach as: "the reconstitution of the foreign text following values, beliefs, and representations that pre-exist it in the target language" (Venuti, 1995: 18).

However, other objectives of this strategy are that of imposing one culture for reasons such as colonisation or conservation of one language (it could be considered the French companies rejecting the use of English words). Venuti indicated that:

> values that have achieved authority in the domestic culture and dominate those of other cultural constituencies. Sometimes, however, the values may be currently marginal yet ascendant, mobilized in a challenge to the dominant." (Venuti, 1998: 77).

The specific cultural terms could be a question of untranslatability to a certain extent according to some theorists, such as Bertrand Russell which claimed

that: "no one can understand the word cheese unless he has done non-linguistic acquaintance with cheese" (Russell, 1950: 3). In *Wuthering Heights* cultural terms such as "porridge" are rendered differently in the target language translations. One of the translators chose the foreignisation strategy and had used a footnote (which is recommended) when the term appeared for the first time and the other one had chosen the domestication strategy by choosing the closest Romanian equivalent ("terci"). Roman Jakobson admits that:

> whenever there is a deficiency, terminology may be qualified and amplified by loanwords or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions' in the target language. (Jakobson, 1959: 234).

However, as Venuti and other theorists, such as Schleiermacher, incline to believe, it is better to use the foreignisation method in such cases. As it is not the same type of food, it is a different conceptualisation, there is no name in the target language for the specific combination of ingredients that porridge is constituted of. In another theoretical book, *The Scandals of Translation: Towards an Ethics of Difference*, Venuti concludes that:

> Bad translation shapes toward the foreign culture a domestic attitude that is ethnocentric: generally under the guise of transmissibility, [it] carries out a systematic negation of the strangeness of the foreign work" (Venuti, 1998: 81).

Newmark defines culture "as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression" (Newmark, 1988: 94). Culture is relevant for the case study as it is the main issue that leads to non-equivalence together and interfering with the language.

Newmark indicates that the cultural issue, when it comes to translation, is more complex because "you can have several cultures (and sub-cultures) within one language" (Newmark, 1988: 94). The argument continues with the fact that even in one culture, translation is needed to explain or explore the unique features of a small community within the large one. This is the case of the Yorkshire dialect within the English language. There is a Yorkshire sub-culture within the English culture and the interferences between them are relevant for depicting the social realities of the period.

In the paper, the translation theory approached by Newmark is revelatory for the translation of moors. He discusses how to render natural-specific features in other cultures. Newmark acknowledges that: "the more specific a language becomes for natural phenomena (e.g., flora and fauna) the more it becomes embedded in cultural features, and therefore creates translation problems." (Newmark, 1988: 95).

3 Research Methodology

In this section, the methodology applied in this paper will be discussed to provide an accurate and clear image of the steps taken in the analytical process. The methodological framework is also an important part of my approach that will be seen at this point.

The corpus used will be made up of the original text of the novel and the two translations of it made by Stahl and Rogojan. Considering that the case study is concerned with the following aspects of non-equivalence in translation, the examples used are chosen according to their relevance to the topic. For a clear view, tables will be offered to contain the original English text and the two Romanian translations.

In this paper, the focus is on words that might present non-equivalence to see whether certain uses of the words are translatable or not. If there are untranslatable, it results in a more complex problem which could imply even greater difficulties for a translator. Therefore, other substituents must be found, and this could imply the necessity of retranslation.

Retranslation is needed because language is always evolving, and an old translation turns difficult to follow for younger generations. Retranslation is a process that can be done in more ways: retranslation from a dated translation and retranslation from a foreign translation of the original text.

3. Data Collection and Interpretation

The main geographical forms encountered in the novel are moors, marshes, dells, and crags – types of relief that form the surroundings of Haworth, the village in which Emily Brontë lived. The view from her home was shaped by these isolated, harsh landforms, a landscape that predisposes to melancholy and reflection.

In the following part, we will explain the translator's choices regarding the moors and marshes.

Table 1. Translation variants of the word "moor"

ST 1847	and, blessed as a soul escaped from purgatory, I bounded, leaped, and flew down the steep road; then, quitting its windings, shot direct **across the moor**, rolling over banks, and **wading through marshes**: precipitating myself, in fact, towards the beacon-light of the Grange. (160)
TT1 1959	iar eu, fericită ca un suflet scăpat din purgatoriu, m-am repezit sărind şi zburînd pe drumul râpos; apoi, părăsind drumul cotit, am luat-o razna, în linie dreaptă, **peste dealuri**, de-a rostogolul peste povârnişuri şi **tîrîndu-mă prin mlaştini**, grăbindu-mă spre farul luminos de la Grange. (190)
TT2 2017	şi fericită precum un suflet scăpat din purgatoriu, am zburat, sărind şi alergând, pe drumul Ce coboară din spre casă. Apoi, lăsând în urmă cotiturile lui, am luat-o de-a dreptul **peste mlaştină**, căţărându-mă peste dâmburi şi **traversând împleticit mocirlele**, gonind, de fapt, spre lumina călăuzitoare de la Thrushcross Grange. (255)

According to Mona Baker, the context in which non-equivalence appears in this example is related to the morphological and semantic use of a language because "words do not have to be morphologically complex to be semantically complex" (Baker, 1992: 19).

According to the strategies proposed by Mona Baker, in TT1 "a more general word (superordinate)" had been used to deal with the non-equivalence at the word level, which is "dealuri", and in TT2 the strategy of choosing "a more neutral/less expressive word" which is "mlaştină".

According to the Cambridge Dictionary, the term "moor" is defined as "an open area of hills covered with rough grass, especially in Britain". Regarding the translators' positions, Stahl chose to render the "moor" as 'deal', defined by Dex online as "formă de relief rotunjită de înălţime medie". whereas Rogojan decided to use the term 'mlaştină' which is more appropriate for the term "marsh" than for moor. The term "moor" was avoided.

The term "moor" is of cultural importance in the novel as it is a geographical specificity of the Northern England landscape. It is a challenge for the translators, as it is not easy to render it in other cultures. The geographical context of the novel and the medium created through the use of these landforms are of relevant importance.

The use of "deal" used in TT1 is adequate, but the absolute meaning of the moor cannot be achieved. In such cases, it would be useful for the translators to explain in the footnotes section at a larger scale the two possible meanings of the word, the potential situation of ambiguity, because we have a word that can refer to two geographical realities. However, none of the translators considered it necessary to explain the term "moor".

"The West Riding dialect is considered to have a hard, almost brash sound to it. This is seen by some as a reflection of the hardships endured by those employed within the mills." (Keane, 2005). According to this citation, we could easily conclude that the realities depicted in *Wuthering Heights* are not all randomly written, but it is a way to describe the culture Emily was born in. The labour of characters such as Joseph (a perfect example of the West Yorkshire dialect), Nelly Dean or even Heathcliff and Hareton who were punished by working in this kind of environments are pure examples of the way of living in this district. Living within the bare moors, people had to resort to farming and agricultural activities to survive, enduring the weather and inappropriate conditions which consequently hardened even their language. The dialect itself is distinctive from the other two Yorkshire dialects, it is definitive for the people living and view over the world in this particular zone, and nevertheless, it is a revelation of the culture shaped here by the asperity of nature and a witness at the harshness the locals have gone throughout the centuries.

The following sample provides us information on the use of Yorkshire dialect.

Table 2. Translation variants of Yorkshire Dialect

ST 1847	"T' maister nobbut just buried, and Sabbath not o'ered, und t' sound o' t' gospel still i' yer lugs, and ye darr be laiking! Shame on ye! sit ye down, ill childer! there's good books eneugh if ye'll read 'em: sit ye down, and think o' yer sowls!" (33)
Standard English	"The master just recently buried, and the Sabbath not over, and the sound of the gospel still in your ears, and you dare be larking about [having fun]! Shame on you! sit down, bad children! there are good books enough if you'll read them: sit down, and think of your souls!" (The Reader's Guide to Wuthering Heights)
TT 1959	''«Stăpânu' abia a fost îngropat, sabatu' încă nu-i isprăvit, glasul evangheliei, răsună încă în urechile voastre şi voi îndrăzniţi să vă ţineţi de lucruri lumeşti?! Ruşine să vă fie! Staţi ca lumea, copii răi

	ce sunteţi! Sunt aici destule cărţi bune, dacă vreţi să le citiţi: şedeţi şi gândiţi-vă la mântuirea voastră!»'' (21)
TT2 2017	''Stăpânul numa' ce-a fost pus în groapă şi încă nu-i gata de sfânta zi de duminică, încă ai cuvântul Evangheliei în suflet, şi totuşi îndrăzneşti să-ţi ardă de joacă! Ruşine să îţi fie! Stai jos, copilă rea! Ai cărţi destule de vrei să citeşti. Stai jos şi gândeşte-te la sufletele voastre!'' (30)

First of all, the two translators have chosen to convey it differently. On one hand, Stahl chose to be faithful to the possessive forms of "yer" by rendering them in the same second person plural.

On the other hand, Rogojan translated the dialectal forms of pronouns as the second person singular. According to Andrew Chesterman (1997), in his book *Memes of translation*, the strategy used by the second translator is a pragmatic one, the principle called: "Interpersonal change", a strategy that concerns the style of the text. In this respect, the translator is free to operate changes to the text to modulate the formality of the text and to mediate the relationship between the author and the reader. However, the text is significantly changed and it is no longer a matter of formality but rather of addressing. The old servant is scolding the two children ("childer" is the equivalent for "children" in Standard English, and not "child" as inferred in the TT2. Given the use of plural form, it is logical that both of the children, Catherine and Heathcliff, were addressed by Joseph and not just Cathy as the text TT2 suggests. In the TT1, the translator's choice was to render the word accordingly to its number.

In the Yorkshire dialect, the word which stands for "ears" is "lugs". In the TT1, Stahl chose to translate it according to its meaning, while in the TT2, the translator opted for a free translation rendering the word by "suflet" (= soul). As mentioned before, the possessive pronoun "yer" is not translated according to its number in TT2. The collocation "und t' sound o' t' gospel still i' yer lugs" translated in TT2 offers a piece of different information compared to the one found in TT1 and automatically changes the scene as in the TT2 it seems there is only one person "încă ai cuvântul Evangheliei în suflet". A Yorkshire translation of it would be ''und t' sound o' t' gospel still i' thi/thy lugs" But the original text has no "thi" or "thy" there but "yer" which reveals that both children were addressed.

In the dialect, it is clear by the use of "ye" (and not of tha/thoo) that the addressed is more than one person, so it is plural. In TT2, as seen before it is

translated by a singular and in free translation: "îndrăznești să-ți ardă de joacă" (=you (singular) dare to like to play). In TT1, it is also a free translation, going deeper in the meaning and making a connection to the religious attitude of the servant as well as changing the affirmation into a rhetorical question for an artistic purpose (Illocutionary principle): "voi îndrăzniţi să vă ţineţi de lucruri lumeşti?!" (=you (plural) dare to hold on to worldly occupations). In this case, the text from TT2 is closer to the original, than the TT1 because we could not know for sure what the speaker's inference was, he might have simply referred to playing as a game.

At the end of the reply, Joseph warns the children as follows "sit ye down, and think o' yer sowls!" (ye= you plural; yer=your plural). In TT1 the pronouns are translated correctly. And the method used by the translator for the overall reply is a mixed one depending on the situation, using both free and close translation. For "yer sowls", the translator's choice is a creative one, again linked to the religious context of the reply. The noun used for the "sowls" is not souls, but "saving" ("mântuirea voastră"). She intuited what the old man referred to by souls. It was not about their misbehaviour, but about their lost souls that needed salvation according to him. Throughout the book, we can find suggestions that the old man considered everyone is lost and that he would just comply with it but not help others to find the "truth".

In TT2, the translator switched from translating the pronouns at singular to translating the last one "yer" in the plural. On the one hand, it is inconstancy and by choosing to do so it offers the text a strange composition, at least for a translator. On the other hand, by using the principle of 'interpersonal change', the translator might want to insert a psychological emphasis in the reader's mind that little Cathy had to think for both of them, herself and Heathcliff.

4 Conclusions and Recommendations

The main objective of this case study was to analyse how culturally-specific terms were rendered in the target language (Romanian) by two translators. The purpose of comparison was to identify the strategies used for non-equivalent terms as well as to analyse the methods used to render specific terms that posed more difficulty at first sight.

The first translator, Stahl, as seen in the introduction, was a writer and performed some other literary translations as well. Her artistic talents were seen in her translation and even though it is the oldest translation from this

study, it is the most qualified one as for the language used. The translator proves knowledge of how to render a literary text in the most difficult situations and to adapt the tone and the intention of the author. Even though she makes unlikely translation choices at times such as the mistranslation of certain words, she had also adopted a free translation but only to highlight the tone and intention of the author. Concerning cultural features, the translator had preserved the specific cultural terms in their original language and provided footnotes for the target reader with comprehensive explanations.

The other translator, Alina Lorelay Rogojan, even though has offered a more recent translation, lacked the profoundness of the previous translator. Omissions and misinterpretations or small errors are present in the text. It is observable that more access to dictionaries and informational sources was at hand, but still, the neologisms used in many cases were intangible for the target reader as the versions provided are not used in the specific contexts offered by the author.

The frequency is low, even though they are present in dictionaries. Besides, the most important cultural-specific terms are not preserved and no footnote is provided, and some other terms of small or of non-existent importance from a cultural point of view are kept. The original tone of the novel is at times changed and the intentions of the writer are translated ambiguously and at times are even lost.

Considering the non-equivalence from the Yorkshire speeches, both translators had chosen to render it by using colloquial variations of Romanian language which has nothing to do with dialects, and even if a different dialect had been used, it would have not been the same as it is a matter of untranslatability.

Still, at the morphological level, Stahl had used the right pronouns and rendered the presented situations clearly whereas Rogojan had not used the pronominal forms accordingly and offered an ambiguous translation of how many people Joseph was talking to.

I could conclude that the Victorian novel could use a new translation but the difficulty that the text imposes requires a professional translator with experience in the literature field, one who can distinguish between the tones and the auctorial intentions and who could find the most appropriate words and expressions to solve the non-equivalence issue. These are both professional translators, one is a writer and translator, the other is a full-fledged translator and both of them adopted suitable strategies for the

difficulties of the original text. Moreover, as the text is complex, dictionaries and historical and cultural knowledge of the period should be required to offer a high-quality translation.

4.1 Recommendations

There are several issues in this research that follow from my findings and would benefit from further research, including non-equivalence to be further studied and further research into the theories I have dealt with in this paper.

An in-depth exploration of how the dialectal non-equivalence issues could be better handled in terms of cultural perspectives would be very helpful. Further research might compare, for example, other strategies used by the two translators. The research could further explore the culture-specific term, including custom research, and how the community shapes the developments of social-cultural norms.

More research work is needed on how to widely incorporate as much as possible the authentic features of the society shaped in the novel, including further semantic analysis and exploration of the linguistic possibilities for translating the poetic present subtlety along with the phrases.

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RUGĂCIUNEA LUI IONA. UNIVERSURI DE DISCURS ORCHESTRATE ÎN *PREVESTIREA* IOANEI PÂRVULESCU[15]

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Abstract

This communication is dedicated to the stylistic and imagistic peculiarities of Jonah's prayer in Ioana Pârvulescu's novel "Prevestirea". The novel rewrites the myth of Jonah in a postmodern key, as a story of generations, as an event which is animated by the act of storytelling, which ensures its endurance. We begin the analysis pointing out the concept of universe of discourse, elaborated by Coșeriu. Admitting that there are four fundamental ways of knowledge: "a) the universe of current experience; b) the universe of science (and of scientifically grounded technique); c) the universe of fantasy (hence also of art) and d) the universe of faith", Coșeriu considers that there is a system of meanings (thus a universe of discourse) connected to each way of knowledge. We also mention that prayer is placed by Coșeriu at the base of the universe of discourse of faith. We will analyse the two different modes of knowledge (the artistic and the religious one) as they are reflected in the fictionalization of Jonah's prayer, made by Ioana Pârvulescu. On the one hand, this study focuses on the aesthetic exploration of a religious experience, in which the deep drama of a crisis is converted into the absolute hope of salvation. On the other hand, it focuses on the prayer as an act of redefinition on anthropo-cosmic coordinates, by means of some literary devices that will be discussed.

Keywords: *Universe of discourse; Prayer; The myth of Jonah; Anthropo-cosmic coordinates.*

1 Introducere

Prezenta comunicare se va ocupa de o secțiune fundamentală a romanului *Prevestirea* al Ioanei Pârvulescu, fiind dedicată particularităților stilistice și

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imagistice ale rugăciunii lui Iona. Foarte recent și totodată foarte percutant în conștiința literară actuală, romanul rescrie mitul lui Iona în cheie postmodernă, ca poveste a generațiilor, ca eveniment însuflețit de actul povestirii, ce îi asigură existența. Ni se pare important de precizat că romanul nu face notă discordantă față de tendințele romanești actuale, deoarece încercarea de a recupera principiul originar prin plurivocitatea evocărilor (memorialistice) este un exercițiu fecund întreprins de numeroși scriitori contemporani[16] (Zăvăleanu, 2020: 76).

Numeroasele articole și recenzii dedicate romanului au stabilit direcțiile configuratoare pe care mizează acesta. Totuși, nu am identificat niciun studiu care să se oprească asupra valorilor rugăciunii evocate în roman. Această problematică ni se pare cu atât mai complexă, cu cât scriitoarea însăși manifestă frecvent preocupări în această direcție, evident puse pe tapet în ale sale *Dialoguri secrete* (Humanitas, 2018)[17]. Faptul că în *Prevestirea*, rugăciunea nu este unica efigie tematică, nu înseamnă că preocupările scriitoarei de a explora „dialogul secret" al omului cu Dumnezeu sunt diminuate, ci că, din contră, ele sunt rafinate și subtil integrate pe parcursul romanului.

Începem analiza prin valorificarea conceptului de *univers de discurs*, elaborat în secolul al XX-lea, operant atât în logică, cât și în filosofia limbajului, pe care lingvistul Eugen Coșeriu l-a valorificat din perspectiva

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[16] Analizând actualizările imaginarului religios în proza contemporană, Laura Zăvăleanu consideră că acesta este valorificat în relație cu memoria, cu povestea rememorată și spusă, din generație în generație. Astfel, valoarea (medievală) a predaniei este reactualizată, omul modern fiind conștient că numai prin acest efort al rememorării (al povestirii), contemporaneitatea are acces la mesajul transcendenței. „Pentru că, dacă «La început a fost Cuvântul» și întreaga noastră istorie culturală și spirituală iudeo-creștină este una logocentrică și grafoforă, definindu-ne ontologic prin nevoia de reactualizare continuă a narațiunii scrise a Cuvântului făcător de lumi – Scripturile -, se revelează astfel sensul căutării într-o nesfârșită zicere și rezicere a poveștii originare [...]. Între «Dumnezeu a murit» și «Secolul XXI va fi mistic sau nu va fi deloc», lumii contemporane ieșite din matcă i se spun povești, pentru că «scriind, ordonezi altfel lumea» (Petru Cimpoeșu). Este, de altfel, rolul și soluția literaturii, de la originile sale, pe care continuă să și le caute în povestea orânduirii perfecte inițiale, prin excelență religioase" (Zăvăleanu, 2020: 76).
[17] În recenzia sa, Marius Chivu identifică acest interes spiritual al Ioanei Pârvulescu, ce vine să îl dubleze pe cel literar: „demersul nostalgic al autoarei față de omenescul dialog secret cu nevăzutul denotă o înțelegere a naturii rugăciunii dincolo de interesul literar. Parafrazând și eu expresia lui Pascal, aș spune că Ioana Pârvulescu nu ar fi căutat aceste rugăciuni în literatura lumii, dacă nu le-ar fi găsit deja. Astfel că, dincolo de curiozitatea și dexteritatea de detectiv literar, Ioana Pârvulescu resimte aici o anume datorie personală de a omagia, recupera și poate chiar readuce, în sufletele unor cititori, nevoia tot mai firavă a practicii rugăciunii". A apărut în „Dilema veche", nr. 817, 17-23 octombrie, 2019.

teoriei lingvistice.[18] Admiţând că există patru moduri fundamentale ale cunoaşterii umane, „a) universul experienţei curente; b) universul ştiinţei (şi al tehnicii fundamentate ştiinţific); c) universul fanteziei (deci şi al artei) şi d) universul credinţei" (Coșeriu, 2000: 29). Coșeriu consideră că există un sistem de semnificații (deci un univers de discurs) aferent fiecărui mod de cunoaștere. Mai menționăm că rugăciunea este așezată de Coșeriu la baza universului de discurs al credinței, prezentând propria sa obiectivitate, subiectivitate și intersubiectivitate (acestea definind intrinsec orice formă de discurs). Ceea ce ne permite să abordăm această problematică interdisciplinară (religie - care, la rândul ei, încorporează mitologia, conform preceptelor coșeriene - și literatură) este convingerea că nu există un real

> [...] conflict între credinţă şi ştiinţă, nici între credinţă şi artă. Într-adevăr, în timp ce celelalte universuri de cunoaştere, în formele lor mai mult sau mai puţin false, tind să fie exclusive şi invazive, universul credinţei, conservând autonomia sa, este învăluitor şi integrator (Coșeriu, 2000: 31).

Ne simțim provocați, în consecință, să cercetăm mecanismele prin care limbajul prelucrează un imaginar polimorf (inspirat din imageria istorică, mitologică și religioasă), permițând celor două moduri diferite de cunoaștere - cel artistic (al artei prin cuvânt) și cel religios (al ființei prin Cuvânt) – să probeze o relaţie de „învăluire" și „integrare", mai degrabă decât una de excludere reciprocă.

2. Preludiul rugăciunii. Direcții de configurare

În continuare, considerăm imperativă acceptarea definiției rugăciunii ca formă de discurs autonom, propusă de Coșeriu:

> Unitate textuală în domeniul religiei în care un subiect uman singular sau multiplu Îi cere, direct sau indirect, ceva lui Dumnezeu omnipotent,

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[18] Contracarând reducționismul pozitivist, care considera că limbajul științei este singurul „adevărat", iar aserțiunile elaborate de religie sau de literatură sunt „false", teoria coșeriană a „universului de discurs", postulează necesitatea încadrării aserțiunilor într-un „sistem de semnificație". Conform teoriei, nu putem judeca valoarea de adevăr a unui discurs decât în cadrul sistemului de semnificații de care acesta aparţine.

cu convingerea că Dumnezeu este dispus să-l asculte și să-i satisfacă cererea (Coșeriu, 2000: 25).

Înțelegem, prin urmare, ficționalizarea rugăciunii lui Iona, realizată de Ioana Pârvulescu, ca pe o explorare estetică a unei experiențe religioase, în care dramatismul profund al unei crize este convertit în speranța absolută a salvării. Probabil în acest punct gramaticalizarea în cheie existențialistă a rugăciunii lui Iona, realizată de Marin Sorescu, se distinge fundamental de cea postmodernă. Angoasa, lipsa oricărei speranțe a damnatului sorescian transformă dialogul cu transcendența într-un solilocviu plin de tragism, soluționat prin moarte. În schimb, din rescrierea contemporană a rugăciunii lui Iona emerge interesul pentru natura însăși a acestui mod de cunoaștere a lumii, care, în esență, „reprezintă un monolog (eventual, colectiv sau oral), înțeles ca dialog: implică un *eu* (sau un *noi*) uman care vorbește și un *Tu* divin care ascultă și acționează" (Coșeriu, 2000: 25). Punerea în scenă a rugăciunii lui Iona este în primul rând un act de conștientizare a puterii (transgresive a) cuvântului, care, pus în relație cu transcendența, se resubstanțează: „E atât de frumoasă rugăciunea asta, că Dumnezeu a auzit-o și a împlinit-o, adică i-a umplut *coaja goală a vorbelor cu miezul viu al duhului* (s.n.)" (Pârvulescu, 2020:122). Rugăciunea lui Iona este, în secolul nostru, o punere în abis a cuvântului - ca modalitate de cunoaștere originară a lumii - care se oglindește fecund de pe portativul credinței, pe acela al fanteziei, actualizându-și maximal valorile sale latente.

Pentru a ne convinge că rugăciunea este integrată într-un demers autoreflexiv, este necesar să ne amintim cuvintele naratoarei care deschid rugăciunea lui Iona:

> [...] fără gând, fără speranță, fără credință, a început să se roage totuși cu o putere pe care el, care știa ceva despre rugăciune, n-o mai cunoscuse niciodată. Trupul îi devenise atât de greu, de parcă de el s-ar fi agățat Dumnezeu însuși, ținând în mână întreaga lume (Pârvulescu, 2020: 125).

Acest preludiu descriptiv atenționează cititorul (contemporan) despre o experiență metafizică mijlocită de textul rugăciunii, pe coordonatele căruia se actualizează „o putere" necunoscută de experimentator, care urmează să se articuleze în planul conștiinței lui.

Referința corporală este un argument în plus în acest sens, stabilind caracteristica esențială a rugăciunii, aceea a dublei intersubiectivități.

Particularizând, menționăm că două dintre condițiile *sine qua non* ale rugăciunii în viziunea lui Coșeriu sunt comuniunea cu Dumnezeu („relație asimetrică de intersubiectivitate între om și Dumnezeu") și comuniunea cu lumea („universul credinței, în care toți oamenii sunt frați și fii ai unui singur Dumnezeu și, de aceea, egali în fața Lui, este domeniul prin excelență al intersubiectivității și al solidarității umane universale") (Coșeriu, 2000: 28). Acest fapt motivează așezarea pe aceeași axă a omului cu Dumnezeu și cu lumea, trei sfere semantice distincte suprapuse în metafora sugestivă a îngreunării corpului lui Iona, sub presiunea a două forțe ontologice suprapuse.

Ni se pare, pe de altă parte, foarte interesantă opțiunea pentru o inversare de roluri, dat fiind că nu omul se agață de Dumnezeu, ci invers, sugerându-se o „linie de fugă" din universul de discurs tipic rugăciunii sau, mai propriu spus, o extindere a sistemului de semnificații cu care operează universul de discurs al credinței. Această metaforă resemantizează asimetria ființă umană – ființă divină, prin răsturnarea a unei viziuni tipice imaginarului cultural românesc, fixată în expresia din limba română: "A-l prinde/apuca pe Dumnezeu de (un) picior". Putem spune că metafora Ioanei Pârvulescu își construiește semnificațiile tocmai dejucând sensul expresiei românești, ce indică ușurarea, sensul ascensional și, astfel, bucuria, exuberanța omului (ajutat de puterea divină). În cazul de față, omul înstrăinat și abandonat nu se agață de Dumnezeu, ci, în culmea stării angoasante, simte cum Dumnezeu îl trage în jos, provocând cufundarea, adâncirea în tărâmul tenebrelor. În mod evident, acest joc metaforic figurează un tipic scenariu jungian de catabază, de *regressus ad uterum* ca pas premergător renașterii subiectului.

Prin urmare, înțelegem că suprapunerea discursului literar cu discursul rugăciunii presupune crearea unui sistem de semnificații complex, în care luciditatea și sensibilitatea dialogului cu Dumnezeu trec prin filtrul expresivității. Astfel, în teologia creștină, cele trei zile de recluziune în burta peștelui pe care le experimentează Iona reprezintă o prefigurare a celor trei zile în care Iisus Hristos Însuși a experimentat moartea – *descensus ad inferos* - asumând plenar condiția umană întru suferință și, astfel, mântuind-o. Mutatis mutandis, *Prevestirea* configurează, subtextual, o adevărată poetică a coborârii și a adâncurilor[19], întrucât renașterea, înălțarea spre niveluri superioare de cunoaștere și de trăire este precedată de o coborâre în

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[19] Dintre numeroasele sintagme grăitoare în acest sens, amintim: „totul s-a cufundat", „dispare în adâncuri" (Pârvulescu, 2020: 120).

adâncuri: *catabasis eis antron* (în termeni jungieni)[20]. Faptul că eroul Ioanei Pârvulescu se zbate între suprafață și adâncuri sugerează metaforic existența a două realități care și-l disputa maniheic pe protagonist. Atâta timp cât rămâne la suprafață, Iona nu se poate desăvârși prin rugăciune. În acest sens, Iona, aflat în burta balenei rememorează două situații-limită în care a reușit să se păstreze la suprafață: prima, în fântâna din satul său, a doua, în grota muntelui Carmel. Reușește, în ambele episoade, să se opună chemării adâncului, însă a treia oară, forța de atracție a adâncurilor este prea mare, ea fiind exercitată, în conștiința lui Iona, de Însuși Dumnezeu.

3. Rugăciunea ca act de redefinire pe coordonate antropo-cosmice

Precizăm că rugăciunea lui Iona este circumscrisă unui adevărat poem[21] inserat în paginile romanului, ca un intermezzo cu propria sa autonomie, centrat exclusiv pe vocea lui Iona. Invocăm numele a doi stilisticieni ale căror perspective teoretice privitoare la metaforă le vom aplica în analiza propriu-zisă a rugăciunii: Eugen Dorcescu și Mircea Borcilă. Grilele de interpretare pe care cei doi le propun constituie două lentile complementare contribuind la formarea unei viziuni complexe asupra textului.

Abordând limbajul ca mod de raportare la realitate, ca „viziune asupra lumii", așa cum îl consideră Eugen Coșeriu, Dorcescu consideră că expresia lingvistică ce realizează deschideri spre „realități antropo-cosmice" este simbolul artistic, înțeles ca sinteză între metafora *personificatoare* și cea *de-personificatoare* (Dorcescu, 2008: 10). Concret, simbolul permite subiectului să își asocieze la nivel semantic simultan predicate umane și non-umane, acesta amintind cazul simptomatic al *Luceafărului* care „răsare și străluce", dar în același timp, „îi cade dragă fata". Dorcescu vede în Arghezi un ilustru

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[20] "În analiza jungiană, eroii miturilor și ai basmelor, porniți într-o călătorie nocturnă pe tărâmul lumii celeilalte, pândiți de o serie de capcane și încercări, sunt angajați într-o regresie spre un centru mistic, simbol al uterului matern [...]. Prin catabaza spre zeițele originare, eroul dorește să fie renăscut nemuritor, ca un copil divin, ca zeu" (Braga, 2006: 128).

[21] Autoarea mărturisește într-un interviu că, pentru ea, Iona este prototipul artistului, iar formele sale de expresie sunt prin excelență poetice: "Dacă ar fi să îi găsesc un prototip, el este un fel de poet, în sensul că este foarte interiorizat, trăiește totul pe dinăuntru. Cuvintele îl macină pe dinăuntru şi când dau pe afară, foarte rar, atunci e poezie." Anca Mateescu, *Miza romanului Prevestirea este povestea în sine*, *narațiunea*, disponibil pe https://radioromaniacultural.ro/ioana-parvulescu-miza-romanului-prevestirea-este-povestea-in-sine-naratiunea/, accesat la data de 30 septembrie, 2020.

mânuitor al simbolului artistic, astfel că tropii analizați prin grila enunțată vor fi o dovadă că descendența „Psalmilor" nu este actualizată în textul Ioanei Pârvulescu doar tematic, ci și stilistic. Asemenea psalmistului, Iona își articulează discursul pe coordonatele simbolice uman-vegetal: „mă întorc cu fața către tine ca floarea" (Pârvulescu, 2020: 126). Fără îndoială, incipitul rugăciunii face trimitere la conceptul de dublu vegetal al omului arhaic, a cărui cunoaștere este fundamentată pe corespondențe.

Pe parcursul poemului-rugăciune, Iona este infuzat de vegetal, ajungând să perceapă lumea prin „simțuri" specifice acestui regn. Astfel de deschideri spre realități antropo-cosmice se află în interogația (apropiată patosului arghezian) „De ce nu vii la mine când te strig din rădăcinile ființei mele înfipte în beznă ca-n pământul moale și bun?" (Pârvulescu, 2020: 126), urmată de justificarea emfatică: „Numai pe tine te am, smuls din loc și din timp, numai tu mi-ai rămas, numai tu mă cunoști. Numai pe tine te iubesc" (Pârvulescu, 2020: 126). Particularizând, remarcăm maniera inedită prin care două niveluri ontologice incompatibile sunt amalgamate, făurind un nou orizont artistic, în care Iona strigă nu din adâncul, ci din rădăcinile ființei sale, înfipte nu în pământ, ci în beznă. Putem spune că acest extrem de meșteșugit joc de planuri ontologice, reafirmă intersubiectivitatea specifică textului rugăciunii, însă la un nivel extins, în care umanul și non-umanul devin interșanjabili, din perspectiva relației cu planul transcendent. În aceeași direcție se cere interpretat și transferul ontologic din expresia „smuls din loc și din timp", proclamând înstrăinarea lui Iona, care este abstras ordinii inițiale de o forță exterioară, fenomen care se prezintă - în logica sa asociativă - ca o smulgere. ″Vegetalizarea" umanului se produce concomitent cu umanizarea vegetalului, astfel că ființa vegetală își afirmă năzuința spre absolut, declarându-și relația de intimă apropiere față de Cel căruia îi vorbește, în termenii unor facultăți specifice exclusiv umanului: cunoașterea și iubirea. În altă parte, non-umanul ia forma regnului animalier, precum în metafora „ascultă-mi și mie chemarea de broască și de privighetoare", ce sugerează pendularea creației între sublim și grotesc. Eșalonând aceeași idee de comuniune între elementele creației, metafora reliefează ideea că fiecare nivel ontologic practică rugăciunea prin modul său specific de manifestare.

Pe același palier merită inclusă și încheierea rugăciunii - „sucul dulce al vieții mi se scurge din pielița inimii. Doamne, mă limpezește ca pe picătura de vin, limpezește-mă, Doamne!" (Pârvulescu, 2020: 128) - care transformă analogia dintre profet și bobul de strugure în identitate, Iona parcurgând un proces de conversie similar metamorfozei strugurelui în vin. Se remarcă

aceeași configurație „anthropos-ergon" pe care Dorcescu o analiza în *Psalmul* lui Arghezi, identificând „enunțul sintetic personificator – de-personificator din strofa a șaptea, unde bilateralitatea se transformă în indistincție: «Și mă muncesc din rădăcini și sânger»" (Dorcescu, 2008: 13). Ceea ce considerăm important de subliniat este afilierea acestui comportament estetic la o viziune despre lume specifică *zeitgeist*-ului oriental, al lumii ca totalitate, în care fragmentele sunt solidare în virtutea unei unități metafizice[22]. Astfel, această metaforă își găsește ecoul în rugăciunea mamei lui Iona, căreia autoarea nu îi redă cuvintele, ci gestul ritualic de a vărsa cupa cu vin

> [...] pe jos, picătură cu picătură, rugându-se necontenit pentru băiatul ei, ca să se întoarcă teafăr. Licoarea a intrat în pământ, dar duhul din struguri s-a urcat la cer odată cu ruga ei de mamă, ca o jertfă (Pârvulescu, 2020: 133).

A doua amplificare simbolică a acestei ″realități antropo-cosmice″ este realizată la nivelul cronotopului: captivitatea lui Iona în burta balenei coincide cu tescuirea strugurilor în satul său natal, moment în care aceștia sunt zdrobiți sub tălpile femeilor, ca o formă de moarte premergătoare învierii în forma vinului. Polifonia aceasta confirmă faptul că „simbolul conferă întregului plasarea simultană în timpul (confesiv) și în spațiul (descriptiv) ale universului estetic" (Dorcescu, 2008: 10).

4. Rugăciunea ca act revelator

Deși ajuns la ananghie, Iona, în culmea disperării, se salvează prin puterea cuvântului, forțând limbajul până la limitele sale, pentru a-l face să exprime indicibilul. Făcând apel la arsenalul paradoxurilor, Iona îl invocă pe Dumnezeu ca ființă supremă a coincidenței contrariilor.

Dumnezeu este ″deopotrivă tată și mamă, deopotrivă viață și moarte″ (Pârvulescu, 2020: 126). Incompatibilitatea semantică, bazată pe oximoron, produce, în acest caz, o tensiune semantică, prin amalgamarea a doi termeni

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[22] Ioana Em. Petrescu aduce în discuție diferența structurală a modului de cunoaștere oriental față de cel occidental, amintind teoriile lui Sartre și Hegel (Petrescu, 1989: 14-15). Sartre propune „complexul lui Iona" ca prototip gnoseologic, al cunoașterii participative, prin anularea distanței dintre subiect și obiect. Această cunoaștere specifică gândirii (și sensibilității) orientale, caracterizată prin imperativul integrării în Marele Tot este teoretizată de Hegel în opoziție cu gândirea occidentală, disociativă, în ale sale *Prelegeri de estetică*.

distanțați, în limbă, sub raport paradigmatic, iar concordanța din limbă este, în mod evident, încălcată, în favoarea sensului inedit, actualizat în metaforă. Această chestiune trimite la poetica întemeiată de către Mircea Borcilă pe filosofia blagiană, pe lingvistica integrală coșeriană, precum și pe doctrina transdisciplinarității a lui Basarab Nicolescu. În viziunea lui Mircea Borcilă, metaforele revelatoare (Borcilă, 1987: 185-196)[23] presupun o amalgamare de sfere/tărâmuri, în esență, ireductibile (funcționând pe principiul dizanalogiei - al tensiunii metaforice între elemente incompatibile, respectiv pe cel al identificării, la un nivel transgresiv de sens, a acestor elemente[24]. La nivelul global al construcției de sens, principiul dizanalogic-revelator funcționează în trei ”timpi“: tensiunea inițială, tentativa sau tentativele de rezolvare a tensiunii, depășirea contradicției, prin transgresarea celor două nivele puse inițial în tensiune și configurarea unui nivel superior, integrator, de sens poetic. Prin urmare, considerăm extrem de actuală perspectiva tipologică a cercetătorului Mircea Borcilă, care postulează existența unei retorici de tip simbolic-mitic, în care textul poetic, operând cu metafore revelatoare, se plasează în orizontul misterului, revelându-l.

În funcție de această tipologie, putem înțelege mai bine sensul metaforei revelatoare ”atingerea ta, îmi dau în floare durerile aidoma bucuriilor“ (Pârvulescu, 2020: 127). Realitatea extatică, înțeleasă ca moment de grație, în care Iona ia contact cu Dumnezeu, este exprimată prin contrazicerea deliberată a logicii binare, în care durerea și bucuria se exclud

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[23] Borcilă teoretizează, în studiile sale, metafora revelatoare (de sorginte blagiană), pe care o așază la antipodul metaforei plasticizante, cele două trimițând spre realități diferite. În timp ce metafora plasticizantă nu face decât să orneze realitatea perceptibilă, preexistentă prin asocierea unor termeni ce aparțin aceluiași nivel ontologic, metafora revelatoare, prin asocierea inedită și paradoxală între elemente aparținând unor universuri ontologice structural diferite, se poziționează într-un orizont al misterului, revelându-l.

[24] În terminologia lui Jean Burgos, acest tip de metaforă ar corespunde imaginii artistice (Burgos citat de Crăciun, 1997: 195). Acesta realizează distincția între metaforă și imagine, considerând că, în esența ei, metafora exprimă realități preexistente, livrând conținuturi deja cunoscute printr-un limbaj figurat, adică mistificând pur și simplu realitatea. În schimb, dacă metafora traduce realitatea, imaginea este cea care produce o realitate imaginară, construind-o prin alăturarea unor termeni disjuncți. Imaginea este construită, în consecință, prin intuiția sensibilă a raporturilor sintactice nevăzute între elementele lumii reale. În consonanță cu cele două distincții metaforologice, mai adăugăm a treia, aparținând lui Paul Ricoeur între „mimesis”, înțeles ca grad ridicat de asemănare cu realitatea și „mithos”, înțeles ca imagine a realității, ale cărei semnificații se cristalizează într-un sistem referențial dedublat față de realitatea preexistentă (Ricoeur citat de Crăciun, 1997: 194).

reciproc. Articularea sensului se realizează într-o zonă transgresivă, a contrastelor coincidente. Astfel, actul rugăciunii construiește o lume dedublată referențial și ontologic, unde cel care se roagă pictează prin cuvinte o realitate mentală profund subiectivă. Astfel, omul – ființă limitată – încercă să își apropie ființa nelimitată.

Finalmente, dorim să aducem în discuție o ultimă formă de "revelare a misterului", identificată în metafora "vocea mamei mele e ecoul tău" (Pârvulescu, 2020: 128). Conținutul inefabil, în esență necognoscibil – ecoul lui Dumnezeu - și conținutul familiar – vocea mamei - (două realități diametral opuse) sunt din nou puse în tensiune, oferind o definiție metaforică a transcendenței. Dincolo de sensibilitatea poetică de netăgăduit, acest trop oglindește întregul echilibru al romanului, care, deși "se dedică taților", este narat de voci feminine. Așezând exact în mijlocul romanului această metaforă, Ioana Pârvulescu menține balanța feminin-masculin într-un perfect echilibru. Vocea feminină, aceea care va spune, din generație în generație, povestea lui Iona, actualizează la nesfârșit ecoul vocii lui Dumnezeu. Mai mult decât atât, "tatăl ceresc" și "mama pământească" compun natura duală a existenței, sursa primă a realității sale "antropo-cosmice".

5 Concluzii

Deși achizițiile metaforologice sunt discutate adesea prin raportare la textul poetic, convingerea noastră este că acestea se pretează la textul literar în general, astfel că și sensurile unui roman pot fi dirijate de metaforă, înțeleasă nu doar în sens tradițional, ci ca procedeu creator menit să articuleze dimensiuni adânci de semnificație. Am observat că, la nivelul limbajului, Ioana Pârvulescu a găsit o formulă de expresie cât ai apropiată de firescul realității pe care o evocă, ceea ce nu înseamnă câtuși de puțin o asumare a unui mod retrograd de a privi lumea. Din contră, scriitoarea găsește căi subtile de a da o fizionomie cât mai naturală unor construcții metaforice inedite. În concluzie, cele discutate anterior ne conduc la observația că rugăciunea lui Iona se catalizează într-o retorică de tip simbolic-mitic, dând naștere unui discurs tulburător despre raportul om-Dumnezeu, la confluența universului de discurs literar cu cel religios.

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THE MULTIMODAL METAPHOR IN FILM: A CASE STUDY OF *THE LION, THE WITCH AND THE WARDROBE*[25]

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Abstract

The role of the metaphor in human understanding represents a vast domain of interest, a domain that can enrich an individual's experience vis-à-vis an art piece. The current paper wishes to outline a method in which the individual can gain an insight into metaphorical nuance in cinematography, as well as in the creator's identity. To that end, the analysis focuses on two renowned theories surrounding metaphors, namely on Charles Forceville's approach to the multimodal metaphor, and George Lakoff and Mark Johnson's approach to the Conceptual Metaphor Theory (CMT). In an attempt to provide an analysis surrounding metaphoricity in film, the paper will examine The Lion, the Witch and the Wardrobe (2005), based on the eponymous novel written by C. S. Lewis (1950). The primary observations surrounding the film revolve around the emergence of Christianity metaphoricity in the fantastic realm of Narnia, where C. S. Lewis manages to create metaphors through key elements, such as through characters, names, objects and other concepts. The analysis seeks to highlight the way in which gaining an insight surrounding metaphor means also gaining an insight into the author's intellect and his thought system. Finally, the paper will attempt to show how multimodal and conceptual metaphorical constructions can emerge from the mind of an individual, thus constructing a large metaphorical system based on the author's cultural and social identity.

Keywords*: Multimodal metaphor; Conceptual metaphor; Christianity metaphoricity; Biblical allusion; Allegory.*

1 Introduction

Humanity and its perpetuation capacity are undoubtedly and closely sustained by the act of communication. Everything that surrounds an individual can only be transmitted via communication, either in a verbal or a non-verbal manner. Each individual will either consciously or subconsciously attempt to share his/her private beliefs and thoughts by relying on language and other means of expression. The current paper will focus on only one specific manner in which humans transmit their thought system, namely on the art of metaphoricity.

The role of metaphor in communication is unequivocally meaningful when analysing an individual's beliefs and can concern religious, social or political matters. By examining how metaphor is utilised, one can draw certain conclusions regarding a person's identity and cultural background. The focus of the current paper will seek a method in which metaphor can be extracted from an art piece and will bear in mind the fact that metaphors in that art piece could potentially tell the story of its creator. With the help of theories surrounding metaphoricity, the method of analysis proposed in this paper will rely on one paramount medium of communication, namely on cinematography and its audio-visual component.

To that end, the paper will focus on two well-renowned theories surrounding metaphor analysis in language and apply the findings on the distinguishing elements of a film. The premise of the paper encompasses George Lakoff and Mark Johnson's approach towards the Conceptual Metaphor Theory (CMT), while regarding Charles Forceville's theory surrounding the multimodal metaphor in film. By gaining an insight into the two notable theories, one can find guidance in how metaphor could be addressed.

The primary aim of the paper, as previously mentioned, will be to propose such a guide, while extracting items of knowledge surrounding the creator's identity. The elements that can disclose an individual's identity could be anything that tells their story and the story of the world around them. In order to achieve this primary aim, the paper concentrates on a novel-into-film adaptation, which is deeply imbued with its creator's ideology, namely on C. S. Lewis' novel *The Lion, the Witch and the Wardrobe* (1950) and its homonymous film adaptation from 2005. First and foremost, the primary observations surrounding *The Chronicles of Narnia* series is that the fantastic realm of Narnia pinpoints to profound metaphors and allegories rooted in Christianity, the ideology in which C. S. Lewis resided.

The secondary objectives are as follows: firstly, to provide an analysis of Lakoff and Johnson's conceptual metaphor, as well as of Forceville's multimodal metaphor. Secondly, to create a brief overview of Christian metaphoricity in the realm of Narnia and to draw a parallel with the motifs in the Bible, or more precisely in the New Testament.

Everything considered, the paper will seek to illustrate how theories surrounding metaphoricity can echo its creator's ideology and provide the audience with a large spectrum of depth in film.

2 Literature Review

The understanding of metaphor functionality has been studied and criticised among scholars, prompting several theories surrounding this concept and its relation to human thought. For the purpose of this study, I will rely on two acclaimed such theories, which will provide guidance inside the world of metaphor, cinema and ideologies.

The first theory discussed in this paper refers to George Lakoff and Mark Johnson's Conceptual Metaphor Theory (CMT), which was first explored in their seminal work *Metaphors We Live By* in 1980. Their research in cognitive linguistics delivered a fresh new outlook on metaphor apprehension. With their study, Lakoff and Johnson proposed the idea that metaphor is not only to be found as a fixed expression in language, but that they tell the fuller story of the humane conceptual system, hence explaining that people usually understand one idea in terms of another. The idea that metaphor can be defined as understanding one idea in terms of another has been illustrated in the form of 'X IS Y', where 'X' represents the Target Domain and 'Y' the Source Domain. Some of the most popular examples of conceptual metaphors that are recognised among many cultures are, for instance, LOVE IS WAR, in which loving should be similar to fighting a war or KNOWLEDGE IS LIGHT, in which gaining information should be similar to a space lighting up.

The second theory discussed in this paper refers to Charles Forceville's approach towards the multimodal metaphor, published in his book *Multimodal Metaphor* in 2009. Forceville proposes a different manner of analysis, in which he claims that metaphors can not only be found in written or spoken language, but in visual, auditory and even in sensory elements as well. He lists all the domains in which metaphors can be found and proposes a list of 'modes'. In his research, a 'mode' represents a method

of expressing or assimilating a piece of information, through one of the following: (1) pictorial signs; (2) written signs; (3) spoken signs; (4) gestures; (5) sounds; (6) music (7) smells; (8) tastes; (9) touch (2009: 23). Hence, a multimodal metaphor can be found when two or more of the proposed modes are consequently employed. Naturally, Forceville also mentions the existence of monomodality, which basically means that the metaphor can be found in only one of the aforementioned modes. In addition to this comprehensive list of modes, Forceville proposes a different one, in which he explains that in cinematography there are only five that could ever be encountered, namely: (1) pictorial signs, (2) written signs, (3) spoken signs, (4) non-verbal sounds and (5) music (2009: 404).

   Throughout the paper, I will refer to the two theories and rely on them as a foundation for *The Lion, the Witch and the Wardrobe* analysis, and I will briefly mention certain characteristics found in C. S. Lewis and his *Chronicles*. Between 1950 and 1956, C. S. Lewis published a series of seven books, which comprise the fantastic story of Narnia. They are recognised to be a series of children fantasy, even though they seem to be popular with adults as well. One category of Narnia critics is comprised out of Christian theologians, as C. S. Lewis and his work is about or influenced by Christianity. *The Chronicles of Narnia* tell the story of the magical realm of Narnia, of humans and fantastic creatures alike, where the battle between good and evil takes place. C. S. Lewis was a British writer, Christian theologian and teacher of English literature at both Oxford and Cambridge, and his beliefs in Christianity have been recognised in both his fictitious, as well as non-fictitious books. For instance, in his non-fiction book *Mere Christianity* (1952), he embarks on the mission of answering some of the most controversial questions in Christian beliefs, such as the origins of evil, the existence of God, life after death and other basic principles surrounding baptism, marriage and lifestyle. In his *Chronicles of Narnia* and inspired by these beliefs, he creates a magical world in which he translates religious terms into metaphors appropriate for children literature. As a professor of English literature, his interest towards children's fiction could be considered curious or uncommon, and the reasoning might be that "he had a high view of children's literature, a passion for myth and fantasy and a plain desire to communicate as widely as possible". (Williams, 2012: 15). What is more, the portrayal of children as main characters in Lewis's story could be correlated to the popular opinion that "Lewis takes them [children] very seriously – more seriously, in fact, than he takes the grown-ups" (Ford, 2005: 82).

The *Chronicles of Narnia* tell the story of various children which encounter the fantastical realm of Narnia, thus making a transition from their real world and into a magical one, where they meet talking animals, fauns, dwarfs and other mythical beasts[26]. Once they enter, they "become subtly older and more mature, but they retain their childlike innocence, candour, and knowledge of right and wrong" (Ford, 2005: 82) and play pivotal roles in the wars and conflicts of Narnia. In *The Cambridge Companion to C. S. Lewis*, Alan Jacobs mentions in his article that the central theme of all Narnia stories could be explained under the term of '*disputed sovereignty*'. He claims that this theme is encountered in every book of the series, where "the story of Narnia concerns an unacknowledged but true King and the efforts of his loyalists to reclaim or protect his throne from would-be usurpers" (2010: 274).

For the purpose of this study, I chose to examine one of the film adaptations after the *Chronicles of Narnia*, namely the first film in the series *The Lion, the Witch and the Wardrobe* (2005) adapted by Andrew Adamson after its homonymous novel published in 1950. The film adaptation is faithful to the novel's plot and it tells the story of four children who accidentally arrive in Narnia through a magical wardrobe. The novel is hereby about the theme of '*disputed sovereignty*', as previously mentioned, and it illustrates the story of a ruthless queen, the White Witch or Jadis, and Narnia's true ruler, Aslan the Lion. The plot unfolds and the four siblings help to restore the fair rulership in Narnia, followed by their subsequent coronation as kings and queens in the enchanted realm.

One of the major questions and discussions regarding *The Chronicles of Narnia* is surrounding the allusions and allegories related to Christianity and the Bible. The correlation with C. S. Lewis's beliefs is rather obvious, as he relies on a multitude of biblical stories and motifs. For instance, C. S. Lewis exploits the doctrine of the Holy Trinity, where the Aslan is representative for Jesus Christ, and his father, called Emperor-beyond-the-Sea, is representative for God the Father. One of the most prominent resemblances of Aslan with the portrayal of Jesus is when Aslan sacrifices himself for one of the four children and then later resurrected through magic. Furthermore, when C. S. Lewis explains the creation of Narnia and how evil first entered their realm, he makes an association with the original sin of Adam and Eve at the Tree of

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[26] In *The Chronicles of Narnia*, C. S. Lewis utilizes mythological beings from many ancient cultures, namely "Bacchus, Centaurs, dragons, Dryads, Dwarfs, Fauns, Fenris Ulf, giants, Hamadryads, the Kraken, Maenads, the man-headed Bull, Minotaurs, Naiads, nymphs, the Phoenix, Pomona, the river-god, satyrs, Silenus, Silvans, and Unicorns". (Ford, 2009: 222)

Life. In *The Magician's Nephew* (1955), a human called Digory brought evil in Narnia for the first time and it has marked the kingdom ever since. Since that event, Digory, as well as all humans, are called Sons of Adam and Daughters of Eve, hence "Lewis is able to affiliate humans not only with evil, but with the race of Adam: a people that brings death and sin." (Brennan, n.d.). Another example in which the biblical allegories obvious is in the third[27] published novel of the series, *The Voyage of the Dawn Treader* (1952), where Lewis makes an unusual referral to Aslan as Jesus Christ. The children meet Aslan one more time by the end of the novel, where the lion informs them that in their world, he has a different name:

> But there I have another name. You must learn to know me by that name. This was the very reason why you were brought to Narnia, that by knowing me here for a little, you may know me better there. (Lewis, 1964: 137)

Furthermore, in *The Last Battle* (1956), Lewis tackles the apocalypse of humanity, by representing the destruction of Narnia and the final judgement led by Aslan. He is in control of deciding whether the people are worthy or not of entering the new world, called Aslan's Country. This representation of the end of times could allude to the fact that Narnia represents the Earth, while Aslan's Country, the Christian heaven. In the end and after the children arrive in Aslan's Country, Aslan informs them that they have died in a train crash in England, which serves as a rather unexpected ending of a children fantasy story. By demystifying death, Lewis manages to illustrate his beliefs surrounding mortality and the eternity of the soul, elements which are paramount teachings in the Christian theology. R. Williams mentions in his book *The Lion's World: A Journey into the Heart of Narnia* that the ulterior reasoning behind C. S. Lewis's fiction stories is to differently tell the story of an already-known belief:

> And that is what Lewis is after in the Narnia books. He wants his readers to experience what it is that religious (specifically Christian) talk is about, without resorting to religious talk as we usually meet it. How do you make fresh what is thought to be familiar, so familiar that it doesn't need to be thought about? Try making up a world in which these things

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[27] *The Voyage of the Dawn Treader* has been published third in the series by C. S. Lewis, however, *The Chronicles of Narnia* have suffered a reorder, where *The Voyage* would be the fifth book in the series, if taken chronologically.

can be met without preconceptions, a world in which the strangeness of the Christian story is encountered for what it is, not as part of a familiar eccentricity of behaviour called religion. Narnia is a strange place: a parallel universe, if you like. (Williams, 2012: 19)

All in all, the story of Narnia, even though imbued with biblical allegories can also "appeal to both the atheists and the God-fearing, to both the uneducated and to scholars; to children and adults" (Brennan, n.d.). Lewis's narrative could also be appreciated by anyone without having to understand hidden motifs and allusions, placing *The Chronicles of Narnia* as a timeless work of literature, or differently put, "the books must stand or fall, finally, as stories" (Williams, 2012: 5).

3 Research Methodology

Having acknowledged the relationship between language and thought, the paper seeks to illustrate a method in which their interconnection can be seen by observing metaphorical constructions. It is plausible to claim that the understanding of the metaphor as both conceptual and monomodal/multimodal provides a large spectrum of references open to interpretation. The beauty of metaphor lies in its subjectivity; however, this study aims to guide towards a method of analysis of metaphor in film. To that end, the current paper will focus on metaphorical instances as found in the film *The Lion, the Witch and the Wardrobe* (2005), which abounds in metaphors and hidden motifs.

The information collected for this study is an outcome of three major steps: (1) research, (2) analysis, and (3) observations. In the first step, the research centred on two parallel topics. Firstly, I focused on the emergence of metaphor theories, which determined me to choose two distinct, but interconnected ones (especially in the realm of multimedia, such as cinematography): the multimodal and the conceptual metaphor. By focusing and analysing a film with both theories in mind, one can have a basic strategy in perceiving and interpreting metaphor in cinematography. Secondly, I focused on the work of C. S. Lewis, which caught my interest in the matter of gracefully intertwining theological speech with children fantasy writing and how a conceptual system built surrounding one's beliefs can develop an intriguing work of literature and cinema. In this step, I researched writings surrounding C. S. Lewis's work, such as R. William's *The Lion's World* (2012),

Alan Jacob's paper in *The Cambridge Companion to C. S. Lewis* (2010), P. F. Ford's *Pocket Companion to Narnia* (2005) and the popular website which features several scholars and their research papers in *Into the Wardrobe – a C. S. Lewis website* (edited from 1994 until the present).

In the second step, the analysis has been made on two parallel grounds in which I focused on a thorough viewing and examination of the film and its script, followed by an in-depth investigation of biblical themes and other Christianity metaphors from the New and Old Testament. This step represented the foundation of the study and the observations were possible because of this approach.

Finally, in the third step, I drafted a set of observations which are pivotal in my film analysis. One of the most intriguing observations is the interconnectivity between an individual and their work. The relationship between C. S. Lewis' religious beliefs and his subsequent fantasy literature speaks of a higher truth, namely that each individual's conceptual system and set of ideals give raise to new metaphorical constructions. Shortly said, we can not only speak of a conceptual system surrounding an entire culture, but we can also speak of a unique one which surrounds every individual as well. Being shaped by one or more cultures, creates a uniqueness in each individual's manner of expressing their thoughts. C. S. Lewis can represent an example of such creations, where the author is strictly bound to his creation and vice-versa. His system of metaphors can be separated into two categories: (1) absorbed metaphors, where the individual grasps a conceptual system as his own and does not alter it, (2) inspired metaphors, where the individual is inspired by a culture but manages to provide his own facet to it.

Finally, analysing a singular work piece does not speak of the entirety of an individual's conceptual system and a larger study surrounding C. S. Lewis' work, both fictitious or not, could illustrate his metaphoricity.

In light of the above, the paper will attempt to analyse metaphors and how belief is impregnated inside our thought system, giving raise to absorbed or even to inspired metaphors. It is important to note that subjectivity is a major trait in metaphor studies and the examination of an individual's thought and intent is purely at the grasp of anyone.

4 Results and Interpretation

One of the most challenging tasks of analysing an artwork which tells the story of beliefs imbued with fantasy is the ability to trace down the sum of

hidden motifs and allegories. The creation of a single metaphor could employ an abundance of elements from multiple cultures, which represents a daunting task. In the current section, it is necessary to visualize both C. S. Lewis' approach and its film adaptation alongside Christianity nuances. In order to make the biblical allusions visible, the following section of the paper will attempt to paint a complex picture by relying on Bible verses, which are enrooted in the Christian belief that C. S. Lewis also shared.

The film introduces the four Pevensie children, namely Peter, Susan, Edmund and Lucy who are all brothers and sisters. Lucy, the younger sister, encounters the magical wardrobe in their new home, thus starting the Narnia fantastic story. In Figure 1, Lucy is playing hide-and-seek with her siblings and the wardrobe is her hiding place. As previously mentioned in the paper, there are five modes that can be present in a film, as claimed by Charles Forceville: (1) pictorial signs, (2) written signs, (3) spoken signs, (4) non-verbal sounds, and (5) music. Through this section, each analysed scene will be accompanied by minimum two modes, which will create the multimodal metaphor.

Figure 1. The wardrobe's first encounter

> PICTORIAL SIGN: the wardrobe and Lucy;
> SPOKEN SIGNS: as they are playing hide-and-seek, Peter is counting from 1 to 100. He reaches 80 by the time Lucy reaches the wardrobe, and 100 when Lucy is transitioning from the real world into the magical world of Narnia, thus completing the countdown.

In Figure 2, we can observe the last scene of *The Lion, the Witch and the Wardrobe*, in which the pivotal element of the film (so pivotal that it is listed

as the novel's and, subsequently, as the film's name) is left as an open invitation to the world of Narnia for the audience:

Figure 2. The wardrobe as an open invitation

> PICTORIAL SIGNS: the wardrobe's door slightly open with light coming out of it;
> NON-VERBAL SOUND: a lion is roaring, which we at the end of the film know that it is Aslan's roar.

The wardrobe is an inspired metaphor created by C. S. Lewis, which refers to the multitude of biblical allusions to the symbolism of the door. The door as a symbol of transition or change can be seen in multiple Bible passages, especially in the New Testament. For instance, verses that can be recognised are "Make every effort to enter [heaven] through the narrow door" (Luke 13:24 NIV), God "opened a door of faith" (Acts 14:27 NIV) or "that God may open a door for our message" (Col. 4:3 NIV) and many such representations in which the conceptual metaphor FAITH IS A DOOR and accepting faith means transitioning from an initial space into a desired space. Alongside FAITH IS A DOOR, we can also observe other variations of this conceptual metaphor, such as A DOOR IS A TRANSITION, HEAVEN IS A NARROW DOOR, SHARING A MESSAGE MEANS OPENING A DOOR and so forth.

What is more, the Biblical allusions could be continued by referring to the conceptual metaphor of JESUS IS A DOOR, which is prominent in the Christian beliefs, in instances such as "I am the door. If anyone enters by Me, he will be saved" (John 10:9 NKJV) also translated as "I am the gate" in the NIV version. One of the most famous statements of Jesus in the New Testament also involves the elements of the door when Jesus claims "Here I

am! I stand at the door and knock. If anyone hears my voice and opens the door, I will come in and eat with that person, and they with me" where the door has a different connotation this time, and the HUMAN HEART IS A DOOR. Having seen this and the biblical allusions of Narnia as an invitation to faith, we can note C. S. Lewis' knowledge of the door metaphor employed in his work.

In addition, C. S. Lewis mentions in his *Chronicles of Narnia* that the children's encounter with Narnia is usually unplanned, but even though they arrive there without expecting it, they can leave whenever they want. What is more, the method of encounter will not be the same and by the end of the film, the Professor tells Lucy that she might arrive in Narnia again, but not by following the same route, and "it'll probably happen when you're not looking for it" (Adamson, 2005). After the discussion between the Professor and Lucy, the audience is presented the last scene of the film, as previously mentioned and illustrated in Figure 2, where the door to Narnia is left ajar and Aslan is roaring as an open invitation, suggesting the well-recognised conceptual metaphor AN INVITATION IS AN OPEN DOOR.

Once the Pevensie children enter Narnia, they meet fantastical creatures and start their journey in the newly-discovered realm. The story follows the children's encounter with the evil self-proclaimed queen of Narnia, the White Witch, where the test of fidelity is one of the most compelling for the four children. Edmund is the first to meet the White Witch, where she convinces him to trade information for empty promises. In Figure 3, the White Witch asks Edmund which is his favourite dessert and promises unlimited supplies of Turkish Delights in exchange for information. She also tempts Edmund with one of the deepest desires of his heart, that of gaining recognition, and mentions that she could see him become the Prince of Narnia, or even the King. In Figure 4, the deepest desire of Edmund is portrayed when the White Witch leaves her throne and he joyously sits in her place, pinpointing to the fact that his betrayal has this dream as the ultimate purpose in mind.

Figure 3. Edmund's betrayal

PICTORIAL SIGN: Edmund and the White Witch. Edmund is lured into betrayal with Turkish Delights;
SPOKEN SIGNS: The Witch says to Edmund:
You are exactly the sort of boy who I could see, one day, becoming Price of Narnia, maybe even King;
MUSIC: slow instrumental music.

Figure 4. Edmund on the throne

PICTORIAL SIGN: Edmund notices the throne of the White Witch and sits in it happily;
MUSIC: slow dramatic music.

One other pivotal teaching of Christianity tackles the themes of treason and temptation, when humanity is portrayed as the betrayer of God's loyalty in exchange for money (in the case of Judas), power (in the case of Adam and Eve) and so on. In the article *Narnia and the Seven Deadly Sins*, Dr. Don W.

King argues that each of the seven books of the *Chronicles of Narnia* series could be assigned one of the seven deadly sins. He claims that the well-renowned seven deadly sins might have been skilfully represented by C. S. Lewis, one of the reasons being because in Lewis' other works, the discussions surrounding them have been abundant. What is more, King mentions that because of this, Lewis might have incorporated the sins either consciously or subconsciously. He continues to classify and assign a sin to each *Chronicles of Narnia* book, as follows: (1) *The Lion, the Witch and the Wardrobe* – gluttony, (2) *Prince Caspian* – lust, (3) *The Voyage of the 'Dawn Treader'* – greed, (4) *The Silver Chair* – sloth, (5) *The Horse and His Boy* – pride, (6) *The Magician's Nephew* – anger, and (7) *The Last Battle* – envy (King, n.d.).

As we can note, in *The Lion, the Witch and the Wardrobe* the highlighted deadly sin is that of gluttony, marked by Edmund's initial betrayal for a dessert. C. S. Lewis, inspired by the Christian teaching surrounding the sin of gluttony, portrays in a child-appropriate manner the depth of this sin and the teachings found in the New Testament. One such instances is when the enemies of Christ are represented as: "Their destiny is destruction, their god is their stomach, and their glory is in their shame. Their mind is set on earthly things." (Phil. 3:19 NIV). The theme of discipline is abundant in many passages, for instance in the verse "but I discipline my body and bring it into subjection" (1 Cor. 9:27 NIV) in which the body is represented to be under our control, not the other way around. According to C. S. Lewis' portrayal of temptation, Edmund succumbs to this heavy sin of gluttony, in which we could draw a parallel with three main instances in the Bible. Firstly, Jesus's temptation in the desert when the devil tries to convince Jesus to succumb to this sin: "If you are the Son of God, tell these stones to become bread." As Jesus did not eat for forty days straight, the devil is portrayed to lure him into creating bread for himself. Secondly, in Genesis chapter 3, Adam and Eve's sin is depicted when they eat the forbidden fruit in exchange for power. The tempter is in this case the Serpent, which is the representative for the devil.

Thirdly, in Genesis 25 the sin of gluttony is represented once more in the story of Esau, where Esau sells his birth right, an element of status and great blessing, for a bowl of lentils. The portrayal of gluttony in Christianity formed conceptual metaphors such as GLUTTONY IS SIN, GLUTTONY IS BETRAYAL and GLUTTONY IS DEATH. The latter metaphor, GLUTTONY IS DEATH, is both in referral to the portrayal of sin in Christianity (SIN IS DEATH) for instance in verse "For the wages of sin is death" (Romans 6:23 NIV), but also in C. S. Lewis' plot

surrounding Edmund, in which the consequence of his betrayal is in fact Aslan's death.

The second sin depicted in Edmund's story is the temptation regarding status and power or the equivalent of the deadly sin of greed. One well-renowned story in Christian beliefs is surrounding the temptation of Jesus in the desert, in which the devil, after trying to lure Jesus in eating during his forty-day fast, he also persuades Jesus to worship him in exchange for status and power: "the devil took him to a very high mountain and showed him all the kingdoms of the world and their splendour. *All this I will give you*, he said, *if you will bow down and worship me*." (Matt. 4:8-9 NIV). Lastly, one of the most well-known depiction of betrayal in Christianity is Juda's treason for 30 pieces of silver. Even though such an analogy would not be similar to Edmund's story, the theme of temptation and sin is one of the most discussed concepts in Christianity, hence Lewis' version to his perception surrounding this. The conceptual metaphors in this case echo the ones with the sin of gluttony, where GREED IS SIN, GREED IS BETRAYAL and GREED IS DEATH.

After Edmund's betrayal, the other three children are hiding from the White Witch when they have a symbolic encounter with the first sign of spring, as seen in Figure 5:

Figure 5. The first sign of spring

PICTORIAL SIGN: Peter, Susan, Lucy and Mr. & Mrs. Beaver encounter the first symbol of spring after a 100-year-old eternal winter;
SPOKEN SIGNS: Mrs. Beaver: *And I don't think you'll be needing those coats anymore*;

MUSIC: slow joyous instrumental music.

We are informed by then that Narnia has been under the Hundred Years of Winter. The element of the tree is apparent in C. S. Lewis' work, when he mentions in the novels that Jadis is kept away from entering Narnia by the blossoming of the Silver Apple Tree. Therefore, the freezing of the tree allowed Jadis to return to Narnia for good. Even though the element of the Silver Apple Tree is not mentioned in the film, the link to the Tree of the Knowledge of Good and Evil (or the Tree of Life) from Genesis could be extracted. Furthermore, in Figure 6, spring is almost back, threatening the Hundred Years of Winter once Aslan returns to Narnia after generations of absence.

Figure 6. The clash of spring and winter

PICTORIAL SIGN: The clash between spring and winter;
MUSIC: slow dramatic music.

On account of this imagery, one can conclude the embracing of the conceptual metaphors POSITIVE EXPERIENCE IS SPRING and NEGATIVE EXPERIENCE IS WINTER. For instance, assuming the fact that Jadis represents evil and death, whereas Aslan goodness and life, the changing of seasons could also lead to the idea that LIFE IS SPRING and, antithetically, that DEATH IS WINTER.

The story unfolds and Edmund's betrayal is the consequence of the next part of Lewis' story, in which Jadis demands, according to the laws of Narnia, that treason should be punished by death. Aslan, however, does not allow the White Witch to take Edmund, and offers himself in his place. The

theme of Christ's sacrifice for humanity is vividly portrayed in the following part of Lewis's story, where Aslan willingly lets himself killed by Jadis on the Stone Table (symbolic for Jesus' execution on the cross). In Figure 7, Aslan is tied by the White Witch and her army, awaiting his death:

Figure 7. Aslan's sacrifice

PICTORIAL SIGN: The White Witch and her army tied down Aslan. Aslan came to her willingly. He is placed in the middle of the Stone Table after his mane has been shaved;
SPOKEN SIGNS: White Witch's army is joyously chanting.

Once caught by Jadis, he is humiliated when she demands his mane to be shaved, he is hit and spitted on. The depiction of Aslan's execution might be considered very similar to Jesus' execution, as his death has been also marked by humiliation and mockery, for instance in the verse: "who will mock him and spit on him, flog him and kill him" (Mark 10:34 NIV). What is more, the symbolism of the mane could be in relation to the fact that usually a lion is considered the "King of the Jungle", hence the shaving of his mane could represent a mockery to his higher status. As a parallel, Jesus's mockery has been also in strong relation to his alleged claim that he would be a king. The well-renowned humiliation of Jesus implied him wearing a crown of thorns, an act chosen to degrade and mock his proclaimed status as a king.
In Figure 8, after Aslan has been killed by the White Witch, the two sisters, Susan and Lucy go nearby him to make their farewells:

Figure 8. The broken Stone Table

> PICTORIAL SIGN: Susan and Lucy see that Aslan is missing; the Stone
> Table and the chains have been broken;
> MUSIC: slow dramatic music.

However, once they turn their back and leave Aslan behind, the sisters hear a loud noise when the Stone Table is broken in half. The relationship of the Stone Table with the biblical story of Jesus could not only be related to Jesus's place of execution on the cross, but also to the moment of his death, when the veil of the Hebrew temple split into two pieces: "At that moment the curtain of the temple was torn in two from top to bottom. The earth shook, the rocks split" (Matthew 27:51 NIV). Briefly explained, the veil from the temple refers to the "inner veil before the holy of holies" (Gurtner, 2019), and its significance, symbolic for Christianity. The veil has been used to separate two main sections of the temple: the holy place from the holy of holies (Exodus 26:33). In the holy of holies, only ritually pure priests could enter and sacrifice an animal, such as a lamb or a goat, for Israel's sins. For instance, Daniel M. Gurtner explains the meaning of the veil as understood from Hebrews 10:4 and other books of the Bible, as follows:

> The veil was a physical, visible barrier indicating that access to God was
> strictly prohibited because of his holiness. [...] What has changed, then,
> is that the atoning death of Jesus on the cross has provided the
> appropriate wrath-bearing sacrifice, one which the bulls and goats of
> the old covenant could not provide. (Gurtner, 2019)

In the light of these claims surrounding the torn veil, C. S. Lewis could have drawn the parallel between Aslan's sacrifice and Jesus's sacrifice, both pinpointing to the fact that their sacrifice meant the overrule of the Hebrew law, subsequently the overrule of the ancient Narnian law. In Figure 9, the depiction of Aslan's resurrection is marked by a vibrant sunrise, transitioning from death/night to life/day.

Figure 9. Aslan's resurrection

PICTORIAL SIGN: Aslan's resurrection is marked by the colourful sunrise;
SPOKEN SIGN: Aslan explains: *When a willing victim who has committed no treachery is killed in a traitor's stead, the Stone Table will crack and even death itself will turn backwards*;
MUSIC: slow hopeful music.

What is more, Aslan explains to Lucy and Susan the reasoning behind his resurrection, and how the death of "a willing victim" reverses death. All in all, the conceptual metaphors apparent in C. S. Lewis's work mirrors the beliefs of Christianity, in which LOVE IS SACRIFICE, FRIENDSHIP IS SACRIFICE, SIN IS DEATH and TREASON IS DEATH. In the end, C. S. Lewis creates the imagery of Jesus through the depiction of a lion, referring to well-known motif of Jesus as a lion, found for instance in "See, the Lion of the tribe of Judah, the Root of David, has triumphed" (Revelation 5:5 NIV).

5 Conclusions and Recommendations

Having seen that *The Chronicles of Narnia* and subsequently, *The Lion, the Witch and the Wardrobe* are filled with imagery that develops a certain set of conceptual and multimodal metaphors, a conclusion can be drawn surrounding C. S. Lewis's work, namely the fact that "*The Chronicles* are filled with biblical allusions – not direct or explicit scriptural reference, but indirect hints of actual biblical phrases or [...] themes" (Ford, 2005: 64). The observations surrounding the Christianity metaphoricity in the realm of Narnia lead to a larger conclusion, namely to how human individuality, influenced by each and every one's personal beliefs, will consciously or unconsciously be in close relation to anything one creates.

Gaining an insight into an author's intent, life and beliefs does not guarantee the fact that the novel or film will be better enjoyed or understood, but it does add a layer of depth to the overall experience. C. S. Lewis's work can ultimately be enjoyed by anyone without the thought of his personal religious beliefs, however the creation of the world of Narnia would not have been possible without Lewis being true to who he was. The paper attempted not only to provide an analysis of the film and its metaphors as they were, but to also unroot the hidden motifs and symbolism which gave the metaphoricity a different level of understanding.

The primary aim of the study, as mentioned throughout the paper, has been to propose a brief guidance into two theories surrounding metaphoricity and to extract information underlying the creator's intent. The system of metaphors utilised by an author can lead to a better understanding of their work, and ultimately can be a minor example into a larger picture, where each individual is defined and inspired by the culture and thought surrounding them.

The secondary objectives, which have been followed in the analysis of C. S. Lewis's belief system, were guided by the two well-renowned theories of the conceptual and the multimodal metaphors. Applying one or both of these theories could unroot a large amount of information and provide a fresh way to look at metaphoricity in human thought.

Henceforth, the on-going development of technology is linked to new ways of grasping language and though, and the role of metaphor is no different. Metaphoricity can be analysed in written text as well as in multimedia, such as cinematography, photography and video games. Understanding metaphor as a complex and joined element to the human mind can unfold and discover new facets to our thought and beliefs.

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LEARNING THROUGH PROJECT-BASED ACTIVITIES IN SCHOOL[28]

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Abstract

Project-based activities have been used in the modern-day teaching process mostly in the last decades. They concentrate on the students' capacity of information selection and organization, conducting to a way of learning by discovery. The studies conducted on project-based activities have emphasised the way in which children manage to acquire information by doing their own research, and manage to give interesting views on certain topics considering their particular abilities. Many of this kind of activities are used in the Western part of Europe mostly and in the United States, where learning process has an important student-centred feature. However, in Romania, active learning model, even though, theoretically, is not a very new didactic endeavour, it is still received and applied rather reluctantly, mostly concerning the subjects which tend to work with more theoretical and rigid concepts. The current research work investigates the process and results of project-based activities in English class, focusing on aspect of culture and civilization. The data taking into consideration for conclusions are the projects created by the children centring on three main topics concerning themed holidays structured on different themes, which consisted of various creations, from theoretical presentations to astonishing artistic creations. The aim is to develop creativity and general knowledge and to observe the issues in addressing certain topics that the students do not feel very comfortable with and the need for implementation in the curriculum.

Keywords: *Active learning; Projects; Holidays; Research; Collaboration; Creativity.*

1 Introduction

Modern teaching techniques surpass the passive learning model, commonly representing traditional methods. Nowadays, active learning has evolved into central teaching techniques, into ways of conducting lessons or construction of curriculum.

The active learning model presumes that children are involved in different kind of activities centred on research, experiments or various creative enterprises. Significantly, active involvement of the students occurs during project-work based activities. These kinds of activities imply a good time and resources management, critical thinking, good communication skills, mostly for group projects and also creativity.

On this matter, I have chosen to elaborate my research paper on techniques used, activities and observations made during some project-based activities I carried out at the school where I teach at present. The target group of students will consist of B1 Level students, currently 7th graders.

Therefore, their activities will consist of projects assignments focused on different themes and areas. The themes and ideas will be commonly approved, and we will try to centre them around various subjects and domains. In this way, there will be an interdisciplinary approach and children can find their research useful for their other classes, like History, Literature, Science, arts. Furthermore, some projects will have themes, activities and deadlines next to some culture and civilization lessons from our English class, in order to combine and extend some subjects. For example, they will have to do some projects, consisting of various activities during Halloween, Thanksgiving and Christmas.

When assigning the research on certain topics there will always be several aspects to be considered, pertaining to children's abilities, hobbies or pleasures (music, painting, writing, science, film, etc.).

However, even if the projects will be focuses on school activities, we would try to have an extracurricular project. The objectives of this kind of project are to develop speaking and writing abilities. Moreover, the children will be encouraged to give opinions, critical views upon certain themes, aspects, facts upon certain activities.

At the same time, they can spend quality time with their classmates and their teacher. For example, in the past years we used to go to the cinema together, once a month or every two months. However, because of the actual pandemic context, this is almost impossible and even dangerous. Therefore, these activities will allow us to spend some time together in an environment that exceeds the common rigours of the curriculum as we will discuss the

results of their investigation, experiments and creations. These project-based activities will be followed by presentations of the results, examples of children's work (drawings, essays, presentations, videos) and some of my reflections on the final product. I will concentrate on developing skill and abilities such as: effective oral and written communication, accessing and analysing information, critical thinking and problem-solving and also curiosity and imagination.

At the same time, I would conclude on the observations upon children's activities in order to observe the situations and topics that they feel rather difficult to approach or tend to be omitted, due to a lack of security on the subject. In this way, I would like to stress the importance of active-learning model in school, on creative enterprises, and at the same time, the relevance of the interdisciplinary learning and collaboration.

2 Literature Review

Project-work based learning has brought multiple preoccupations for scholars. There have been written books, articles, studies on this topic, a lot of them focusing on definitions and explanations of the terms, others on the importance of new teaching techniques and some that centre around presenting good practice examples, tips and suggestions, both for teachers and for students.

A good example in this respect is Blumenfeld et al's article, *Motivating Project-Based Learning: Sustaining the Doing, Supporting the Learning*, which gives a very consistent presentation on the subject and inform the teachers of the way in which they should construct their project questions and tasks. On this matter, before assigning the subjects of certain project-work, teachers should instruct the children upon the themes taken into consideration, maybe giving them some general background information or even indicate some sources that they can use in order to complete their tasks. In the same time, the teacher should provide certain strategies for organizing the stages of their work in order to achieve efficiency. The finality of these endeavours will be more motivated in completing their tasks and in achieving a certain level of knowledge due to the "meld of prior knowledge and experience with new learning, and develop rich domain-specific knowledge" (Krauss & Boss, 2013: 19).

Furthermore, the authors address the student centred and active learning model, stressing the importance of the active involvement of the

students. In this way, the students actively participate to the research process, they can find rather surprising and interesting elements, and, in the same time can come up with new ideas, visions and hypothesis. Evidently, these will conduct to some well documented work and results and will achieve one of the main goals of the project-based learning, "communicating their ideas and findings to others, asking new questions, and creating artifacts" (Blumenfeld et al., 1991: 371).

Significantly, there is an emphasis on the interdisciplinary feature of the project work-based learning, that leading to an important objective in student's cultural development. The authors comment on the importance of the projects that can serve to build bridges between the classroom activities and the real-life experiences. Furthermore, the article discuses another major positive aspect of the project-based work is the interdisciplinary element, a component that represents a key feature of the modern teaching techniques and the development of certain competencies (Blumenfeld, 1991).

The interdisciplinary property of the project-based work is also discussed in other works on the subject, such as Jane Krauss and Suzie Boss' book based on experiences in teaching, in which they point out the fact that project-based learning is often intentionally interdisciplinary, not just a an occasionally occurrence (Krauss & Boss, 2013).

At the same time, the authors also talk about the active teaching model implied by project-based activities, in detriment of the passive learning model stressing the fact that "unlike instruction that rewards memorization and rote learning, project-based learning asks students to arrive at their own meaning" (Krauss & Boss, 2013: 19). In this way, children's critical thinking and creativity is put to work and they can develop certain skills that will aid them not only in school, but also in real life.

Besides the previous references, an interesting section of Krauss and Boss' presentation are the so-called steps that the teachers have to follow in designing project tasks. For instance, the teacher must identify the central concepts or ideas of the subject they choose, then explore the relevance of the theme, the way in which it will be of any interest for the children. At the same time, the teacher should explore the real-life contexts of the subject, next to the critical thinking involvement. Writing explores the real-life contexts of the subject, next to the critical thinking involvement. Writing and planning the tasks come next, consisting of clear questions and directions (Krauss & Boss, 2013).

Furthermore, the authors argue on the aspects of the digital age in education process. Moreover, the digital devices are a very helpful mean to conduct interesting project-based activities, and the teacher must look very carefully to this aspect because it can function as an effective base for the students' activities, after all, as the authors state, "managing a project requires a 21st-century set of skill" (Boss & Krauss, 2007: 75).

As seen up to this moment, the works cited before focus on the active learning model in teaching with emphasis on the project-based work, tend to focus on some ideas and concepts that define this kind of activity, the interdisciplinary element, the critical thinking involvement and creativity. On this matter, Dayna Laur stresses the same aspects as pivotal to this teaching method. She clearly states critical thinking is the key to solving some challenging investigations, most of all if the children are attracted to different scientific or cultural fields, and in this way, they can get to innovative results: "critical thinking creates a culture of engagement and promotes a deep understanding of the core content and standards for learning" (Laur, 2013: 5-6).

The interdisciplinary element of the project-based activities is approached in Laur's book with clear examples of activities and experiments conducted in certain school groups, which conclude to the same idea as listed above. She stated that interdisciplinary curriculum approaches connect prior knowledge, both from the outside world and from different fields, and this sets the ground for future career development.

3 Research Methodology

Contemporary school encompasses many facets, it is a living organism, it centres on student's needs. Teaching techniques have also evolved mostly in the last decades, the traditional form of teaching being slowly replaced, or better to say, completed, by modern ideas, thought, plans, methods.

Active learning is very important for a good compliance of the curriculum, in order to develop certain competencies for children. There are many activities that can be used in an active teaching model, but I would like to concentrate on the project-based-learning activities. In this matter I have decided to conduct a short experiment, applied on my 7th grade students, from the school where I teach at present. There would be some project-based-activities concerning some of the holidays, British and American ones, and also, some we also have in our country.

My first objective is to make the students learn new things, even if they have already heard or read about some themes that are subjected to our activities, in this way, I will try to give them some topics that will involve a deeper research, on some things that are not so commonly known. Another objective is to exploit and develop their creativity. There are many students that have artistically gifted, they paint, they sing, play music some of them in special clubs. Moreover, I intend, through project-based-activities to bring an interdisciplinary approach to their learning process, and at the same time, to observe how they manage to organise their teams, their information, the way they interact with the others.

The project work-based activities assigned to my 7th grade students are divided in three main topics revolving around aspects of British and American culture and civilization. We usually have some sort of activities connected with these themes every year, but this year, because of the Covid-19 context, we have to adapt and move our activities onto on-line teaching platforms.

In this way, the topics of the projects are organised into three parts: *Researcher's corner*, *The writer's room* and *The artist's studio*.

For the first topic, the children will have to do some exploration on the themes required. Taking into account the aims of the projects, the themes given will consist of subjects that will require them to find some interesting aspects of each topic, things they would not normally know in a superficial documentation.

For the writer's room, the intention is to give them some creating writing activities, in order to develop their creativity and exploit their imagination.

The artist's studio referred to some themed crafts, meaning paintings or different crafts connected with the theme. This topic in particular is created with the idea of exploiting their creativity and obtaining amazing artefacts.

The group organization will be left to handle by the students according to their interest in themes, after communicating the number of students and the aspects each topic will have to concentrate upon. On this matter, we will use Google Docs as a place in which they could collaborate, exchange ideas, giving opinions and recommendations.

After the last project, the children will receive a feedback survey which will consist of questions regarding their activities and also the usage of the project-based work from which I will draw my conclusions regarding the way they understood and felt this experiment.

After projects presentations and evaluation, I will be able to provide some answers to the questions that represent a starting point of my research:

1. How do children receive project-based tasks?
2. How do they manage to work with information selection?
3. Do they collaborate on their group activities or they like to work for their tasks by their on?
4. What do the children accomplish by project-based-activities?

Specifically, I will draw my conclusions by observing the whole process of the activities given to children, from the assignment, teams organization, research process, presentation and evaluation (observation sheets, student .ppt presentations, student artefacts, etc.; virtual medium – e-learning platform).

4 Data Collection and Interpretation

4.1 Project 1. Halloween

The first two topics, 'History of Halloween – where it all began' and 'Modern day Halloween – a night of spooky things' – implied a theoretical presentation of the topic, a presentation based on the background of the holiday, its historical implications and also a presentation centred on the way it is perceived today.

The children managed to find interesting aspects of the things required, exploring the historical background of the holiday. Their research was summarised in Power Point Presentations that included mostly written information of the most important aspects of their work. In terms of the information that was contained in their presentations, there was a very accurate depiction of the aspects of the Celtic culture, which lies at the basic of the holiday. Another well-documented aspect was the consolidation of the Christian elements upon the pagan ones and in this way aided to the implementation of the new religion. Here, the children were quite taken with the ideas they found, as they were rather new to them, finding out that the Christian holiday was actually based on a pagan one, but was shaped and reviewed according to the ideas of Christianity. I have to say that this particular topic ignited the most consistent 'debates' as the children that centred their work on a different topic were very interested in this subject and asked question to their colleagues.

The other team that had to research the technical part of the project, to say like that, in the first part of their work presented the way in which the holiday is being celebrated today in the United Stated of America, including photos and videos depicting the elements explained. Also, I would say, an important part of their project was the fact that they did some research on the way in which Halloween is perceived outside the United States - the holiday migrated to other cultures and countries and in some cases, it is perceived in a wrong way, because the cultural context of it does not exist or was not understood. Therefore, beside the mundane and the commercial manifestations of the holiday, they talked about the fact that the holiday seems strange and inappropriate to other cultures, simply because its context does not apply the certain national cultural approaches. Therefore, without being stated in the original suggestions and pattern given to them as a sketch for their work, two members of the group searched for Romanian cultural or religious manifestations that resembled Halloween and also talked about the way it is perceived by ordinary people and they concluded that the holiday is seen as an occasion for fun activities mostly by school children and they gave examples from their previous activities, such as costume contests, which they apparently enjoy the most. On the other hand, the data they collected showed them that the holiday is perceived as useless to most of the mature public, to say like that, and even as a manifestation of antichristian practices, mostly by the religious conservationists. In this respect they used interviews, articles and social media information that they could easily find online.

However, maybe the most entertaining of all, were the products that resulted from the themed crafts topic. Initially, a subject created to exploit the children's talent for drawing and manufacture, as observed in our previous activities, there were added, by the children, other different outcomes and suggestions. In this way, a group created a 'Bohoo Animation', as they called it, depicting Halloween characters such as vampires and ghosts. They came up to this idea after they studied some topics about animations and video editing at their digital education courses, which they do at school, as part of the curriculum or in themed clubs in the city.

At the same time, a part of the team decided to try some Halloween traditional recipes, such as pumpkin pie and themed cookies.

The writer's corner was originally designed as a mean to exploit the student's pleasure for creative writing as they had to write a short ghost story or a scary story involving Halloween subjects and themes. I have to admit this

was not a very appealing topic for the children. At first, they were reluctant in choosing it, concerned by the fact that they will not be able to deliver a good story. In the end they managed to write a short composition, but, again, I would say it did not come up to my expectations. Nevertheless, this thing made me to think about ways in which I could develop their pleasure for writing.

4.2 Project 2. Thanksgiving

This was not the first time when we had activities connected to Thanksgiving at school, but the ones from the previous years were very brief, consisting of either short reading comprehension text on the subject or watching some videos that only presented general information. Therefore, this year I decided to give more attention to the matter and assigned projects that would explore the holiday more accurately.

The historical background was mainly researched from the interned and they also requested some help from their history teacher. The presentation was based on sound documentation and full of details, starting from the British colonial enterprises and continuing with the first instalment of the colonists in America.

The Modern-day Thanksgiving topic was very attractive for the children and two groups formed for this theme. One group investigated the general aspects of the holiday in today's United States consisting of the way it is celebrated, traditional foods and activities and also, they investigated related holidays and manifestations all around the world. This aspect was very praised by their classmates as it was entirely new information for them.

On the other hand, the second group concentrated on the so-called media manifestations upon the festivities. They based their research on social media platforms and presented common posts connected to the holiday, memes or funny videos. Another element of their research was an investigation on how Thanksgiving is presented in movies and TV and showed some relevant scenes.

The writer's room was more successful this time, as there were proposed two creative writing topics, thank you letters and a first-person narrative of a character aboard Mayflower. The thank you letters varied in terms of their consignees - parents, teachers, friends or pets. The short narrative was unexpectedly well constructed, placing the action in a modern-day background.

The artistic endeavours of the project proved again to be very resourceful. A team formed of two students thought about including their extracurricular activities and composed a song which they entitled: 'The sound of Thanksgiving'. They also described it as representing two mind sets upon the holiday – the guitar compresses the American spirit, it gives a rather national holiday element, and the keyboard represents the spirit of the family dinner and togetherness.

4.3 Project 3 – Christmas

This project was slightly different concerning the themed crafts. As we all assumed that by the time everyone had presented their work, they would have had their house decorated for Christmas, we thought of doing a live home/room tour and we spent more time talking about the whole context of the holidays in restriction terms.

The *Researcher's corner* became expanded, and the children presented their documentation on the *History of Santa Claus*, and *The history of Christmas*, connected with the holidays that existed before. Special attention was given to the presentation and comments upon the Romanian Christmas, and the commercial aspects of the holiday, mostly taken from the American way of celebrating it.

Moreover, one group investigated aspects of the way in which Christmas is celebrated in Romania and they presented some traditional manifestations, which they said talked about in their Romanian class as they had some topics concerning interculturalism.

The writer's corner consisted of letters to Santa or letter to the New Year, in which they wrote their wishes, hopes and plans.

4.4 Feedback survey

I assigned a survey consisting of six short questions and after collecting the data I came to these results:

Question 1: 'I liked the themes chosen', 85% of the respondents said they liked them very much and 15% chose there could have been more interesting.

Question 2: 'I liked that we worked in groups', 100% of the respondent said they liked it very much.

Question 3: The Project I enjoyed most was', 62.2 % for Thanksgiving, 20.2% Christmas and 17.3 for Halloween.

Question 4: 'The topic I enjoyed the most was', 37.5% Historical background, 25% Arts and crafts and 37.05% for Creative writing.

Question 5: 'Would you like to do more project-based work?', 100% responded with Yes.

Question 6: 'Do you consider that you learned and explored interesting things?' 96.2% responded with 'Yes', and 3.8% chose 'Not that much'.

As a result, I would argue that the main aims of the experiment were achieved, as the children clearly manifested interest and enjoyed the themes offered for research and at the same time, they had a great collaboration with their classmates, as the problem of group organisation and topic choice was left entirely to them, in order to observe how they could manage such an element. Moreover, from the responses, I found out they enjoyed the most the Thanksgiving project, an aspect which matched my opinions to, judging on the products they delivered. At the same time, they may have been more interested in this specific holiday since we do not celebrate it in our country. In the same time, the three main topics were chosen and liked in relatively the same percentage, an element that shows that the choices offered managed to give each child opportunities according to their interests.

5 Conclusions and Recommendations

After conducting the activities based on project-based work with the students and reviewing the initial objectives, there are certain conclusions that can be drawn from the enterprise.

The main aims of the project were to construct specific learning activities centred on the active learning model, which involves more the children's participation. The activities involved project-based work assigned around culture and civilization themes. There were three projects, each one concerning another British and American culture and civilization subject.

The first objective on this matter was to motivate them discover new things or to find out more complex aspects of the information they already had. In this way, in each of the three projects they had, maybe the most important part was the background information on the subject, meaning origins of the holidays, historical basis and evolution. In this way, the intention was to create an interdisciplinary approach to the subject, and I can

say that aim was achieved, since they shifted between school subjects to get their work to a suitable conclusion.

At the same time, I was very interested to observe how they would collaborate inside the working groups, that is why I assigned all the projects as group work. The conclusions are that they do collaborate very well in this kind of situations, because I noticed that each student had a very clear role in their team and each time they presented the results of their work, they mentioned the aspects they took care of in their team.

Another aspect concerning collaboration was the fact that, because of the actual pandemic context, all the activities had to take place virtually. In this way, I showed them how to work in Google Docs in order to ease their collection of information and I noticed that this way of interaction worked not just inside a certain group, for there were times when they made suggestions and gave ideas for their colleagues who were doing a different task.

Furthermore, one of the aims of the activities was to explore their creativity and their artistic skills. In case, I would conclude that the later was definitely more successful since it gave them the opportunity to put their artistic abilities to work. Actually, I initially intended for this part of the projects to involve the students that I knew had certain drawing abilities. To my amazement, they also came with different ideas and maybe the most interesting of all resulted in a musical composition.

However, I must discuss that there was one element who was not as popular among the children I as expected. The creative writing topics of the projects were always the last to be chosen and in the first project this resulted in a very short development. Thus, the next two seemed to be more appealing, but only after placing some requirements on their daily encounters. Still, I must say that the way in which this theme was approached made me realize that there is a lack in their school activities concerning imaginative writing and also that they seem rather reluctant in operating with this sort of concepts.

According to the results of the survey, the conclusions are that the project-based work is well received for the children. At the same time, they like working in groups and they are attracted to different subject and they learn new things by doing their own research.

As a recommendation, I would stress the fact that there should be more activities at school which involve the children's imagination and creativity and also some more interdisciplinary approaches, tasks, projects.

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