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UMORUL ȘI COMICUL ÎN OPERA LUI ION CREANGĂ¹

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Abstract

I chose to realize a research paper about Ion Creangă and about the way he used humour in his works of literature, because I want to express my opinion about his writing style and also the appreciation for his talent. I also want to talk about his life, because the author's life has a huge impact in his works of literature.

Keywords: *Ion Creangă; Humour; Writing style; Life; Originality.*

Ion Creangă s-a născut într-o familie modestă, în anul 1837. Oricine l-a citit pe Creangă a observat că, în cazul acestui scriitor, copilăria are un rol deosebit de important. Acesta a copilărit într-un sat numit Humulești, situat în zona orașului Târgu Neamț. Cea care a contribuit mult la evoluția acestuia a fost chiar mama sa, Smaranda, care a insistat ca fiul ei să meargă la studii și să devină preot. Astfel, din dorința acesteia, Ion Creangă va urma studiile necesare acestei cariere, însă nu va deveni preot, ci diacon. În aceeași perioadă în care a devenit diacon s-a căsătorit cu Ileana Grigoriu, de care va divorța însă după câțiva ani. A fost apoi dat afară din cler din trei motive: datorită divorțului, a faptului că a tras cu arma în ciori și deoarece și-a tuns coada. Faptul că a fost dat afară din cler a atras asupra sa o altă problemă: a fost destituit și din postul de învățător. Această problemă a fost rezolvată destul de repede, deoarece Titu Maiorescu s-a întors atunci la Minister și atunci Ion Creangă fost renumit pe post.

Îl cunoaște mai apoi pe Mihai Eminescu, cel care l-a încurajat să scrie și să își publice operele, care au primit multe aprecieri din partea membrilor de la *Junimea*. Viața sa de învățător și de scriitor continuă în mod obișnuit,

¹ Coordonator științific: Prof. univ. dr. habil. Diana Manuela Câmpan

până în momentul în care se îmbolnăvește de epilepsie, boală care îl va răpune în ziua de 31 decembrie a anului 1889.

Un motiv pentru care merită să îl admirăm pe Ion Creangă este că, în ciuda tuturor obstacolelor de care s-a lovit, acesta a rămas un om vesel și pus pe șotii, lucru ce se poate observa în toate operele pe care le-a publicat.

Mulți critici literari au vorbit despre Ion Creangă și despre talentul său de umorist. Unul dintre aceștia a fost chiar Nicolae Iorga, care a spus:

În Creangă râsul nu e introdus cu conștiință în operă, ci vine din inimă; e râsul sănătos și puternic, care trebuie să trezească tot râs în mintea celui ce citește. Humorist născut, el a văzut totdeauna lucrurile prin partea lor cea comică, le-a privit prin unghiul ridicolului, și temperamental lui propriu se reflectă în operă (Ciopraga, 1977: 176).

În cartea sa *Ion Creangă*, Vladimir Streinu spune foarte frumos că: „Ne-am obișnuit de prin școli să-i zicem „umor”, deși pentru Creangă e mai potrivită vorba lui Însuși, aceea pe care o întrebuițează în situații asemănătoare: „voie bună” (Streinu, 1973: 111). Tot acesta adaugă și următoarea afirmație:

Opera lui Creangă (...) învață pe oameni în deosebi dragostea de viață chiar sub forme de care putem râde. Creangă râde din toată inima, dar dintr-o inimă bună, largă și îngăduitoare, râde de semeni, de ființe care îi seamănă lui Însuși și râde de sine cum ar râde de oricine altul. «Satira» lui dezvăluie condiția omului, de care nu omul e vinovat, fiind de aceea demn de iubit și de salvat (Streinu, 1973: 110).

Putem, deci, să deducem de aici că Ion Creangă nu se folosește de abilitățile sale de umorist pentru a pune în evidență defectele altor oameni (cum face de exemplu I. L. Caragiale în *O scrisoare pierdută*), ci el face acest lucru datorită bucuriei de a râde și de a-i face și pe alții să râdă.

Creangă a avut o imaginație bogată, mai ales în ceea ce privea glumele. Tocmai de aceea se poate spune despre el că a folosit umorul prin diverse mijloace: "(...) grămădire de amănunțimi fără capăt, vorbe nepotrivite cu ceea ce înseamnă, făgăduieli pe care altfel le îndeplinește" (Ciopraga, 1977: 176). Un exemplu de îngămădire de amănunte ne este dat să vedem chiar în următorul citat din *Amintiri din copilărie*:

(...) când mă lua cineva cu răul, puțină treabă făcea cu mine; când mă lua cu binișorul, nici atâta; iar când mă lăsa de capul meu, făceam câte-o drăguță de trebușoară ca aceea, de nici sfânta Nastasia, izbăvitoarea de otravă, nu era în stare a o desface cu tot meșteșugul ei. Povestea cea: „Un nebun arunc-o piatră în baltă, și zece cumiți n-o pot scoate” (Creangă, 2013: 54).

Se știe despre Creangă că nu a fost întotdeauna încrezător în talentul său de scriitor, deoarece spunea despre lucrările sale că sunt niște „țărăni” pe care nimeni nu ar vrea să le citească. Mulți au fost cei care au abordat această problemă, printre care se enumeră și George Călinescu, care îl caracterizează pe Ion Creangă în felul următor: “(...) un mânuitor sigur de idei într-o limbă tehnică fără nici o pată” (Călinescu, 1973: 191).

Tot Călinescu explică că una dintre țărăniile scriitorului, care au reușit să ofere savoare creațiilor sale, este chiar „greutatea de cap” a țăranului, ce este evidentă și la personajul Ion Roată (din povestirea *Moș Ion Roată și unirea*):

Acestuia boierul îi explica în toate felurile ce este unirea, și moșul nu înțelegea în nici un chip, spre deznădejdea boierului, care credea serios în greutatea de cap a țăranului. (...) Prin urmare, moș Ion Roată înțelese prea bine, dar se prefăcea greu de cap, spre a arăta că, dimpotrivă, el era mintea sănătoasă care nu pricepe confuziile (Călinescu, 1973: 192-193).

Mesajul care trebuie să fie înțeles este acela că, în simplitatea sa, țăranul are un umor deosebit pe care știe cum să îl folosească și cum să îl pună în valoare.

Țăranul, printre care se enumeră și Creangă, este omul bun, simplu, amuzant și cu mintea sănătoasă, care are puterea de a-și călca pe orgoliu și de a râde de sine însuși la fel cum râde de ceilalți. El nu este orgolios și nu se vede pe sine mai bun decât ceilalți, ci dă dovadă de smerenie, o smerenie care merge mână în mână cu râsul.

Tot în cartea *Ion Creangă. Viața și opera* ni se exemplifică acest lucru:

Dacă scrie, este fiindcă îl îndeamnă Cornilă, fiindcă l-a apucat dintr-o patimă de om nătâng. Însă nu trebuie să-și pună nimeni mintea cu el și cu „țărăniile” lui.

- Dă, ce să fac – zise el scuzându-se – iar m-a apucat hachițele de scris țărării de-a mele (Călinescu, 1973: 194).

Sacul cu țărării al scriitorului nu se golește aici, deoarece în categoria „țărării” se află și proverbele și zicătorile pe care el le folosește aproape peste tot și care reprezintă una dintre metodele lui preferate de exprimare.

Citindu-l pe Creangă, am găsit acest mod de exprimare ca fiind la fel de haios ca toate celelalte metode pe care povestitorul le-a folosit pentru a stârni râsul. „Orice scoate din gură stârnește râsul, oriunde merge e așteptat cu «sacul de minciuni». Este un spectacol. Omul «greu de cap» a devenit un veșnic «coțcar»” (Călinescu, 1973: 197).

„Vorba ceea” este un element atât de des întâlnit în opera sa, încât cititorul ajunge să se obișnuiască cu zicătorile folosite de autor, să le îndrăgească și chiar să le aștepte cu entuziasm. „Vorba ceea: «De plăcinte râde gura, de vărzare, și mai tare»”; (Creangă, 2013: 17). „Și, vorba ceea: «Lucrul rău nu pierе cu una, cu două»” (Creangă, 2013: 20).

Desigur, nu degeaba apare „vorba ceea” atât de des în creația învățătorului. După „vorba ceea” nu urmează doar o frază care ne face să râdem, ci și o lecție. Un exemplu în acest sens este un proverb din povestea *Dănilă Prepeleac*: „Vorba ceea: «Nevoia învață pe cărauș»” (Creangă, 2013: 132). Mesajul acestui proverb este ușor de înțeles: când nu știi ce să faci, cheamă nevoia și ea îți va arăta soluția.

Sper că prin intermediul acestui scurt articol am reușit, chiar și într-o mică măsură, să motivez cititorul să îi acorde puțin din timpul său lui Ion Creangă și să se gândească cu drag la acest scriitor, care a dus o viață de film și care a scris cu drag și de drag.

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PROGRESS AND REPETITION: A CASE STUDY ON IN MURIEL SPARK'S *THE PRIME OF MISS JEAN BRODIE* AND JAMES HOGG'S *THE PRIVATE MEMOIRS AND CONFESSIONS OF A JUSTIFIED SINNER*²

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Abstract

Starting from the premise that Cairns Craig's essay "The Body in the Kitbag" unmasks Scotland's problematic representation as the wasteland of history, in the present study I shall argue that Scotland stands on a polarized ground, cornered between the conflicting desire to both escape from and participate in its history. Also, a nation that is not artistically represented cannot hold a proper place in the on-going process of history, thus it is rendered inexistent. In nowadays' criticism, the attempt to re-enter the on-going process of history results in the tragic loop movement of a-historicity. Muriel Spark's "The Prime of Miss Jean Brodie" and James Hogg's "The Private Memoirs and Confessions of a Justified Sinner" are two Scottish novels that, both from a historical and literary perspective, engage in the resistance to the progressive ideology of history. It is hoped that the present discussion will support the claim that the two novels prove that Scotland is indeed a historical outcast, whose position can never be redeemed.

Keywords: A-historicity; Repetition; Myth; Wasteland; Scotland; Outcast.

At the core of Cairns Craig's compelling essay *The Body in the Kitbag* lies the thesis that Scotland stands, both from a historical and literary perspective, on a polarized ground, trapped between the attempt to escape the traumatic effects of history and a desire to play an active part in the on-going progress of history. Throughout this study, I shall examine how the latter implies a degree of failure resulting in what nowadays' criticism refers to as a-

² This paper was coordinated by Professor Petronia Petrar

historicity. Muriel Spark's *The Prime of Miss Jean Brodie* and James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* are two Scottish novels that belong to different lines of thought and to different representations of history, but unite in Craig's claim. While the former portrays the intrusiveness of external history into a *historyless* place, the latter provides the escape into the romance narrative of the myth and of the unconscious. However different these two novels might appear at a first glance, the unifying element, besides common themes of duplicity and fanaticism, is their resistance to the progressive ideology of history.

With the title of Craig's study, *Out of History*, he bluntly places Scotland in the (un)fortunate position of the historical outcast. This problematic representation of the wasteland is further theorized on the idea that history and literature develop side by side. Thus, without one, the other falls into the same lamentable category. But why is Scotland out of history? One possible answer offered by the author himself is the fact that Scotland is outside change as much as history is. To him, Scotland is an unknowable place because it does not move, it is not "touched by the dynamism that would force one to look at and attend to it" (Craig, 1996: 32). Another answer could be that, being part of the bigger history of Britain, the smaller history loses its self-standing identity. In this way, the progress and continuation of Scotland was attributed to English history, "[e]mpire history – while Scotland itself became ungraspable in terms of the structure of historical narrative" (Craig, 1996: 37). Still, I venture to say that, apart from the aforementioned reasons, art and literature are creators of worlds and ideas and thus become a reason in themselves why Scotland is situated outside history. A world that is not artistically represented is inexistent, running out of history and imagination. Craig exemplifies this state of non-being and a-historicity by referencing the image of Glasgow in Alasdair Gray's *Lanark*, where life is constantly intruded by repetitive deaths:

"Glasgow is a magnificent city", said McAlpin.

"Why do we hardly ever notice that?"

"Because nobody ever imagines living here", said Thaw.

"[...] think of Florence, Paris, London, New York.

Nobody visiting them for the first time is a stranger because he's already visited them in paintings, novels, history books and films. But if a city hasn't been used by an artist not even the inhabitants live there imaginatively. What is Glasgow to most of us? A house, the place we

work, a football park or golf course, some pubs and connecting streets..." (Gray, 2021: 243).

This description notably portrays the problematic outcome of existing outside history, outside art. Moreover, it stresses the perpetual death that a city, as well as a country or a nation, faces. History, like the narrative, involves a point of departure, a development and a final conclusion, thus leaning towards a teleological approach. However, I will establish how in both of the chosen novels, history is depicted as a cyclical and obsessive repetition of the same narrative, resuscitated and resurrected time and again in the present. This is exactly what *historylessness* stands for: "a world whose existence has to be defined in terms of cycles and repetitions rather than in terms of beginnings, middle and ends [...] since its purpose is to reveal the present as a *repetition* of the past rather than an outcome of it" (Craig, 1996: 36). Scotland is a historical and literary wasteland, a place where rebirth is only a reminder of death, of resurrecting the same old past without much relevance for the present time.

Given the fragmentary and repetitive structure of Scotland's history, I shall indulge in dealing with Muriel Spark's *The Prime of Miss Jean Brodie*, a veritable embodiment of the double tendencies of Scotland's progress through history. Due to Scotland's *historylessness*, many writers, as Craig points out, must turn to the intrusion of an external narrative in order to trigger its beginning. Without that intrusion, Scotland becomes an alien place, deprived of its identity. For the twentieth century Scottish literature, the First World War is the necessary intrusion, as it is "the moment when the historical is reintroduced into the historyless Scottish environment, but the historical in a terrifying and alienating form. Re-entering history is not benign or salvatory: it is terrible and destructive" (Craig, 1996: 48). Craig's remark is echoed throughout *The Prime of Miss Jean Brodie*, rendering the failure of reconfiguration and re-integration within the progressiveness of History. To begin with, the fragmentary plot is mostly set in the interwar period, but turns, without warning, through flash-backs and flash-forwards, from the early thirties to the late fifties. This intense disruption of chronology is a veritable instance of Scotland's lack of historicity. The historical trajectory of beginning, middle and end is completely absent from Spark's novel. The repetitive structure of the *historyless* Scotland is enhanced through various instances, either by past re-enacting the present or flash-backs and forwards

of the same event. Miss Brodie is the vehicle for and the instigator of these repetitions. In *A Companion to the British and Irish Novel*, Bryan Cheyette remarks that Hugh Carruthers, Miss Brodie's lover, who was killed during the war, is alternatively modified by her as either a lover of music, reflecting her affair with Gordon Lowther, or of plastic art, while interested in the art master, Teddy Lloyd:

Sometimes Hugh would sing, he had a rich tenor voice. At other times he fell silent and would set up his easel and paint. He was very talented at both arts, but I think the painter was the real Hugh.' This was the first time the girls had heard of Hugh's artistic leanings, and it came to them both that Miss Brodie was making her new love story fit the old (Spark, 2000: 72).

This becomes the moment when Sandy begins to have a double understanding of her teacher and questions her integrity. The mutual betrayal that is about to unfold has its roots in this moment.

The enhancement of repetition is also played through Mary's death. One of the most insignificant of the five Brodie girls, Mary Macgregor: "the last member of the set, whose fame rested on her being a silent lump, a nobody whom everybody could blame" (Spark, 2000: 8), "who was later famous for being stupid and always to blame and who, at the age of twenty-three, lost her life in a hotel fire, ventured 'Golden'" (Spark, 2000: 14). As her death is announced right from the beginning of the novel, we can spot Spark's distancing from the conventional structure of the novel and hence from history as "progress". The novel does not have a real ending but rather small anticipatory bits of an ending within the frame of the story, mingled both with the beginning and the middle. Norman Page, author of the study entitled *Muriel Spark*, places *The Prime of Miss Jean Brodie* up next to the Greek tragedy, where the action does not follow the simple open-ended structure, but "moves towards a conclusion well known in advance" (Page, 1990: 41). For Muriel Spark, repetition might be the only means of attaining significance. Just like the *historyless* Scotland, Mary's insignificant death is loaded with value because it is repeated through flash-backs and flash-forwards. This idea is further supported by Cairns Craig himself, who claims that the numerous recapitulations of Mary's life and death "remove her from the flow of time, her ten-year-old self juxtaposed with the self who died in her twenties as if both were equally present in some other dimension than

the forward direction of the historical time" (Craig, 2019: 137). This, he explains, is not merely a narratological technique but rather an understanding of how repetition can change our perspective over an event.

The play on re-entry into either history or myth is embodied in two of the most outstanding characters: Miss Jean Brodie and Sandy Stranger. Cairns Craig establishes the double tendency of Scottish history and distinguishes between "the Lowland desire for re-entry into history and the Highland desire for re-entry into mythic pre-history" (Craig, 1996: 60). While the former is to be attributed to Miss Brodie, the latter is associated with Sandy. Jean Brodie not only accepts intrusion of the external history of the First World War, but fructifies it. Craig points out that Miss Brodie, in her attempt to recover from the trauma of war, adopts fascism, which is but a representation of her desire to link the insignificance of her life with what she deems as historically significant. The desire to escape the emptiness of her life is rendered in the dynamism she strives to employ. In this way, she denies the illusory aspect of the fictions she constructs and accepts them as integral and real parts of her existence. At the other end, we find Sandy Stranger, for whom completion of history means the return to the myth. Her name visibly situates her in the line of the marginalized. Just like the historical trajectory she represents, Sandy Stranger is the part (of history) that cannot be integrated and therefore finds its way back to romance:

[...] and in that residual Scottishness which cannot be integrated with the ideology of progressive English history, Scottish consciousness finds a means, however terrible and self-mutilating, of imagining forces that history will not subdue (Craig, 1996: 44).

Sandy is aware of the disillusion surrounding her fiction. She turns fiction into reality through her conversion to Catholicism. By becoming a nun, she denies history and situates herself outside it. It is in this act that Miss Brodie (history) and Sandy's (myth) mutual betrayal is most transparent.

Finally, the representation of Miss Jean Brodie as a Christ-like figure of the head and the Brodie group as the body enhances the Calvinist idea of the chosen, "the *crème de la crème*" (Spark, 2000: 8). Sandy is the one who identifies the symbolism of their union: "Sandy looked back at her companions, and understood them as a body with Miss Brodie as the head" (Spark, 2000: 30). When Teddy Lloyd paints the portrait of the Brodie group, he represents them as versions of Jean Brodie. Sandy's intuition is striking, as

she understands the portrait to be “like one big Miss Brodie, I suppose” (Spark, 2000: 102). Thus, as Craig pertinently points out, “all change is similitude, all difference a repetition (Craig, 2019: 85). By extrapolation, we might view this image as representative for Britain and Scotland. The latter is only part of a bigger picture, competing in likeness. Just like the Brodie girls in Lloyd’s painting, where they are just versions of Miss Jean Brodie, Scotland is only a version of Britain. Norman Page notes that at the core of the novel lie references of events and personalities – “Hitler’s rise to power in 1933, the Silver Jubilee of George V in 1935, the Spanish Civil War breaking out in 1936, popular film stars such as Norma Shearer and Elizabeth Berger” (Page, 1990: 40) – that place Edinburgh in the context of Europe’s grand events and progress. Miss Jean Brodie herself attempts to integrate the elusive small history of Edinburgh within the grand History of Europe: “We of Edinburgh owe a lot to the French. We are Europeans” (Spark, 2000: 33). Thus, the intrusive history appears, at least at a superficial layer, to function for Miss Brodie’s need to re-enter it.

James Hogg’s *The Private Memoirs and Confessions of a Justified Sinner* was published in the 19th century tradition. According to Andrew Noble, “Romance set in a void became the essential characteristic of the nineteenth-century Scottish novel. [...] The past becomes archaic ‘romance’ and the future a ‘fable’ of featureless progress” (Noble, 1983, as cited in Craig, 1996: 41). This argument bluntly positions Hogg’s novel in a tradition that must return to the myth in order to assert its meaning. For Craig, the exploration of the ancient myth is, at the same time, the exploration of the non-integrated unconscious within the narrative of progressive history. The latter exploration is of particular relevance when it comes to Hogg’s novel, as it manages to capture the complexities of the human mind that only Freud’s psychoanalysis will later explain.

Penny Fielding elaborates on Freud’s argument that “doubles are part of the difficult growth of the psyche in childhood that returns to haunt us in later life in a process that he calls ‘the Uncanny’” (2012: 132). In other words, Scotland is trapped in a dead past that relentlessly haunts it back in the present time. What is more, the figure of the double can also be seen as the projection of our conscience which censors us – Freud’s superego. Repetition is yet again a matter of survival and perpetuation. The realm of escape characteristic of Romance is all the more enhanced by the fact that Hogg’s novel is also part of the “Scottish Gothic” tradition, which, as Ian Duncan

observes, "evokes...demonic forces expelled from the modern order of nature, whose return threatens a reverse colonization – rendering the present alien, unnatural, fatal, exposing its metaphysical emptiness" (Duncan, 2000, as cited in Brewster, 1997: 80). Gil-Martin can therefore be seen as both the "uncanny" and the "superego", the two poles of existence between which Robert is trapped. The image of Scotland's historicity is questioned through the character of Robert, who appears to be navigating the obsessive past and the featureless future with the same degree of resistance.

However, the desire to re-enter history is ever-present in this novel as well. The structure of the Gothic novel supports the condition of Scottish cultural history. According to Ian Duncan, Scotland of the late eighteenth and early nineteenth century, though ceaselessly attempting to define itself in terms of a modern society ruled by science, law, urban life, was still defined by an ancient version of national experience – the irrational and the rural. Fielding finds this identity just as much an analogue to Freud's *Uncanny*, where "a developmental stage that should have been superseded irrupts into rational order of adult life" (Fielding, 2012: 134). With this in mind, we can go on exploring the complicated narrative structure of this book. In the first part of the novel, we are faced with an editor who tries to contextualize the second part, which is the found manuscript. Thus, the two narrators, like Miss Jean Brodie and Sandy Stranger, become embodiments of either the progressive history or the return to the myth. Cairns Craig argues that the Editor and Robert are "competing versions of historiographic authority" (Fielding, 2012: 135). The Editor, through his desire to pinpoint the precise unfolding of the events, represents the progressive history of the Scottish Enlightenment, while Robert undertakes the unconscious desire to retreat into the irrational. Ian Campbell stresses the importance of Craig's commentary on the results of the double narrative framework of Hogg's novel. He finds that there is an impossibility of reconciliation between the two:

That double movement is inscribed in the whole pattern of the *Confessions*, for the rational and Enlightened narrative of the Editor is followed by Robert's own confessional account of his crimes. Thus the order of progressive history in which the fanatic, the obsessive, the irrational are supplanted by an era of Enlightenment, science and progress is, in the narrative order of the novel, reversed. [...] What Hogg has done is to construct a tale in which two orders of history, one progressive and rational, one cyclic and repetitive, confront each other,

neither being able to make sense of the other. (Craig, 1995, as cited in Campbell, 2019: 610)

Thus, Craig's remark summarizes the destructiveness of intrusive history in a *historyless* environment, where the irrational myth must find its way back to ensure the survival of Scotland.

On balance, Scotland remains trapped in a dead past that keeps haunting a dislocated present. While in *The Prime of Miss Jean Brodie*, Muriel Spark manages to prove that the intrusion of an external history in a *historyless* place can prove to be a destructive tool against Scotland, the return to the myth in *The Private Memoirs and Confessions of a Justified Sinner* is no different. Due to both its position outside history and its lack of artistic representation, Scotland's condition as the wasteland is inevitably configured by either of the two aforementioned approaches. Be it the nineteenth- or the twentieth-century, the reconciliation between the progressive and the repetitive history proves to end in failure.

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THE ANALYSIS OF DONALD TRUMP'S PUBLIC DISCOURSE³

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Abstract

Trump's nomination as a candidate for the presidential election has become one of the most debated issues and a reason for polarisation and separation in American political area. His speeches which express his attitude and his views concerning different aspects of life are a source of controversy, but also of enthusiasm among the Americans and throughout the world.

The current paper examines the discourse constructed by Trump in three political speeches concerning various problems which the American people are facing, and also international issues which aim at involving of other world political powers. The analysis shows that the president constructs discourses which reveal his ideology and the way of transmitting his attitude to the people. He addresses the majority of the population, adapting his expression and language to the lower class of the society, to ensure success among voters.

This essay examines the way in which President Donald Trump violates the Cooperative Principle in his interviews and speeches. The study also provides examples of how he addresses the American people concerning different aspects of social, economic and political life. He criticised opponents and allies, he expressed anomalies or exaggerations, made assumptions that intrigued most of his audience. Trump does not avoid making statements that he is convinced will cause disapproval or will create tense international relations.

Keywords: *Presidential campaign; Violation of the Cooperative Principle; Donald J. Trump; Political discourse; Rhetorical manipulation.*

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1 Introduction

The 45th President of the United States of America, Donald J. Trump is a controversial figure of the political and social life. Considered as definition of the American success story, a showman, as well as broadly unpopular around the globe, not everybody has confidence in Trump to do the right thing when he is involved in international affairs. Some people consider that most of his mandate, he has been dominated by the Russia investigation and the coronavirus pandemic. He is determined to consolidate his control over the institutions of government, imposing his will, and removing any resistance from the Republican Party.

His work and his actions have consequences, good or bad, in terms of the global economy, democracy and respect for the human rights. Some analysts consider that he removes people from government who stand up to him and replaces them with loyal persons who embrace his worldviews. He is the centre of his cycle. Trump insists on loyalty, on great-power competition, North-Korea issues, pandemic, economy, heroes.

During his presidential mandate he has carried out various actions aimed to preserve the economic and political stability of the United States, and he has been supported or fought against, approved or denigrated for these measures. Because of his rhetoric, his popularity grew. Moreover, he is well-known for his speeches and interviews that arouse public admiration, on the other hand, his discourses stir up anger. He openly expresses his ideas, even if international views try to highlight that his ideas, his judgements and his views are exaggerated, or they are meant to foment.

Trump's political speeches and interviews reveal how a discourse, or an answer are constructed in order to present a reality that frames his ideology. Using different linguistics features in terms of vocabulary, controlling the psychology of the masses by translating his own idea into the ideal of all Americans: *us* which means *me*, *us* in contrast to *them*.

The present paper focuses on discovering the ways in which Trump creates a reality for the audience through his speeches and interviews. This study highlights the importance of understanding the ideology of the President's messages in the interpretation of the discourses he creates, of the unexpected answers that he gives in his interviews, because it is considered that he has changed the tone and nature of political debate in America for

the worse. Trump's comments sometimes make people feel concerned, confused or embarrassed.

The study employed, in terms of pragmatics, an analysis of some of Trump's interviews from his election campaign in which there is debate about his Democratic rivals, his unusual approach to the 2020 campaign and his first-term accomplishments, as well as his thoughts on Iran, China and Mexico and domestic issues like abortion and the economy as well as current situation of the number of coronavirus cases and deaths in the US or the cause of death of Jeffrey Epstein.

Explaining aspects of meaning that cannot be found in the plain sense of words, what is meant, suggested or implied as distinct from what is said, the intention of the speaker and the context, the study will discuss what maxims the president violated or flouted in the analysed discourses.

2 Literature Review

As it is well-known, the use of language is based on social rules which implies a set of conventions known by the language users. These conventions change due to the evolution of language and people acquire them by trial and error, like any other social rules. Besides, speaking is about what you intend to communicate to the audience. Sometimes what the speaker wants to convey is not also understood by the audience. When we are asked something, we can avoid intentionally and politely the answer, or we can respond clearly and concisely, so that the speaker can easily understand our intention to communicate. We can provide an answer that merely inducing the idea of what we intended to say, or our answer can be an irony, a joke about the question asked, as well. When we communicate, we are trying to construct meaningful conversations.

For political speeches and interviews, words not only may be chosen because of official criteria of decorum, but also in order to emphasise political opinions and attitudes, to manipulate public opinion, or legitimatise political power. Words and expressions are told or omitted to affect meanings in different ways. It is about the intention of presenting arguments rather than saying or confessing the truth. It is interested to highlight what is implied by what is said or left unsaid, as well as the deductions that are made related with the context. There is a connection between what is said, what is meant, and the action conveyed by what is said.

My paper will apply Grice's *Maxims of Conversation* to fragments of Donald Trump's speeches and interviews in terms of pragmatics. The collection of maxims presents principles that people intuitively follow to conduct their conversation, to make their communicative efforts efficient. Grice formulated four maxims regarding the quantity, quality, and relevance of what people say, as well as the manner in which they say it. Grice's work offered main groundwork in pragmatics.

H.P. Grice developed a cooperative principle which emphasises successful verbal communication: "Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk in which you are engaged" (Grice, 1975: 165-175). The principles guide the way that people communicate in various situations.

The four **maxims of conversation** outlined by Grice in his book *Studies in the Way of Words* are:

1. Maxim of Quantity - the speaker's contribution has to be neither more nor less than is required. Make your contribution as informative as required. It has to be neither too little, nor too much.

2. Maxim of Quality – the contribution of the speaker has to be genuine and not spurious. Do not say what you believe to be false and do not say that for which you lack evidence.

3. Maxim of Relation – the partner's contribution has to be appropriate to the immediate needs at each stage of the transaction. Make sure that the information you provide is relevant.

4. Maxim of Manner – the partner has to make it clear what contribution he is making and to execute his performance with reasonable dispatch. Avoid ambiguity and obscurity of expression, be brief, be orderly (Grice, 1991: 28)

If people want to communicate effectively, they have to make sure that what they say is relevant. Although people frequently violate many of these maxims intentionally or not.

In political life, statesmen and political leaders deliberately include unnecessary information or omit important details, but highlight aspects which are not important or present information disorderly which is not in a logically ordered manner, with the purpose to influence the society. They are not as concise as possible and certainly not everything that they say is true, nor can be certified with evidence. The language used is not clear and without ambiguity. On the contrary, ambiguity can support them when faced with a challenge that they cannot handle.

Nevertheless, political speeches and interviews can be easily adjusted by mass-media in order to emphasise an idea or a theory out of context. Context is usually understood the immediately preceding discourse and the situation of the participants (Brown & Yule, 1983: 35-67). Participants can enrich and give meanings to the words and expressions according with the context in which they are put. The nature of discourse differs. Added information may clarify what has been said before or may alter our perception of what has been said.

Sperber and Wilson (1986: 15-16) have another view of context. They emphasise the idea that the context is the responsibility of the hearer who pays attention to relevant information for himself, in order to understand a phrase, considering that this was made relevant by the speaker. They developed the idea that the hearer's knowledge plays an important role in the understanding of the context. Therefore, some people may interpret an utterance according to the information that they possess, with their knowledge and social conventions in different ways as compared with other persons.

Furthermore, not only the context of the utterance is important, but the whole communicative situation including paralinguistic features which may contribute to the meaning of the speech act. The accent is transferred on the communicative purpose of the utterance rather than on the concern of grammatically correct speech or answer.

3 Research Methodology

The current paper addresses one question: Which maxims are violated in Trump's answers from the selected passages? Related to this question, the essay will investigate the types of maxims and maxim violation identified in the conversation. This research uses newspaper articles, speeches, videos and transcription to obtain the utterances communicated by Donald Trump in his conversation. The main purpose of violation by the president might be building a positive political image towards people.

This essay uses a descriptive qualitative method, by examining the data collection from the perspective of the cooperative principle. The analysis of the literature starts with a previous reading of the literature to establish the problems identified as a starting point for research, the approach to addressing the problem (conceptual, empirical, etc.), the searching for

studies, and conclusions learned. Afterwards, the materials were read several times and classified in initial categories. Other categories emerged during the process of selection of materials, and they were developed and updated when new materials were identified.

Based on the analysis, I will emphasise several situations which represent the violation of maxims which are uttered by Donald Trump in talk shows and interviews for newspapers and magazines in the USA. Despite the fact that Donald Trump violated maxim of quantity, quality, and relevance, the higher violation of maxim by the president is violation maxim of quantity, because he is not giving the right amount of information.

Although Donald Trump is the president of the most powerful country and he might be considered a representative personality for the political ground, his way of speaking contains ambiguous utterances that can be easily misinterpreted. As it was said, Donald Trump has the most colourful language that an American president has ever had. Interview by B. Williams with Professor John McWhorter from Columbia University, a linguistic expert reveals that he considers that Trump's language is 'oddly adolescent'. The president is in the area of casual when he speaks. He does not have the art of speaking as president. His way of speaking is narcissist, he underlines that he is one step before others when he commonly uses the phrases: "People don't know ..., People don't believe..., Believe me..., You know..."

I chose to discuss Trump's interview with *TIME Magazine*, on 16th of June 2020 on his re-election campaign because it is debating international issues that are crucial for the whole of mankind. The issue of nuclear weapons produced by Iran concerns international opinion equally, and the position of the US President is important since the United States is one of the world's strongest powers. On the other hand, first interview of Trump as President, on *ABC News*, on 1st of January 2016, reveals his opinions related to the plans of building a wall between the United States and Mexico to prevent the migration of people. It is well known that the migration and the problems generated by the migrants from poor countries or from countries that have been affected by war is currently one of the crucial issues of the world.

Trump's words and phrases were first presented in terms of non-observance of Grice's maxims. Secondly, the implicatures and their meanings and interpretations were identified. The developments of the utterance logical form were presented by Sperber and Wilson (1986). They stressed that disambiguation of an utterance means to make it less ambiguous.

Furthermore, the development process implies the enrichment of the context of the utterance.

4 Data Collection and Interpretation

The data were retrieved by gathering replies to several questions addressed to Donald Trump by journalists during interviews concerning various topics. The data of this research were some of Donald Trump's utterances which violate the Gricean maxims. Thus, the present section sets out to examine replies that Trump gives in his interview on *ABC News*, on 20th of January 2016, his first interview as president, then the presidential debate between Donald Trump and Hillary Clinton on October 19, 2016, and Trump's interview with *TIME Magazine* on the Oval Office, on 17th of June 2020.

A qualitative analysis of the data was implemented in which each type of maxim violated is explicated through an analysis of several relevant answers.

A multilateral system of institutions, rules and alliances has been the basis of global prosperity over the last 70 years. Globalization has brought growth, or rather economic downturn, because the rewards of economic globalization have been unevenly spread. Today the new ideological conflict is manifested mainly at the level of the rhetorical strategies used in election campaigns. Those who oppose globalization and want to close borders will make use of negative emotions. On the other hand, those who opt for multiculturalism and openness are forced to promote firm policies to face up to electoral competitions. It was stated that "Trump uses low readability and simplicity of language as a rhetorical strategy to gain popularity, in accordance with the trend of anti-intellectualism." (Kayam, 2017: 1) Sometimes speakers choose answers based on different aspects and considerations.

4.1 Case study 1

Trump's entry into politics and public service led to a stunning victory in the presidential elections, at his first candidature for a public office. One of his goals was to bring prosperity by concluding some more advantageous commercial agreements. He is determined to give the nation results from the first day and every day of his mandate.

DAVID MUIR: Let me ask you, has the magnitude of this job hit you yet?
PRESIDENT TRUMP: It has periodically hit me. And it is a tremendous magnitude. And where you really see it is when you're talking to the generals about problems in the world. And we do have problems in the world. Big problems. The bigness also hits because the — the **size** of it. The **size**.

I was with the Ford yesterday. And with General Motors yesterday. The top representatives, great people. And they're gonna do some tremendous work in the United States. They're gonna build plants back in the United States. But when you see the **size**, even as a businessman, the **size** of the investment that these big companies are gonna make, it hits you even in that regard. But we're gonna bring jobs back to America, like I promised on the campaign trail (ABC News, 2017).

Trump answers the question by analysing the domestic economic situation and the international position of the United States, stating that the major impact on it is the scale of the problems it is facing. Giving a long answer he is violating the maxim of quantity.

DAVID MUIR: So, the American taxpayer will pay for the wall at first?
PRESIDENT TRUMP: All it is, is we'll be reimbursed at a later date from whatever transaction we make from Mexico. Now, I could wait a year and I could hold off the wall. But I wanna build the wall. We have to build the wall. We have to stop drugs from pouring in. We have to stop people from just pouring into our country. We have no idea where they're from. And I campaigned on the wall. And it's very important. But that wall will cost us nothing (ABC News, 2017).

Trump's position on the issues with Mexico regarding drugs, guns, and the security of borders highlight negative or positive qualities of using *us / we* and *them* violating the maxim of relevance. He is expecting Mexico to pay for the construction of the wall which he intends to do, but there is no guarantee that American people will not pay for the construction, at least, Trump's answer does not provide it.

DAVID MUIR: But you talked — often about Mexico paying for the wall. And you, again, say they'll pay us back. Mexico's president said in recent days that Mexico absolutely will not pay, adding that, "It goes against our dignity as a country and our dignity as Mexicans." He says ...

(OVERTALK)

PRESIDENT TRUMP: David, he has to say that. He has to say that. But I'm just telling you there will be a payment. It will be in a form, perhaps a complicated form. And you have to understand what I'm doing is good for the United States. It's also going to be good for Mexico.

We wanna have a very stable, very solid Mexico. Even more solid than it is right now. And they need it also. Lots of things are coming across Mexico that they don't want. I think it's going to be a good thing for both countries. And I think the relationship will be better than ever before (ABC News, 2017).

In this case the maxim of quality is violated. Trump bolsters some of his ambitions, such as Mexico's payment of the wall building, but he has no tangible evidence to support this goal. He switches his wishes as the wishes of the American people: *we wana*, although he pretends that he knows better what is suitable for Mexico: *they need*. The maxim of quality is violated, again, for lack of adequate evidence.

DAVID MUIR: I wanna ask you about something you said this week right here at the White House. You brought in congressional leaders to the White House. You spoke at length about the presidential election with them — telling them that you lost the popular vote because of millions of illegal votes, 3 to 5 million illegal votes. That would be the biggest electoral fraud in American history. Where is the evidence of that?

PRESIDENT TRUMP: So, let me tell you first of all, it was so misrepresented. That was supposed to be a confidential meeting. And you weren't supposed to go out and talk to the press as soon as you — but the Democrats viewed it not as a confidential meeting (ABC News, 2017).

Trump refused to accept the result of the election and he had doubts about the falsification of voter registration. He has no evidence to support his statement and he avoids a direct answer, claiming that his declaration was misrepresented. He did not want to be spread by mass-media, it was a confidential information. Trump violates here the maxim of quality; he denies his statements about the falsification of votes and pretends that the conversation was confidential.

DAVID MUIR: ... what I'm asking that — when you say in your opinion millions of illegal votes, that is something that is extremely fundamental to our functioning democracy, a fair and free election.

PRESIDENT TRUMP: Sure. Sure. Sure (ABC News, 2017).

Before the final result of the election, Trump was very heated about the fact that millions of people were voting in two states, so the elections were rigged. He violates the maxim of quantity answering briefly and repetitively to avoid explications. The reply is short, and it is uncertain how many people would understand the intended meaning of the statement.

DAVID MUIR: You will send in the feds? What do you mean by that?

PRESIDENT TRUMP: It's carnage. You know, in my speech I got tremendous —

from certain people the word carnage. It is carnage. It's horrible carnage. This is Afghanistan — is not like what's happening in Chicago. People are being shot left and right. Thousands of people over a period — over a short period of time.

This year, which has just started, is worse than last year, which was a catastrophe. They're not doing the job. Now if they want help, I would love to help them. I will send in what we have to send in. Maybe there's something going on. But you can't have those killings going on in Chicago. Chicago is like a war zone. Chicago is worse than some of the people that you report in some of the places that you report about every night ... (ABC News, 2017).

Concerning the high crime rate in Chicago, Trump is extremely vehemently, considering that it is carnage. He draws attention to the seriousness of the situation, repeating the word *carnage* four times in his utterance, stressing the severity of the situation using words with tremendous impact: *carnage*, *catastrophe*, *killings*. The maxim of quantity is violated again, by telling more than it is required. Trump uses repetition to convey his political views and “to have an immediate impact on the audience” (AL-SAEEDI)

DAVID MUIR: Let me ask you about a new report that you were poised to lift a ban on so-called CIA black sites of prisons around the world that have been used in the past. Is that true?

PRESIDENT TRUMP: Well, I'll be talking about that in about two hours. So, you'll be there and you'll be able to see it for yourself (ABC News, 2017).

The answer violates the maxim of relation, it has no relevance related to the question. It could be misinterpreted, but he might need time to give a direct answer, or it is a long discussion which will be clarified later.

4.2 Case study 2

Donald Trump's election speeches are marked by fear of an uncertain future. In his confrontation with Hillary Clinton, he stresses four major themes: political correctness, the system is built against common people, politicians as system's puppets, and nationalism. Furthermore, he brings into question several themes concerning people: justice, poverty, economy, family relationships, education, health system, tax reform, employment, firearms and explosive control. Unexpectedly, his speech reveals his opinion about Hilary Clinton, considering her an evil person.

In the study *Grice's Cooperative Principle Violation in the Second Presidential Debate Between Hillary Clinton and Donald Trump* (Lodari, Kasmainin & Sabarudi, 2018) it is pointed out that for the 21 questions asked during the debate, there were 75 violations by Hillary Clinton, compared with 174 violations by Donald Trump. The analysis proves that "from 174 violations found, there were 69 violations of maxim of quantity, 43 violations of maxim of quality, 34 violations of maxim of relation, and 28 violations of maxim of manner." (Lodari, Kasmainin & Sabarudi, 2018: 29)

Violating the maxim of quantity, Trump's contribution is not as informative as is required, because the speaker talks not to the point, he is uninformative, he talks too short or too much, and repeats certain words (Tupan & Natalia, 2008: 68). The president might have something to say behind what he said.

WALLACE: Mr. Trump, same question. Where do you want to see the court take the country? And how do you believe the Constitution should be interpreted?

TRUMP: Well, first of all, it's great to be with you, and thank you, everybody. The Supreme Court: **It's** what **it's** all about. Our country **is so, so -- it's** just so imperative that we have the right justices.

Something happened recently where Justice Ginsburg made some very, very inappropriate statements **toward** me and **toward** a tremendous number of people, **many, many** millions of people that I represent. And she was forced to **apologise**. And **apologise** she did. But these were statements that should never, ever have been made (Blake, 2016).

Here, the maxim of relation is violated, Trump's contribution is not relevant. He uses many words to create the impression that he has a coherent discourse. There are simple words, short sentences, to address the lower-class, to be understood by the vast majority of the population. This kind of people, in their simplicity, will believe that Trump is the ideal president, and he will represent their interests. Trump counts on this aspect in using repetition and a minimalist vocabulary, but his answer in this situation is not relevant for the topic.

WALLACE: Mr. Trump, you're pro-life. But I want to ask you specifically: Do you want the court, including the justices that you will name, to overturn Roe v. Wade, which includes -- in fact, states -- a woman's right to abortion?

TRUMP: Well, if that would happen, because I am **pro-life**, and I will be appointing **pro-life** judges, I would think that that will go **back to the individual states**.

WALLACE: But I'm asking you specifically. Would you like to...

TRUMP: If they overturned it, it will go **back to the states**.

WALLACE: But what I'm asking you, sir, is, do you want to see the court overturn -- you just said you want to see the court protect the Second Amendment. Do you want to see the court overturn Roe v. Wade?

TRUMP: Well, if we put another two or perhaps three justice on, that's really what's going to be -- that will happen. And that'll happen automatically, in my opinion, because I am putting **pro-life** justices on the court. I will say this: It will go **back to the states**, and the states will then make a determination (Blake, 2016).

Trump's answer is not suitable for the question. He insists to give the same answer even if the reporter asks him for a third time to give a relevant answer to the point. He passes the responsibilities to the states in relation to the abortion problem. He proves himself stubborn to make a valuable judgment on the abortion issue, though the question is clear and the reporter's insistence makes him to formulate a firm answer. However, he does not take

responsibility for a categorical action against abortion. The maxim of relation is violated here.

WALLACE: Secretary Clinton, I want to clear up your position on this issue, because in a speech you gave to a Brazilian bank, for which you were paid \$225,000, we've learned from the WikiLeaks, that you said this, and I want to quote. "My dream is a hemispheric common market with open trade and open borders." So that's the question...

TRUMP: Thank you (Blake, 2016).

The question is addressed to Hillary Clinton, but Trump answers, pleased with the fact that the question is challenging for her. He needs to validate his ideology against that of Clinton's. He pursues the delegitimation of his rival by legitimising himself, thanking for the question. The maxim of manner is violated here. He agrees with the accusations brought against Clinton by question and approves it with satisfaction.

WALLACE: And I would like to ask you this direct question. The top national security officials of this country do believe that Russia has been behind these hacks. Even if you don't know for sure whether they are, do you condemn any interference by Russia in the American election?

TRUMP: By Russia or anybody else.

WALLACE: You condemn their interference?

TRUMP: Of course I condemn. Of course I -- I don't know Putin. I have no idea.

WALLACE: I'm not asking -- I'm asking do you condemn?

TRUMP: I never met Putin. This is not my best friend. But if the United States got along with Russia, wouldn't be so bad (Blake, 2016).

Again, repetition allows Trump to emphasise his emotional state and also to increase the people's understanding, but at the same time, to avoid a brief answer concerning the involvement of Russia in the American election. Trump is flouting the maxim of manner. Trump is obscure, ambiguous, suggesting that apart from condemning the involvement of any world power in the election results, not only that he does not know Putin, but more than this, he cannot be his friend.

WALLACE: We're going to -- no, we are going to move on to the next topic, which is the economy. And I hope we handle that as well as we did immigration. You also have very different ideas about how to get the economy growing faster. Secretary Clinton, in your plan, government plays a big role. You see more government spending, more entitlements, more tax credits, more tax penalties. Mr. Trump, you want to get government out with lower taxes and less regulation.

TRUMP: Yes (Blake, 2016).

With this short answer, Trump violates the maxim of quantity. Wallace is debating the measures in which Hillary Clinton aims to increase taxes in order to rapidly grow the economy, formulating the idea that the two candidates have a different view on this. Moreover, he stressed that Trump is planning to reduce taxes for accelerated economic growth and expected him to provide further explanations on this topic. Trump's reply is merely a confirmation that he will reduce taxes, not adding any other amendments.

WALLACE: Secretary, thank you. Mr. Trump, why will your plan create more jobs and growth than Secretary Clinton's?

TRUMP: Well, first of all, before I start on my plan, her plan is going to raise taxes and even double your taxes. Her tax plan is a disaster. And she can say all she wants about college tuition. And I'm a big proponent. We're going to do a lot of things for college tuition. But the rest of the public's going to be paying for it. We will have a massive, massive tax increase under Hillary Clinton's plan (Blake, 2016).

Repetition is for Trump the main strategy for constructing his speech. Repeating words, clauses and phrases he violates the maxim of quality and quantity as well. Not only is he not referring to his own policy on creating more jobs, as he is required, but he is combating Clinton's view concerning this issue as disastrous. Again, he does not provide a clear answer on his economic plans, but he refers to his challenger, shifting the focus from his own valuable or wrong policy to Hillary Clinton's inappropriate economic approach, as he believes.

4.3 Case study 3

The international political context often places Trump, as president of a world power, the United States of America in strained international relations. The issue of the agreement on the construction of nuclear weapons by Iran is extremely sensitive. During the interview with TIME magazine, Trump tends to flout especially the maxim of quantity.

TIME: I wanted to begin in the news. Iran overnight said it was considering enriching uranium at levels that would violate the 2015 nuclear agreement. You've been very clear that you won't let Iran get a nuclear weapon.

TRUMP: Yeah, I think they'd be making a big mistake doing that. The maxim of quality is flouted, because the president says what he thinks is false, without giving evidence. He implies that Iran is making a mistake by creating a nuclear weapon, but his military actions in Orient are frequent. It could be possible that Iran be afraid of such actions coming from Trump.

TIME: Are you considering more military action?

TRUMP: I wouldn't say that. I can't say that at all. It would be inappropriate. But they would be making a big mistake if they enriched (Time staff, 2019).

Trump is not relevant. He does not answer: "Yes, I am" or "no, I am not" considering this". He does not give a brief answer, he might be afraid or facing this cruel reality. He is doubting, he is not sure if it is so or he does not want to accept this possible reality.

TIME: Are they calling your bluff on this or how do you see it?

TRUMP: Time will tell. Only time will tell (Time staff, 2019).

Again, he is not relevant, not specific, violating the maxim of relevance. He avoids the answer, and he does not give any relation about his future plan concerning international affairs with Iran and US position on this issue.

TIME: I mean in your campaign, you promised to get the U.S. out of unnecessary foreign wars. With your —

TRUMP: That's true. Well I have. We defeated ISIS, the caliphate. We've taken back the caliphate. That doesn't mean one of the crazies doesn't walk into a store all bombed up. But we've taken back 100%. I wish I could show you the maps of what it was before and what it was after.

Sarah, maybe you could ask somebody to bring me those maps. The — ISIS, when I got there, and ISIS when I left. Right now, there is no ISIS. ISIS has — the entire caliphate is down. Remember when it was 99% gone and I started moving people out. They said “He didn’t finish the job.” Anyway, so — (Time staff, 2019).

It is obvious that this complex answer is violating the maxim of quantity. Trump says too much on this topic in order to support and motivate the mistake made to involve US too much in military conflicts that did not concern it, in order to consolidate its position as the main political power in the world.

TIME: With this confrontation with Iran, I mean, are you watching another —

TRUMP: Well — look — I also said Iran is not going to have a nuclear weapon, you know, which is very important. As you know in Afghanistan, when I got there, it was 16,000 people. It’s now 9,000 people. And some good things are happening there frankly. No, I’d like to get out of the Middle East, we should have never been in the Middle East. We should have never been there, and I’d like to get out (Time staff, 2019).

The president does not avoid the ambiguity and the obscurity of the answer, violating the maxim of manner. He starts to speak about Iran’s nuclear weapon and then turn to another military conflict that USA have with Afghanistan, but the question was about the confrontation with Iran. It is clear that he does not agree to talk anymore on the relation with Iran and he diverts the attention to the Afghanistan issue.

TIME: So does that mean that strategically you would go to war over nuclear weapons but not over passage through the Strait of Hormuz?

TRUMP: Well, I wouldn’t even want to say that, but I would certainly go over nuclear weapons, and I would keep the other a question mark. Shea? Ask them to bring in the documents I saw yesterday.

The maxim of quality is violated in the example above. Trump does not make the strongest statement he can. He avoids the answer. He is speaking with somebody else asking to bring him some documents which put him in a good light.

TIME: How much of the challenge—

TRUMP: [to an aide] I'm talking about through the Straits. The oil that comes in by country. I had it yesterday. Who would have it? Maybe Bolton would have it, or somebody

Which is a pretty shocking thing. You look at China, it's a big beneficiary — they don't pay anything. Japan is a big beneficiary, they don't pay anything. Many other countries, they don't pay anything. Indonesia. Many other countries come, they don't pay anything. And we're there keeping the world as, you know, we're there keeping the oil flowing. Right? And the amazing thing is we're now an exporter, so in theory, we're a beneficiary of oil problems. But I don't view it that way (Time staff, 2019).

This time again, the attention is moved in a different direction, to another global power – China. The Maxim of Quantity is violated here. He talks too much about the involvement of other countries in oil problems, but nothing is clear. Nevertheless, he puts himself on a pedestal suggesting that because of his policies, he as person, and not the country is the power involved in the oil commerce. Trump tends to give a long answer without being clear in his statements.

TIME: Do you believe the evidence the intelligence community is — says that shows Iran is launching attacks on oil tankers?

TRUMP: Well, I don't think too many people don't believe it. I think people say they don't believe it because they don't want to get drawn in. But they don't, they don't, uh, they don't believe it (Time staff, 2019).

The Maxim of Manner – He preserves ambiguity about what he believes that other people say and think about the attacks on the oil tankers, even if he is asked about his opinion related with this issue. He is well-known for his controversial statements about important issues.

As it can be observed, Trump's speeches and answers given in interviews vary. When he talks about international affairs and issues that must stay confidential, he avoids the answers, he tends to speak about something else, about what people think about that issue, but when he focuses on being voted in the election, he wants to make the public aware of his good intentions and he gives more information than is required, talking too much about his views and plans for the USA.

5 Conclusions and Recommendations

Politicians generally break the maxims in order to achieve some rhetorical purposes. They tend to violate all Gricean maxims and express feelings and thoughts in order to persuade masses to vote for them. It can be observed from our analysed corpus that the maxim of relevance was flouted most often, as well as the maxim of quality. They typically gave answers which were not related to the questions asked. Possibly they planned what to say to the people, with the intention of communicating more information. They may also communicate much more than what is said explicitly.

Furthermore, the research identified three types of reasons why Donald Trump violated the maxim. Those are to protect the answer, to avoid discussion, and to express feelings. Donald Trump violated maxim of quality in order to protect his answers and violated maxim of quality in irony statement to express his feeling. He also violated the maxim of relation in his answers that unmatched with the topic in order to avoid discussion.

Trump's answers are more often built on repetitions which imply a hidden intended meaning. It might be his policy to provoke people or his behaviour is uncertain. Phrasal repetition is a strategy that can change the people's opinion to the politician's advantage. Surely, politicians are aware of a multitude of strategies that can arise their popularity. President Trump uses repetition to reinforce and sustain his political ideologies, as well as to give hope and to suggest stability and unity among American people. The repetition of pronouns: *us, them, we, I, your, our*, reflects inclusiveness and suggests the involvement of whole people in power and decision making, offering trust and positive emotion.

It is obvious that for Trump emotion plays an important role in decision-making and his speeches are built in such a way as to induce emotion to the public. Nevertheless, his simple language is meant to have a major impact among the people from the lower-class society. This public represents the vast majority of the American people. He addresses many of the Americans' concerns and expresses himself in appropriate words that resonate with their particular situations and appeal to their emotions.

The limitations of this study may imply some fields for possible future research. Firstly, a critical analysis of the speech can reveal several aspects of the ideological strategies implemented by Trump in his speeches. On a different note, it is possible to investigate more comprehensively the way in

which he refers to his actions, substituting himself with the majority, by using *us* instead of *I* or imposing his own will as that of the American people in international affairs, utilising *us vs. them*.

It can also be concluded that president Donald Trump is very versatile in the construction of his speeches and responses according to the situation, adapting to the idea he wants to convey or induce to the public. Sometimes he offers more information than is required, sometimes, on the contrary, he is brief and reserved in the statements. When he feels uncertain, he avoids the answer, he talks about other topics that put him in a good light or he provides the answer that he believes that people like or expect.

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THE CHALLENGE OF TRANSLATING THE ROMANIAN CHRISTMAS CAROL "STEAUA SUS RĂSARE" INTO ENGLISH⁴

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Abstract

This paper deals with the translation of the Romanian carol "Steaua sus răsare", which provides well-founded reasons so as to be classified as challengeable for translators. Because of the words that rhyme, double meaning, and cultural features of the Romanian carol, this article brings to light the translation seen as a means of communication (regarding the preservation of customs and traditions), as well as a means of overcoming cultural boundaries. Considering that every nation has its own culturally specific items and cultural flavour, our paper centres on the way in which the source text can be rendered into the target language. In addition, the paper discusses another carol that has its roots in Germany, being considered as a living heritage in terms of history and religious beliefs that have been preserved in original shape until nowadays. Silent Night survived the test of time thanks to cultural translations and naturalisation.

The need for translations appeared in order to reflect the reality in one culture or another taking into consideration the time when the source text was written and as well as the methods, practices, and strategies applied so as to conserve the rhythm, rhyme, or particular technical details. For that reason, the paper focuses on the choices made in the process of cultural transposition, the way in which words function to preserve the flavour of the ST into TL. Fascination, passion, and curiosity, along with the lack of a reliable translation of the Romanian carol underline the motivational nature that lies at the heart of this paper.

Keywords: Romanian carolling translation; Translation methods; Cultural background; Cultural flavour; Cultural mediation.

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1 Introduction

Jewels of the Romanian nation, carols, are viewed as hymns dedicated to the baby Jesus's birth, in perfect harmony with Iuliana Băncescu's (2014: 10) words: "Cultura populară este un reper al identității noastre naționale, alături de credința ortodoxă și limba română" (translation into English: Popular culture is a marker on our national identity along with Orthodox faith and Romanian language. - translation mine). Carols are directly related to the culture of a nation, being a symbol of our identity. In an attempt to translate such cultural items, there are issues that are lost in this process.

Mastery and refinement are revealed by the Romanian verses of carols, which compared to other nations, reveal authenticity and spirituality, recreate the bond between people of the past and people of the present, bring the magic atmosphere of ancient times into our modern world. The sections of the Holly Gospel were transposed into lyrics, rehearsed as poems, becoming carols, and then respected as a hallowed tradition. Poems, spread by the word-of-mouth with a real spiritual load speak about pieces of evidence of the Orthodox faith, belief of the Romanian nation, and also the continuity regarding the preservation of national identity over time. The carol, viewed as a communication mode is part of the cultural heritage through its uniqueness, framework and background, ideas conveyed, or varying universes of knowledge in every culture. As stated by Mihail Parfeni "Carols remain high-value icons in the spiritual altar of the Romanian Orthodox Church" (2013: 1) for the fact that only by listening to lyrics can people figure out that over centuries the religious texts have preserved the genuineness of Christianity.

In Romanian villages, the tradition of going carolling is still alive, the traditional songs sung by children are dedicated to prosperity for the new year. This custom brings a lot of happiness to children because they are rewarded by hosts with money, fruits, or sweets. They are in the habit of singing "O, ce veste minunată" (What great tidings the heralds brought us)⁵ or "Steaua sus răsare" (The rising star). According to Romanian traditions, it

⁵ In accordance with Merriam Webster Dictionary, "tidings" refers to Christmas Carols, "it derives via Middle English from Old English and relates to betide", meaning "to happen especially by fate", the first usage occurred in James Bible: "Fear not: for behold, I bring you good tidings of great joy, which shall be to all people." (Luke 2:10)

is said that the first person who enters a house should be a man, in order to ensure good luck and health and a prosperous year. Another well-kept tradition scrupulously respected is children walking 'with the star' just like the Wise Men did to announce the wonderful news. Children have a wooden shaped star with golden arms. In the middle of this star, they place an icon of the Virgin Mary beside Jesus Christ. Children decorate it with tinsel, jingle bells, coloured paper, and bizzard. Romanian carols are inspired by the Holy Scripture and through the lyrics, an authentic religious experience can be discovered. The universe of carols covers various themes and motifs on the basis of shepherds' beliefs, the fertility of the soil, or religious aspects of the Nativity. They convey a divine message to bring peace between people. The simplicity of lyrics stands for a treasure of ideas, a priceless value for the religious Romanian folklore.

According to Iuliana Băncescu "garanția originalității noastre fundamentale stă în factorul etnic" (2014: 8). (Engl.) [the guarantee of our originality lies in the ethnic factor- translation mine]. In other words, the ethnic factor can make reference to the language in a leading position in close connection with folklore and customs. Carols represent not only hymns or prayers but the testimony of the time in which they were created. To support this idea, the following examples reveal the evidence: "*Once in royal David's city/ stood a lowly cattle shed,/ where a mother laid her baby/ in a manger for His bed*" (Once In Royal David's City by Cecil Frances Alexander) or "*Away in a manger/ no crib for His bed,/ The little Lord Jesus /laid down His sweet head*". The same aspect is valid for the Romanian language: "*La Betleem colo-n jos/ Cerul arde luminos/ Preacurata naște/ Astăzi pe Hristos*" or "*Trei crai de la răsărit/ Spre stea au călătorit / Și-au mers după cum citim / Până la Ierusalim.*" (Engl.) There, in Bethlehem, down in the valley /The sky is burning brightly/ The Holy Virgin is giving birth to Christ- translation mine.)

I truly believe that traditions and customs represent a nation and define us as a unique culture. In this regard, culture "refers to the process whereby particular kinds of learning contagiously spread from person to person in a community and minds become coordinated into shared patterns" (Katan, 1999: 86). So as to make a certain culture available for foreign readers we put trust in translations. Therefore, the focus of this paper is to identify to which extent cultural boundaries can be overcome by translating a Romanian carol and make it available for foreign speakers and readers. If translators perform

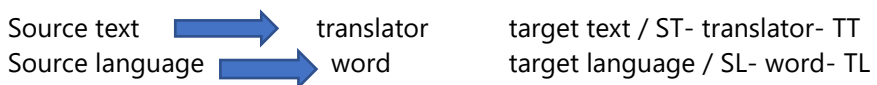
a successful translation, the readers will be able to taste the flavour of the target culture.

This topic is of particular importance to the translations field, taking into account the cultural background for a reliable interpretation. Additionally, researchers such as Katan, Baker, Jiří Levý have already studied translations more intensely.

The background of this research brings to light the days of my childhood when the habit of carolling filled the streets with a festive atmosphere. I feel that learning about customs and preservation contributes to my sense of identity and opens up people's hearts and mind.

2 Literature Review

Like any other field of human activity, translations deal with their own specific terms: source text, target text, source language, target language, and lexical unit. Source text is defined as a text of departure in which the translator works with words, i.e., "the smallest unit which we expect to possess individual meaning is the word" (Baker, 1992: 12). The translator passes the source text into the target language. This process may be represented diagrammatically as:



A successful translation implies a good knowledge of the country whose texts are to be translated, knowledge of its roots and history, customs, tradition, and mentality. Through the voice of one translator, a text takes shape and comprehension, it can sound natural and fluent, suitable for the native speakers of the target language. Cultural background refers to "the context of one's life experience as shaped by membership in groups based on ethnicity, race, socioeconomic status, geographical area, language, gender, religion and beliefs" according to the Dictionary IGI Global - Disseminator of knowledge.

When it comes to translations and the issue of overcoming cultural boundaries, the differences between cultures cannot be totally removed as Venuti stated.

Translation is the forcible replacement of the linguistic and cultural differences of the foreign text with a text that is intelligible to the translating-language reader. These differences can never be entirely removed, but they necessarily undergo a reduction and exclusion of possibilities – and an exorbitant gain of other possibilities specific to the translating language (Venuti, 2008: 14).

Thus, when speaking of poetry and rhyming words, translators encounter difficulties at the word level. They struggle with pairs of words at the end of each line, they struggle with melody and the atmosphere of the text. Therefore, translators need to choose their methods very carefully, according to each situation.

The translation method arises out of the cultural needs of its time and is conditioned by them, not only in respect of the overall attitude to the foreign work and its interpretation, but often also in respect of particular technical details. This is something to be reckoned with in the evaluation of translation (Levý, 1983: 100).

In the above quotation, the author wants to emphasise the need for translations to reflect the reality in one culture or another taking into consideration the time when the source text was written and also paying heed to the methods, practices, and strategies applied in order to conserve the rhythm, rhyme or even double meaning so as to maintain in the TL all the properties of the original text.

Translating poetry poses setbacks to translators and many aspects must be taken into account: rhyme, rhythm, the meaning of the words, and also double meaning. The translator begins with the ideology of the text in terms of cultural background over which he mediates.

Cultural translations require both talent and imagination. Having knowledge about a specific culture is a step forward in carrying out the task of translating or interpreting. When speaking of cultural background, texts can include certain ways people see the society in which they live in terms of religion, nationality, politics, present time, or a future period. These cannot be changed, the past is like a "mirror". When we look in, we see what our ancestors prepared for us.

The field of translations was debated by authors like Mona Baker, Jiří Levý, Basil Hatim and Jeremy Munday, and many other important scientists

who approached the domain of cultural transfer and the way in which culturally specific items can break cultural barriers.

3 Research Methodology

This paper focuses on a corpus based on the translation of the Romanian carol *Steaua sus răsare* and *Silent Night* which are culturally specific items. They encompass the preservation of traditions viewed as folk wisdom that survived over generations. Moreover, translating poetry poses setbacks to translators and many aspects must be taken into account: rhyme, rhythm, the meaning of words, as well as double meanings.

Firstly, without having a reliable translation of the Romanian carol *Steaua sus răsare*, we turned to monolingual dictionaries so as to make a natural and smooth cultural transfer into TL. By adopting such an approach, we resorted to the review of specialist literature, the relevant books, and collections of articles about cultural heritage that have been written over the past years, traditions, and customs.

Secondly, this research is underpinned by a well-known Christmas song, *Silent Night*, presented in three languages: English, Romanian, and French. This song was translated into 300 languages and as a consequence, the carol managed to demolish all linguistic barriers.

Based on the cultural point of view my research questions are as follows:

- 1) How can translators overcome cultural boundaries?
- 2) What is lost and what is gained in the attempt of translating a culturally specific item?
- 3) Why do translators not adopt word-for-word translation when it comes to poetry?
- 4) What instruments are used in translations of poetry?

The main objectives of this paper are to highlight the need for cultural transfer in TL and to analyse translation techniques used in cultural items.

3.1 Data collection and analysis

We began our data collection process by analysing translation strategies and the way in which cultural flavour should be accomplished in the TL. After reviewing the most relevant reference works, we created our own framework

of analysis and taxonomy of translation strategies in the case of translating cultural heritage, traditions, and customs.

3.2 Analysis of translation methods

3.2.1 Substitution

“Substitution is not necessary in translation where the source and target languages are closely related” (Levý, 1983:114). The substitution is proven by the word “Jesus” versus “Iisus” or “Magi” which is quite similar in both languages. The following lyrics reveal the problem of cultural need: (RO) “Că astăzi Curata/ Preanevinovata / Fecioara Maria/ Naște pe Mesia” translated as [Pure, innocent Mary/ in this day is bearin’ / the redeemer Christ, The King / Whom forever praise we’ll bring-translation mine].

Word-for-word translation is not relevant in the context of cultural need because this one can represent an invitation to poor quality or tacky approach to the text as Jiří Levý asserted: “word-for-word translation [...] result in vulgarity and kitsch” (1983: 100). In poetry, words have an impact on readers and as a consequence, the words are carefully chosen. In this regard, “talented translators are able to retrieve a more precise, closer match from the given semantic set” (Levý, 1983: 137) so as to create the atmosphere of the source text in the TL or to find the most suitable word that can cover all the ideas transmitted. The selection of words poses obstacles in the process of translation, this is why poetry translators are considered as artists who recreate a new artwork classed as to be unique.

3.1.2 Synonymy analysis

Synonymy played a pivotal role in this research because it offered the key to the heavy and challenging work of translators which is imposed by the words that rhyme and musicality. For this reason, we use Thesaurus as a research instrument. Synonyms create vivid language, provoking an emotional response. By definition, synonyms are words different in form, but similar or identical in meaning. The synonym relationship is established between meanings. Furthermore, the synonyms of a language are an inexhaustible source of expression and diversity and the accuracy of oral and written expression. Speakers, and especially writers, can select from the rich treasure

of synonyms of the Romanian or English language the appropriate word. Among the functions that synonyms have are as follows: the function of diversification of expression and to avoid repeating the same word.

Highly skilled professional translators begin with the ideology of the text in terms of cultural background over which they mediate. "Mediation is defined as the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into processing the text" (Hatim & Munday, 2004: 78).

4 Analysis of Translation Challenges

Poetry raises problems in translation regarding the rhymed and unrhymed verses in different languages. "Rhymes form a lexical system of their own in original poetry" (Levý, 1983: 194) for creating musicality such as mystery, history, story, rising, announcing. All these words are placed at the ending of the lyrics and translators selected the most suitable words that rhyme from a wide spectrum of choices. Both Romanian version and English translation of the carol present a paired rhyme, (two by two- aa-bb), aiming at musicality and facility in reading. "A translated work is a composite, hybrid configuration" (Levý, 1983: 103). To support this point of view the translation is understood as a work that operates with languages and sometimes cases of partial equivalence can appear. This aspect can be identified in the translation of the title of the carol: *noapte de vis / douce nuit / silent night*. Taking a look in the dictionary "*silent*" means "without any sound, completely quiet", while translating into Romanian "*noapte de vis*" is seen as a magic night. Furthermore, in French "*silent night*" is translated as "*douce nuit*". "Douce" (fem.) means "qui produit une sensation agréable au toucher ; qui n'a rien de trop intense, de violent ou d'accentué". Regarding the words used in translation one may think that "*douce*" and "*silent*" are not synonyms in French and English, even in Romanian. Throughout the idea of a holy time, peace on Earth, God's endless love, the name of this religious song is understood in the same way in every language because "the content of the translated work is derived from the source culture, but it is written in the target language" (Levý, 1983: 95).

The need for translations appeared to reflect the reality in one culture or another taking into consideration the time when the source text was written. For instance, the following lyrics reveal the problem of cultural need:

(RO) "vis, timp preasfânt,/ Toate dorm pe pământ"; (EN) "Silent night, holy night/ All is calm and all is bright"; (FR) "Douce nuit , sainte nuit /Tout est calme et lumineux". The translation in three languages represents three needs that were accomplished and covered by a successful translation, it conveys exactly how French, English and Romanian people understood the concept of holy night.

5 Conclusions and Recommendations

To sum up, by word-of-mouth, carols survived until nowadays with an encrypted meaning namely the prejudice regarding old habits, being a manner of speech or the voice of a nation according to their beliefs and tradition. The habit of going carolling and walking with the star (only a Romanian custom) survived till nowadays. It is more than a generation's tradition scrumptiously respected; it is a matter of survival over time. Inside every human being, there is a thirst for knowledge, for experiencing new cultures and traditions, and also for crossing language barriers. In this regard, the urge to translate cultural aspects appears as a mediation between cultures, which implies strong knowledge about the past, beliefs, customs, history of the country whose texts are to be translated into the target language. Concerning languages, they are viewed as a living body, always changing from the past times till nowadays.

Translations link people together and make them speak the same universal language, regardless of the cultural background. We believe that the translator is the person who mediates between cultures and re-writes the text over which she/he works. Thus, the translator comes to readers with the version in which he has put all his talent and skills into. The ability to operate between cultures and languages proves very good knowledge of the translation field.

The purpose of this paper was to raise awareness concerning our cultural treasures that tend to be forgotten by younger generations. *The holly star is rising* will probably remain only a sweet memory of a past in which the kingdom of miracles or hope felt at maximum rates. Throughout this research, we want to recommend to youngsters to return to their origins and cherish our Romanian treasures. We hold the belief that the power of translation for *The holly star is rising* will bear fruit and function for teenagers. Let us remember how the Romanian blouse regained its brilliance having

only a promotion in an international language. By doing that promotion, it seems that we are pleased and proud to wear and preserve it. Sometimes we just need a boost from the outside to see our full potential and the English language captures uniquely the Romanian glorious past concerning customs and traditions.

Complementing this point of view, we would recommend a stronger promotion of Romanian customs and traditions through the creation of a cultural magazine. The intercultural dialogue promotes the cooperation between cultures. In this way, the translation of carols, traditions and customs ensures a long-time survival of our culturally specific items as well as the widespread recognition of the Romanian people.

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Annex 1. Steaua sus răsare / The holly star is rising

Steaua sus răsare
Ca o taină mare,
Steaua strălucește
Și lumii vestește.
Că astăzi, Curata
Preanevinovata,
Fecioara Maria
Naște pe Mesia.
Magii cum zăriră
Steaua și porniră,
Mergând după rază
Pe Hristos sa-L vază.
Și dacă porniră
Îndată-L găsiră,
La Dânsul intrară
Și se închinară.
Cu daruri gătite
Lui Hristos menite,
Ducând fiecare
Bucurie mare.
Care bucurie
Și aici să fie,
De la tinerețe
Pân' la bătrânețe.

The holy star is rising
To the world announcing,
The great mystery
Goin' down the history.
Pure, innocent Mary
In this day is bearin'
The redeemer Christ the King
Whom forever praise we'll bring.
As soon as the Magi perceive His star
They sat out ready to follow its light,
Heading the ray of holy light
To see the Baby Christ.
As they started
Did they find Him,
Worshipping and entering
Under the sign of bowing.
Gold, Frankincense and Myrrh
For Baby Christ,
Taking each great joy
Serene joy.
Let the eternal joy
Here, with us to stay,
From our youthfulness
Up to our oldness. (Translation mine)

Annex 2. Noapte de vis / Silent Night / Douce nuit

NOAPTE DE VIS

Noapte de vis, timp
preasfânt,
Toate dorm pe pământ
Două inimi veghează,
Pruncul dulce visează
Într-un leagăn de vis.
Intr-un leagăn de vis

Noapte de vis, timp
preasfânt,
Dumnezeu râde blând
Pieptu-l vibrează iubire
Lumi-i îi dă mântuire
Pacea-n ea aducând
Pacea-n ea aducând

Noapte de vis, timp prea
sfânt
Păstorași vin cântând
Îngerii cântă Aleluia
Lumii vestesc bucuria:
Domnul e pe pământ
Domnul e pe pământ.

Aleluia !

SILENT NIGHT

Silent night, holy night
All is calm and all is bright
Round yon virgin mother
and child
Holy infant so tender and
mild
Sleep in heavenly peace
Sleep in heavenly peace

Silent night, holy night
Shepherds quake at the
sight
Glories stream from
Heaven afar
Heavenly hosts sing
halleluia

Christ the savior is born
Christ our savior is born

Silent night, holy night
Son of God
Love's pure light
Radiant beams from thy
holy face
With the dawn of
redeeming grace
Jesus Lord at thy birth
Jesus Lord at thy birth

Halleluiah!"

DOUCE NUIT

Douce nuit, sainte nuit
Tout est calme et
lumineux
Autour de la vierge mère
et de l'enfant
Saint infantile si tendre et
si doux
Dors dans une paix
céleste
Dors dans une paix
céleste

Douce nuit, sainte nuit
Les bergers tremblent à la
vue
Du flux de gloires du ciel
lointain
Les armées célestes
chantent Alléluia
Christ, le Sauveur est né
Christ, notre Sauveur est
né

Douce nuit, sainte nuit
Fils de Dieu
La lumière pure de
l'amour
Les rayons lumineux de
ton saint visage
Avec l'aube de la grâce
rédemptrice
Jésus, Seigneur, à ta
naissance
Jésus, Seigneur, à ta
naissance.
Alléluia!"

L'INTERACTION ENTRE LE DISCOURS ORAL ET LES SOUS-TITRES⁶

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Abstract

This paper concerns the analysis of intralingual subtitles in the French language from a linguistic perspective. Starting from the videos of Benjamin Brillaud (2021), this paper will attempt to analyse the differences that arise when spoken discourse is transformed into written discourse. By comparing a linguistic transcription of a dialogue with its subtitles, the paper will attempt to discover if the transformations found in a given subtitle obey a certain set of rules and to find out why these differences appear. A brief survey of the current research will also be introduced in order to support the analysis of the corpus.

Keywords: *Audivisual translation; Subtitles; Discourse analysis; Linguistics.*

1. Introduction

L'objet de cet article est d'analyser la fréquence et les fonctions des modifications du discours oral quand il est transposé en sous-titres. Pour faire l'analyse de ce phénomène, je compare les sous-titres intralinguaux en français avec le discours effectivement prononcé. Le corpus est constitué par les sous-titres français des vidéos de Benjamin Brillaud sur sa chaîne Youtube, Nota Bene, dont j'ai retenu ici l'épisode sur le Nouvel An chinois (Brillaud,

⁶ Coordonné par Conf.univ.dr. Cristiana Papahagi

2021). Le but de cet article sera de répondre à deux questions : 1. Est-ce que les sous-titres sont gouvernés exclusivement par l'économie des moyens ? C'est une hypothèse légitime, surtout que les sous-titres apparaissent sur l'écran pendant un temps limité et qu'ils doivent obéir à des règles précises pour pouvoir être lus. 2. Est-ce que les sous-titres sont un bon moyen pour étudier l'écart entre le français oral et le français écrit ? La réponse à cette question dépend de la première, mais pas d'une façon absolue : si le principe de l'économie des moyens est celui qui domine, mais n'est pas le seul, on peut supposer qu'il y a d'autres raisons qui provoquent les différences entre les deux variantes du même discours, dans la même langue.

2. Le corpus

Le choix du corpus a obéi à plusieurs critères : 1. pour le format : la vulgarisation scientifique connaît un réel succès ces dernières années dans le monde francophone ; 2. la facilité avec laquelle on peut comparer le discours oral effectivement dit dans la vidéo et les sous-titres qui « traduisent » ce même discours en langue française écrite. En effet, en comparant les sous-titres avec le discours effectivement prononcé, on observe un écart qui indique que le discours d'origine a été modifié pour être adapté pour les exigences des sous-titres.

Pour comparer les deux discours simultanés, j'ai suivi Sandré (2013 : 84) et j'ai insisté sur les éléments les plus pertinents pour mon analyse. Puisque l'analyse concerne les adaptations faites dans les sous-titres intralinguaux, j'ai décidé de suivre les sous-titres et, au lieu de comparer une transcription linguistique avec le sous-titres, j'ai gardé les sous-titres, en ajoutant les mots ou phrases supprimés ou ajoutés dans le sous-titre.

Donc, j'ai téléchargé les sous-titres et, en observant avec attention ce que le présentateur dit effectivement mot par mot dans la vidéo, j'ai pu observer qu'il y a une série de modifications faites par l'auteur des sous-titres. Or, ces modifications n'étaient pas aléatoires, mais suivaient des règles précises. Le nombre de modifications était très élevé. Pas moins de 87 modifications ont été effectuées par l'auteur des sous-titres. Parmi celles-ci, on retrouve des éliminations et des modifications (élimination d'un mot ou d'une phrase et remplacement par un autre mot ou une autre phrase). La vidéo que j'ai choisi d'analyser s'appelle « Les origines mythologiques du Nouvel An Chinois » et se retrouve sur la chaîne Youtube de Benjamin

Brillaud, « Nota Bene ». Dans ses vidéos, Brillaud choisit un thème historique connu ou méconnu qu'il résume pour son public. Pour faire des vidéos plus intéressantes, Brillaud utilise un français plutôt familier, sans être vulgaire, et il insère des références culturelles bien connues pour son public-cible. Par ailleurs, les sous-titres de ses vidéos ont une importance pour le linguiste : la diffusion auprès des apprenants de français en ligne. Donc, les débutants suivront plutôt les sous-titres que ce qu'il dit effectivement dans la vidéo.

3. Les recherches actuelles

L'accent de cet article étant mis sur l'interaction entre la langue écrite et la langue parlée, au moyen des sous-titres, il faut qu'il prenne en compte les recherches sur la langue orale et les recherches sur les sous-titres en général. Vayssière (2012) et Becquemont (1996) mettent en avant le même fait, à savoir que le passage du code oral au code écrit dans un film se fait aussi par les contraintes du matériel audiovisuel et que celui-ci entraîne même des condensations, où le message qui apparaît dans le sous-titre n'est pas du tout celui qui a été dit. Vayssière (2012) insiste sur le côté accessible des sous-titres et sur la manière dont ils peuvent rendre un matériel audiovisuel compréhensible. Toutefois, en tant que linguiste, il faut mettre en avant le côté normatif de cette pratique, qui rend l'écrit plus légitime et correct par rapport à l'oral. Les deux auteurs mentionnés admettent implicitement cette exigence. Becquemont (1996: 26) admet qu'il faut ranger les sous-titres plutôt dans la catégorie des traductions, et Vayssière (2012) parle de contexte dans deux sens : intra filmique et extra filmique (celui qui concerne l'ensemble sociolinguistique dans lequel est fait le sous-titre). Le niveau de la norme ne les intéresse pas, et ils n'insistent pas sur l'intérêt de voir les sous-titres comme une norme, ils les considèrent comme un moyen pour rendre le texte accessible.

Cette vue simplifiée qui accepte les vertus des sous-titres en tant que tels est mise en doute par Berstow (2012 : 185-186). Ses recherches conduisent à une conclusion complètement contre-intuitive, surtout pour les auteurs mentionnés antérieurement : les sous-titres n'aident pas à la mémorisation des textes, pire encore, la compréhension du message audiovisuel dans sa totalité est pire que dans le cas du doublage. Toutefois, ces conclusions ne compromettent pas l'intérêt de cet article, qui ne se base pas sur les sous-titres qui traduisent un contenu dans une langue étrangère.

Dans ce cas-là, Berstow (2012 : 187) démontre que les sous-titres ont un effet positif sur l'acquisition du vocabulaire dans la langue-cible. Mais dans la page suivante, il souligne que le traitement de l'information est plus rapide à l'oral, et que la redondance du texte écrit facilite la compréhension. L'intérêt de cet article intervient précisément dans ce point, parce que le rôle des sous-titres (rendre le discours original plus clair) aura comme effet secondaire la primauté de la langue écrite, sous-titrée, sur la langue orale. L'apprenant apprend du vocabulaire nouveau, mais pas les structures de la langue parlée, assez différente de la langue écrite.

Cette évaluation plutôt positive de la langue orale n'est pas universelle, surtout pas dans le cas du français, avec sa vaste littérature. Par rapport aux recherches dans le domaine du français parlé, le corpus proposé représente un cas-limite. Blanche-Benveniste (1990 : 17) souligne que l'une des principales caractéristiques de la langue parlée est son caractère improvisé, non-préparé à l'avance. Or, les vidéos proposées pour l'analyse ne correspondent pas tout à fait à cette exigence, car les vidéos documentaires sont conçues pour être précises et scientifiques (si possible). Kerbrat-Orecchioni (1990) place les sous-titres à la frontière entre l'écrit et l'oral. Le texte n'est certainement pas complètement spontané, et les phénomènes recensés ne concernent pas un discours qui est mis par écrit plus tard, mais un discours où il y a une interaction à plusieurs niveaux entre les deux. Toutefois, ce caractère limite est un terrain prometteur pour les recherches sur la façon d'interagir des deux codes, mais aussi sur le fait que l'écart qui les sépare n'est pas seulement dû au temps d'élaboration du discours. Gérard (2019) étudie la possibilité d'analyser les sous-titres sous l'angle de la linguistique des genres. Ce type d'analyse peut se révéler utile, mais n'a pas assez d'ancrage dans la recherche empirique pour me servir d'appui pour la recherche.

4. Analyse

Les faits observés dans le corpus surprennent par leur diversité. D'une part, il y a des modifications qui pourraient s'expliquer par le principe de l'économie. L'adverbe *vraiment* a été supprimé pas moins de 4 fois dans les sous-titres. En voici un exemple :

(1) *Et je vous encourage vraiment à regarder ce genre de performances sur YouTube* (8:30)

Et je vous encourage à regarder ce genre de performances sur YouTube
(sous-titre, ligne 17)

Il est légitime de supposer que son apport informationnel assez faible en est la cause. Toutefois, il faut quand même dire que cette suppression entraîne un léger changement d'accent, puisque l'utilisation de *vraiment* n'était pas anodine dans le texte oral. Même là où on peut être sûr que l'économie d'espace est une forte raison pour la transformation, l'effacement peut être entraîné tout aussi bien par la différence de code, puisque dans la langue écrite la force expressive de *vraiment* est réduite. À l'oral, il reste un moyen expressif courant.

À la ligne 54, on peut observer une modification qui fonctionne d'une façon analogue :

(2) *mais elle est hyper intéressante !* (19:27)

mais hyper intéressante ! (sous-titre, ligne 54)

Le pronom et le verbe ont été supprimés, parce que la conjonction *mais* peut coordonner deux adjectifs, sans qu'on ait besoin d'un prédicat nominal. La redondance du prédicat entraîne sa suppression, grâce au principe de l'économie. Mais, de nouveau, on peut attribuer cette différence tout aussi bien aux exigences de la grammaire de l'oral, où le pronom est analysé comme partie intégrante du verbe, parce que sans lui il devient impossible de distinguer les personnes.

Le même phénomène apparaît avec l'adjectif *petit* aux lignes 26 et 57 :

(3) *parce que j'aimerais revenir quand même un petit peu sur les origines de la fête !* (10:24)

parce que j'aimerais revenir un peu sur les origines de la fête ! (sous-titre, ligne 26)

(4) *et de comprendre un petit peu mieux ces célébrations* (20:34)

et de comprendre un peu mieux ces célébrations (sous-titre, ligne 57)

Le contexte est identique dans les deux cas, parce que l'adjectif *petit* accompagne le substantif *peu*. Ce genre de changement réduit la taille du

sous-titre, mais l'appauvrit aussi du point de vue stylistique, puisqu'on constate la perte de la litote présente dans le discours original.

D'autres changements suivent la même logique : suppression de *pour être pragmatiques* (ligne 2), *on me dirait*: (ligne 6), *mais* (ligne 8), *assez* (ligne 11), *quand même* (ligne 13), *le* (ligne 14), *plutôt* (ligne 19), *il ne faut rien* (ligne 23), *c'est hyper intéressant parce que* (ligne 28), *et* (ligne 31), *attention* (ligne 35), *du monde* (ligne 42), *sur la chenille* (ligne 44), *de s'il vous plaît* (ligne 45), *du un* (ligne 51), *du et* (ligne 52), *du en tout cas* (ligne 58).

Il y a même des phrases qui ont été entièrement supprimées :

(5) *C'est pas si bête* (ligne 3).

Dans ces cas, on peut observer que la modification contribue beaucoup à réduire la taille de la phrase. Toutefois, ces phrases n'étaient pas vraiment de trop. Le débit verbal n'est pas excessif, car le but de la vidéo est d'enseigner quelque chose aux spectateurs. Donc, dans tous les cas présentés, la suppression d'une partie du discours oral entraîne un appauvrissement du message original. La suppression de *assez* à la ligne 11 entraîne de nouveau la perte de la litote ; de même que l'effacement des phrases comme *en tout cas*, *attention*, *s'il vous plaît* et *hyper intéressant* élimine du discours certains moyens stylistiques spécifiques à l'oral :

(6) *Du coup, subterfuge, attention, on met en place deux portraits*, (14:21)

Du coup, subterfuge, on met en place deux portraits, (sous-titre, ligne 35)

Attention est un mot qui correspond à la fonction phatique, il sert à focaliser l'attention du locuteur sur ce qu'on va dire.

Un autre cas de suppression :

(7) *Et d'ailleurs je vous invite à aller voir mon épisode sur* (19:20)

D'ailleurs je vous invite à aller voir mon épisode sur (sous-titre, ligne 52)

La suppression de la conjonction *et* est légitime au niveau de la grammaire de la phrase, parce que un *et* en tête de phrase ne peut pas servir à relier deux mots ou deux phrases. Toutefois, cette utilisation est bel et bien attestée

et elle correspond à une utilisation pragmatique du connecteur qui relie la phrase au texte qui la précède.

Pour les suppressions, on peut donc admettre le motif de l'économie des moyens, même s'il y a des doutes et des preuves qui vont contre cette hypothèse. Toutefois, le rejet de cette hypothèse devient nécessaire lorsque l'on prend en compte les autres exemples présents dans le corpus.

Dans plusieurs cas, les modifications faites par l'auteur représentent des ajouts par rapport au message oral. Dans la première ligne, on voit par exemple que la préposition *de* est ajoutée deux fois à la phrase originale :

(8) *Il faut payer ses dettes, finir ses tâches.* (5:03)

Il s'agit donc de payer ses dettes, de finir ses tâches. (sous-titre, ligne 1)

Ce changement contredit le principe d'économie, même s'il faut mentionner le remplacement de *faut* par *il s'agit donc*.

La volonté de corriger un discours fautif est claire dans la ligne 5, où *premier* est ajouté à la phrase originale :

(9) *Le premier jour des festivités est le jour de la première nouvelle lune selon le calendrier lunaire.* (5:24)

Le premier jour des festivités est le premier jour de la première nouvelle lune selon le calendrier lunaire. (sous-titre, ligne 5)

Le même type de correction intervient à la ligne 46, où l'auteur a ajouté *pleine* (on retrouve exactement la même faute avec la même correction à la ligne 49) :

(10) *Durant la première lune de l'année, les gens allument des lanternes de couleurs* (17:36)

Durant la première pleine lune de l'année, les gens allument des lanternes de couleurs (sous-titre, ligne 46)

Les lignes 29 et 48 représentent des cas particuliers très intéressants, parce que l'ajout de *l'* se fait seulement selon des critères grammaticaux :

(11) *tout ce qu'on vient de décrire dans cette episode à propos des différentes coutumes prend du sens,* (12:40)

tout ce que l'on vient de décrire dans l'épisode à propos des différentes coutumes prend du sens, (sous-titre, ligne 29)

(12) *C'est le moment qu'on choisit pour mettre en avant la paix*, (17:45)
C'est le moment que l'on choisit pour mettre en avant la paix, (sous-titre, ligne 48)

Dans les deux cas, les verbes *décrire* et *choisir* sélectionne un complément d'objet direct, qui n'est pas explicite dans le discours oral.

Le dernier cas concerne la préposition *à* qui est ajoutée à la ligne 55 :

(13) *pour se venger, ordonna que l'on brûle la capitale de l'Empire des Hommes le 15ème jour* (19:57)
pour se venger, ordonna que l'on brûle à la capitale de l'Empire des Hommes le 15ème jour (sous-titre, ligne 55)

C'est un ajout qui est difficile à interpréter, mais on peut supposer que le message original était trop fort et que la capitale n'avait pas brûlé complètement. Le nombre d'ajouts reste quand même assez réduit par rapport à celui des suppressions.

On constate aussi d'autres types de changements encore plus intéressants que les précédents. Les déplacements sont des changements qui concernent un seul mot ou phrase. La ligne 56 contient un exemple difficile à interpréter :

(14) *le Nouvel An chinois c'était en tout cas une belle occasion de mettre en avant cette histoire* (20:29)
le Nouvel An chinois était en tout cas une belle occasion de mettre cette histoire en avant (sous-titre, ligne 56)

Le groupe adverbial *en avant* est déplacé à la fin de la phrase. Une raison pourrait être la préférence pour l'ordre verbe-COD, qui était modifié par l'ajout du groupe adverbial.

Un des cas les plus fascinants du corpus est celui de la ligne 43 :

(15) *Donc, respect.* (17:14)
Respect donc. (sous-titre, ligne 43)

Ici, l'ordre *Donc, respect.* est renversé et la phrase qui apparaît dans le sous-titre est *Respect donc*. Un déplacement qui reflète probablement une volonté de corriger est celui de la ligne 27, où l'adverbe est mis entre l'auxiliaire et le participe passé :

(16) *elle a été forcément influencée par des dizaines de contes et légendes.*
(10:53)
elle a forcément été influencée par des dizaines de contes et légendes.
(sous-titre, ligne 27)

La dernière catégorie de changements présents dans les sous-titres sont les reformulations. Parfois, ce genre de changement ne concerne qu'un mot. Par exemple, dans la ligne 12, on observe le remplacement d'un adverbe de quantité, *beaucoup*, de sens très vague, par un adverbe de manière qui exprime spécifiquement la fréquence, *souvent* :

(17) *Et là je vais faire le gars qui ne sort pas beaucoup de chez lui,* (7:10)
Et là je vais faire le gars qui ne sort pas souvent de chez lui, (sous-titre,
ligne 12)

À la ligne 47, les exigences sont de nature plutôt logique, parce que l'article partitif *des* ne peut pas représenter un objet déjà connu par les locuteurs. Donc, le choix logique est de corriger cette faute et de remplacer l'article partitif par l'article défini dans le sous-titre :

(18) *Et les attachent à leurs maisons ou sortent avec. Une petite balade pour aller voir des lumières* (17:38)
Et les attachent à leurs maisons ou sortent avec. Une petite balade pour aller voir les lumières (sous-titre, ligne 47)

On observe la volonté de corriger aussi dans la ligne 50, où la préposition *de* est remplacée par *à* :

(19) *serait la commémoration de la déesse de la lune, Chang'e. Chang'e était la femme* (18:19)
serait la commémoration à la déesse de la lune, Chang'e. Chang'e était la femme (sous-titre, ligne 50)

Les enjeux ne peuvent être que grammaticaux, puisque les deux prépositions n'ont pas de sens précis. Dans la première ligne, on voit un autre choix stylistique qui concerne le verbe *s'agir* remplacé par le verbe plus formel *falloir*.

Une modification récurrente est celle du mot plutôt familier *ça*. À la ligne 2, le démonstratif *ça*, avec un sens général qui concerne toute la phrase précédente, est remplacé par le pronom complément *les* :

(20) *En fait, pour être pragmatiques, nous on prend des bonnes résolutions après les fêtes, eux ils font ça avant comme ça ils sont peinarads.* (5:04)

En fait, nous on prend des bonnes résolutions après les fêtes, eux ils les font avant comme ça ils sont peinarads. (sous-titre, ligne 2)

À la ligne 10, on observe le remplacement de *ça* par la variante plus conforme en langue écrite *cela* :

(21) *il faut faire les préparatifs ça va de soi !* (6:47)

il faut faire les préparatifs cela va de soi ! (sous-titre, ligne 10)

La régularité de ce choix indique que cette transformation n'apparaît pas par hasard, mais que la grammaire suivie par les deux discours n'est pas la même.

On retrouve le même *ça* dans la ligne 30, où la phrase *Moi, je trouve ça cool.* est complètement changé en *Pas mal, non?* :

(22) *Moi je trouve ça cool.* (12:47)

Pas mal non ? (sous-titre, ligne 30)

Dans ce cas, il y a plusieurs causes pour cette modification complexe. On observe le détachement en tête de phrase du pronom tonique *moi*, repris par le clitique sujet *je*, stratégie qui, si elle ne marque pas un contraste ou focus, relève de la grammaire de l'oral ; l'anglicisme *cool* en fin de la phrase, et la structure plutôt complexe de la phrase, qui contient un attribut du complément d'objet direct. La modification est une traduction dans la même langue de la phrase originale, parce qu'il n'y a aucun mot de la phrase qui est retenu dans les sous-titres.

Dans la phrase suivante de la même ligne, on observe un changement de tiroir verbal, car le futur proche a été changé en présent :

(23) *Et les références mythologiques vont expliquer* (12:47)
Et les références mythologiques expliquent (sous-titre, ligne 30)

L'emploi du présent dans les sous-titres se justifie par le fait que le futur proche est utilisé de façon inadéquate (de point de vue grammatical) dans le discours oral.

L'adverbe *voilà* est aussi écarté des sous-titres dans toutes ses occurrences. À la ligne 36, il est remplacé par *hop*, à la ligne 4, par *bon*, et, à la ligne 25, toute la phrase est modifiée dans le sous-titre, pour compenser la perte de l'intonation, même si le registre reste le même :

(24) *Un jour c'est bien, voilà* (10:17)
Un jour pas plus c'est déjà vachement bien (sous-titre, ligne 25)

Le sens n'est pas perdu, mais il souffre une modification importante. À la ligne 40, on retrouve une autre différence importante entre les deux codes, à savoir la préférence de la langue parlée pour la voix active et pour le style verbal, plutôt que pour le style nominal :

(25) *C'est fabriqué à Zhuxianzhen, qui est une ville spécialisée dans ce genre de fabrication qui se situe dans la province de Henan.* (15:24)
C'est fabriqué à Zhuxianzhen, une ville de la province du Henan qui est spécialisée dans ce genre de fabrication. (sous-titre, ligne 40)

Les sous-titres contiennent un seul prédicat, tandis que le discours oral contenait deux.

5. Conclusion

L'objet de cet article a été de répondre à deux questions. En ce qui concerne le principe d'économie et son importance pour l'élaboration des sous-titres, le corpus analysé démontre clairement que, même s'il régit une grande partie des modifications faites par rapport à l'original, on ne peut pas expliquer tous les changements par celui-ci. Certaines modifications le contredisent directement, parce que le discours écrit est enrichi par rapport au discours oral, et encore d'autres font douter de son importance. On pourrait anticiper

les remarques d'autres chercheurs (Vayssière, par exemple) qui critiqueraient dans la présente étude l'accent mis sur la perte d'information, tandis que les sous-titres ne font que rendre plus accessible un texte étranger. C'est une critique qui est tout à fait légitime, mais qui ne prend pas en compte le caractère normatif des sous-titres et l'importance effective des changements qui s'y retrouvent. On peut bel et bien supposer qu'il y a d'autres causes pour l'écart entre le discours oral et le sous-titre, autre que la volonté de rendre plus accessible le texte dit.

Si on accepte la conclusion précédente, il faut accepter aussi qu'il y a d'autres facteurs qui jouent un rôle. Celui que cet article a mis en avant est le prestige et le caractère plus normé de la langue écrite, par rapport à la langue parlée. Cette étude ne représente pas une démonstration exhaustive sur le sujet et ne peut pas répondre à tous les problèmes que posent les sous-titres, mais elle représente une tentative d'ouvrir les recherches linguistiques vers le phénomène limite des sous-titres, et de le faire à partir d'une base empirique et des corpus concrets.

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LA NUIT DE VALOGNES D'ÉRIC-EMMANUEL SCHMITT : VARIATIONS SUR LE MYTHE DE DON JUAN

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Abstract

From the beginning of the 17th century with the first presentation of his character made by Tirso de Molina, and continuing his appearances endlessly until the 21st century, Don Juan has always aroused the curiosity of the readers. In 1991, the Franco-Belgian author Éric-Emmanuel Schmitt proposed, with his play, "La nuit de Valognes", a reinterpretation of the myth and a metamorphosis of the character of Don Juan.

The conqueror who deceived women and then abandoned them appears in Schmitt in a modified form. He is no longer young and no longer seeks only carnal pleasures. Following the trauma caused by the death of the one he truly loved without realizing it, Don Juan refuses to be the one he was before.

Keywords: Schmitt; Éric-Emmanuel Schmitt; Don Juan; Myth of Don Juan; Myth reinterpretation; Myth variations.

Éric-Emmanuel Schmitt est un dramaturge, nouvelliste, romancier, réalisateur et comédien franco-belge contemporain dont les œuvres ont été traduites en quarante-six langues et jouées dans plus de cinquante pays. *La nuit de Valognes* est la première pièce écrite par Éric-Emmanuel Schmitt en 1991. La pièce de théâtre, divisée en trois scènes de sept, cinq et treize actes, est une réinterprétation du mythe littéraire de Don Juan. Schmitt présente la transformation du séducteur en un homme nouveau qui prend en compte l'étiquette morale et oriente son intérêt sur des choses vraiment importantes dans la vie : le vrai amour, l'amitié et une vie vécue sans provoquer de souffrance à personne.

Tout au long de l'histoire, le mythe de Don Juan a fait son apparition dans différentes œuvres littéraires, musicales, picturales ou cinématographiques. À partir du XVII^e siècle, du Don Juan de Tirso de Molina, qui voyait l'honneur comme une métaphore de la société féodale qui

s'engageait sur la voie du centralisme monarchique, l'image du séducteur a été constamment mise en évidence sous diverses formes. À commencer avec le libertin et libre-penseur de Molière, oscillant entre l'homme qui chante la joie de vivre chez Mozart - Da Ponte et l'amoureux qui rêve sans cesse d'un amour introuvable chez Lenau et Byron, jusqu'au Don Juan démystifié, qui veut renoncer à tout ce qui l'a rendu célèbre, chez Éric-Emmanuel Schmitt, le personnage du séducteur ne cesse de fasciner.

Le critique littéraire Pierre Brunel présente dans son *Dictionnaire de Don Juan* toutes les œuvres dans lesquelles le personnage Don Juan a fait son apparition, soit dans la version originale, soit sous une forme réinterprétée et nuancée, à la fois comme histoire et comme type de personnalité, légende ou mythe. Il présente le Don Juan réinterprété par Schmitt comme un « héros ivre de vie, figure solaire, [qui] devient un héros mélancolique, figure de la nuit.[...] [Il] cherche le dépassement du soi. Il ne se considère plus comme le nombril du monde, car il prend conscience de n'être "qu'une simple et haletante poussière, perdu dans l'univers" » (Brunel, 1999 : 844)

La pièce de théâtre d'Éric-Emmanuel Schmitt, *La nuit de Valognes*, aborde le mythe du séducteur Don Juan depuis une autre perspective et place le séducteur dans une autre période de l'histoire, au milieu du XVIII^e siècle. Schmitt nous présente un Don Juan qui s'interroge sur son existence, cherche un sens à sa vie et essaye de se séparer définitivement de tout ce qui avait fait l'essence de son personnage : la séduction, la tromperie et la vie superficielle. Comme le soutient également Michel Meyer, Éric-Emmanuel Schmitt sauve Don Juan « à qui on réserve habituellement les flammes de l'Enfer » (Meyer, 2004 : 30) et le transforme dans un homme digne.

La nuit de Valognes raconte l'histoire de quatre femmes, anciennes victimes de Don Juan, qui se rencontrent pour établir les détails d'un procès intenté contre celui qui leur a apporté plus de malheur que d'épanouissement. Elles le condamnent à épouser sa dernière victime, une jeune femme d'une vingtaine d'années nommée Angélique de Chiffreville. S'il refuse de l'épouser, il sera emprisonné, un fait soutenu même dans une lettre du roi. Don Juan accepte sa punition et affirme : « Disons que c'est pour faire une fin. Le plaisir me lasse, la conquête aussi. Je n'ai connu que le plaisir. Peut-être que le bonheur est bon, lui aussi. La douceur d'un fruit qui pourrit lentement » (Schmitt, 1999 : 79).

Choquées par la légèreté avec laquelle Don Juan cède et obéit, les femmes tentent de découvrir quel est la véritable raison de l'ancien séducteur. Il s'agit de l'histoire d'amitié et d'un amour non accompli entre Don Juan et le frère d'Angélique, le jeune chevalier de Chiffreville. À cause de sa frustration, Don Juan abuse d'Angélique pour se venger de celui qu'il aime mais ne peut pas avoir. Don Juan et le chevalier sont mis au défi d'un duel, au cours duquel le jeune homme se jette dans l'épée du séducteur, masquant son suicide causé par le manque d'épanouissement amoureux. Après cet événement tragique, celui qui jusque-là « ne [voyait] dans le sexe que la réalisation égocentrée de sa pulsion, sans soupçonner les portes qui s'ouvrent alors, le plaisir, la volupté partagée, la relation à l'autre, l'horizon des sentiments » (Schmitt, 2005), change irrémédiablement.

La déconstruction du mythe de Don Juan est soulignée par la volonté de changement du personnage, qui refuse de se laisser influencer par la réputation qu'il s'est créée à la suite de ses actions. Les femmes sont choquées et même dérangées par ce changement radical de celui dont elles étaient toutes amoureuses ; elles l'accusent même de ne plus être *le vrai Don Juan* : « Traître, vous n'avez pas le droit de changer ! [...] Hier, nous vous reprochions d'être Don Juan. Ce matin, nous vous accusons de n'être plus Don Juan. » (Schmitt, 1999 : 97). Même si les cinq femmes : la Duchesse de Vaubricourt, la Comtesse de la Roche-Piquet, Mademoiselle de la Triangle, Hortense de Hauteclair dite la Religieuse, Madame Cassin et Angélique de Chiffreville appartiennent toutes à des catégories sociales et d'âge différentes, elles sont également affectées par les actions de l'accusé. Pour Don Juan, le vrai problème, ce ne sont pas les femmes, mais sa propre personne : « c'est ailleurs que Don Juan va devoir chercher les réponses, ses réponses » (Meyer, 2004 : 23).

Schmitt a été inspiré par *Dom Juan, ou le Festin de Pierre* de Molière, transformant la pièce, non seulement en une réinterprétation du mythe, mais aussi en un intertexte : « Même si fondamentalement réécrite, l'histoire schmittienne de Don Juan présente un réseau complexe d'intertextualité, de clins d'œil plus ou moins discrets, et jusqu'à des citations d'extraits tirés du texte source de Molière. » (Matoušková, 2017 : 258). Dans la pièce de Molière, Sganarelle apparaît pour la première fois avec une tabatière dans ses mains, tandis que Sganarelle de Schmitt, quand est vu pour la première fois en train de fumer une cigarette. Dans la pièce de Molière, Sganarelle décrit Don Juan comme étant « le plus grand scélérat que la terre ait jamais porté, un enragé,

un chien, un diable, un Turc, un hérétique » (Molière, 1998 : 63). Chez Éric-Emmanuel Schmitt, Don Juan lui-même utilise ces mots « plus grand scélérat que la terre ait porté, un enragé, un chien, un diable, un Turc, un hérétique » (Schmitt, 1999 : 60).

Le Don Juan de Schmitt semble être le même conquérant présenté par Molière, dès sa première apparition dans la première scène, à travers son portrait posé sur le mur du salon du château de Valognes et même à ses premières paroles et interactions avec les femmes qu'il a trompées et trahies. Il semble les avoir toutes oubliées, ce qui souligne une fois de plus la multitude de femmes qu'il a inscrites sur sa liste de conquêtes : « Don Juan ! Tu ne me reconnais pas ? » (Schmitt, 1999 : 36).

La frustration des femmes confirme l'impact que l'homme a eu sur leurs vies. Bien qu'elles semblent toutes le haïr parce qu'il les a abandonnés, la vérité est qu'elles veulent être de retour sous les yeux de celui qui les a charmés il y a de nombreuses années, l'effet de la présence de Don Juan provoquant un retour dans le temps. Elles ne peuvent pas l'oublier, fait souligné par la déclaration de la Comtesse en regardant le portrait : « Je ne suis pas près de l'oublier, moi. » (Schmitt, 1999 : 18). Jusqu'à la fin du premier acte, Don Juan est présenté comme l'original : un homme insouciant, arrogant, qui rit de la souffrance des femmes qu'il a lui-même provoquée et qui remplit d'ironie chaque mot qu'il prononce.

Au début de la pièce, après que toutes les femmes se soient rassemblées dans le salon de la duchesse, parce qu'elle les avait appelées de toute urgence, la raison de la rencontre a été révélée. La duchesse commence à parler aux femmes du paon qu'elle a reçu à la naissance, comme tous les enfants nés de sa famille : « Dans ma famille, il est d'usage que tout enfant naisse en même temps qu'un paon » (Schmitt, 1999 : 25).

La description du paon retrouvé par la Duchesse après quinze ans forme une subtile parallèle entre l'oiseau qu'elle aimait et l'homme qui l'a quittée : « j'ai vu mon paon dans un si pauvre état, grossi, boiteux, déplumé, rhumatisant, sa queue ne déployant qu'un éventail édenté [...] Il était bien passé le temps de nos splendeurs. Car je dois dire sans fausse modestie que c'était un très beau paon » (Schmitt, 1999 : 25). Don Juan apparaît dans la pièce de Schmitt comme âgé, passé la jeunesse dans laquelle le mythe original a été créé sur la base de sa réputation. Même si l'auteur ne nous présente pas la description physique de l'homme, on peut en déduire que

l'action a eu lieu au moins quinze ans après avoir trompé la Duchesse, ce qui motive la femme à quitter le château et à revenir après tant d'années.

La ressemblance de Don Juan avec le paon, « symbole de l'orgueil et de la beauté » (Matoušková, 2017 : 262) n'est pas accidentelle. Tous deux étaient beaux dans leur jeunesse : le paon étant l'un des oiseaux les plus admirables du fait de ses plumes colorées, et Don Juan étant l'un des plus beaux hommes, c'est pourquoi il a réussi à rassembler autour de lui une multitude de femmes. Le principal point commun entre les deux – le paon et Don Juan – est la mort des deux, parlant soit d'une mort physique comme l'oiseau, soit d'une mort morale dans le cas de l'homme. La mort du paon est donc une métaphore de la transformation de Don Juan et du fait qu'il renonce complètement à son ancienne vie de conquérant et choisit de vivre une vie dans laquelle les sentiments prévalent.

La comparaison du paon avec Don Juan se poursuit par le fait que l'on sait que le paon de la duchesse ne peut pas voler et qu'un oiseau qui ne peut pas voler perd une de ses principales caractéristiques, ce qui lui fait perdre sa valeur : « "Un oiseau qui ne sait pas voler est une erreur de la nature aussi grave qu'un amant qui ne sait pas aimer" remarque Lamasion. C'est comme Don Juan, comme son mythe : il représente un amant qui ne sait pas aimer » (Látalová, 2010 : 25).

La décision involontaire de changement de Don Juan est provoquée par la mort apparemment accidentelle du chevalier de Chiffreville, le frère de la jeune femme qu'il est obligé d'épouser. Lors d'un duel visant à racheter la dignité de sa sœur, dont Don Juan a abusé, le chevalier se jette dans l'épée de Don Juan et se suicide. Ainsi, l'idée d'homosexualité de Don Juan est indirectement suggérée, comme excuse et raison de son « voyage » d'une femme à une autre, sans vraiment trouver la paix et l'amour.

Éric-Emmanuel Schmitt parle de sa décision de présenter Don Juan dans une lumière différente dans un interview avec Pierre Brunel : « L'idée fondatrice de *La Nuit de Valognes* repose sur cette ruse : présenter l'amour à Don Juan en la personne d'un homme, c'est-à-dire d'un être qu'il ne désire pas. Car je ne fais pas de Don Juan un homosexuel qui se serait ignoré ; dans ma pièce, il demeure hétérosexuel, attiré d'ordinaire par le sexe féminin, ce qui rend encore plus troublant et déroutant ce qui lui arrive : tomber amoureux d'un homme ! » (Brunel, 2004). Il considère Don Juan comme « un homme de désir [et] un homme de plaisir » (Brunel, 2004), qui ne cherche

pas chez les femmes qu'il conquiert la satisfaction ou l'amour, mais cherche à travers elles une validation sociale et personnelle.

Don Juan est désorienté et choqué, ne sachant comment réagir lorsqu'il se rend compte qu'il a trouvé l'amour dans les bras du même sexe, et non dans les bras des femmes. Le chevalier et Don Juan sont conscients que leur amour ne peut pas être réalisé ou palpable, en particulier à cause de la société et de la période historique dans laquelle ils vivent. Ainsi, le chevalier de Chiffreville choisit de mourir plutôt que de vivre toute une vie près de Don Juan, sans pouvoir le toucher.

L'auteur franco-belge avoue que la grande erreur de son Don Juan est « la fausse piste de Don Juan est sans doute d'avoir recherché l'agapé dans l'éros. Cependant, l'amour qu'il va éprouver pour le chevalier, à sa grande surprise, comprend bien ces deux dimensions : spirituelle et physique » (Brunel, 2004). Don Juan trouve le véritable amour sans le chercher, ce qui est un paradoxe au regard du mythe originel. L'amour que Don Juan trouve chez le chevalier de Chiffreville provoque une peur non spécifique au conquérant qu'il incarnait jusque-là. Ce fait souligne non seulement la réinvention du mythe, mais aussi un certain échec de Don Juan présenté par Éric-Emmanuel Schmitt.

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HAMILTON: THE POSTMODERN MUSICAL FUELING CONSUMERISM

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Abstract

Musical theatre, or the musical, represents a form of art that exists since the Ancient Greek plays. As all forms of art, it has transformed throughout time in accordance to the viewers' desires and to the ages' spirit. For example, the western musical as we know it today, has appeared in the nineteenth century and in the roaring '70, an era famous for its rock bands, the rock musicals were the latest trend. Once again, the postmodern era, creates an unusual mixture meant to appeal to our interests. Such a musical is "Hamilton: An American Musical" which combines rap music and history. In my paper, I aim at analyzing "Hamilton" from a postmodern point of view. Moreover, in highlighting its postmodern features, I aim at proving that this particular musical is acclaimed as a cultural phenomenon due to the way in which it re-tells history according to the audience's preferences, hence fueling consumerism by selling art.

Keywords: *Musical; Art; Postmodernism; Culture; Consumerism.*

1 Introduction

Musical theatre, or what we commonly refer to as musical, represents a genre in itself that consists in a "theatrical production that is characteristically sentimental and amusing in nature, with a simple but distinctive plot, and offering music, dancing, and dialogue" (Britannica, 2020). Although it may seem that the musical is a rather postmodern creation considering the mixture of genres, scientists believe that early traces of musical theatre can be found in the Ancient Greek plays and dramas.

However, the forms of entertainment of the 19th century that combined ballet elements with dramatic dialogue such as vaudeville, burlesque and variety shows are the early stages of musicals as we know them today. Indeed, the western musical theatre has emerged during the

19th century and since then has transformed throughout time in accordance to the viewers' desires and to the ages' spirit. Consequently, there are several well-known landmarks in the history of musicals: *West Side Story*, an 20th century adaptation of *Romeo and Juliet* and a production of the Golden Age of musicals, the 1970's when the rock musicals emerged and the famous *The Phantom of the Opera*, released in 1986 which meant a return to European-made musicals.

Musicals have begun as small productions based on books or dramatic plays, but they have evolved to grand shows with writers specialized in musicals, actors who dedicate their careers and a public who can pay up to several millions or travel across the world to see a musical play. Today, the art of musical is an entire industry, its most famous centers being Broadway and West End. What is more, due to their success and appeal to the public, many musicals have been turned into successful musical movies.

As the art of musical continues to evolve, the postmodern era offers the necessary context for the creation of a new mixture to appeal to the public's interest and to set a new landmark in the history of musicals. Everyone give it up for *Hamilton: an American musical*, an acclaimed production which has been deemed a cultural phenomenon.

2 Hamilton: between reality and fiction

The name *Hamilton* comes from Alexander Hamilton, one of the founding fathers of the United States and the founder of the country's financial system. He fought the British in the American independence war and was one of the ardent promoters of the U.S. Constitution. At the same time, he became the first United States Secretary of Treasury during George Washington's presidency and administration. Last but not least, history rewarded him by putting him on the ten-dollar bill.

However, in spite of his major role in building the America that we know today, as the first song of the musical says: "His enemies destroyed his rep/America forgot him" (Miranda & McCarter, 2016: 3) because he was an immigrant.

Inspired by Ron Chernow's 2004 biography *Alexander Hamilton*, Lin-Manuel Miranda, an American actor and author, with a diverse background in the performing arts, decided to retell the story of the founding father. He

describes the musical as about “America then, as told by America now” (Delman, 2015).

A reinterpretation of Alexander Hamilton’s biography, yet deeply rooted in real events, The musical first premiered at the Public Theatre in New York in 2015 with a racially diverse cast and Lin-Manuel Miranda starring as Alexander Hamilton. Since then, it became a Broadway sensation. The show has been recast and played numerous times in front of different audiences and there are talks for the release of a live-action movie based on it.

The 2-act musical has been rewarded with various awards such as Pulitzer and Tony and the original cast (in which Lin-Manuel Miranda plays) has performed at the White House.

Apart from all of this prestige, Hamilton became more than just a famous musical. It became a symbol of revolution. It has been praised as a game changer for the industry, but also as a cultural phenomenon and a reclaim of that part of history that America seems to have forgotten and that includes the immigrants vital role in the building of the American nation.

At the 70th Annual Tony Awards Edition, First Lady Michelle Obama stated:

It’s a musical about the miracle that is America, a place of citizenship, where we debate ideas with passion and conviction, (...) a place of opportunity, where no matter how humble our origins, we can make it if we try (Willoughby, 2016).

Indeed, the musical tells the story of Alexander Hamilton, not the white man, but the immigrant who became one of the founding fathers of America. Consequently, the whole idea of the show can be resumed in Washington’s line in the songs: “You have no control, who lives, who dies, who tells your story”. As history is a story in itself, Hamilton attempts to retell a part of the American story from a postmodern perspective that reclaims what has been denied or forgotten. At the same time, its postmodern features encourage audiences to consume, hence buy, art.

3 A Postmodern Perspective

The first postmodern feature that one can notice from the beginning of the play is the social and cultural pluralism. The cast of Hamilton is very diverse with black, Latino and Asian actors playing important historical figures. Lin-Manuel Miranda says about the distribution of actors: “Our cast looks like

America looks now, and that's certainly intentional. It's a way of pulling you into the story and allowing you to leave whatever cultural baggage you have about the founding fathers at the door" (Paulsen, 2015).

This leads to another postmodern feature of the musical. In portraying Hamilton as an immigrant ("Another immigrant coming in from the bottom"), bringing the contribution of immigrants to the forefront of the American history ("Immigrants! We get the job done!") and, ultimately, rewriting the story using actors from different social and cultural backgrounds, *Hamilton* rejects the Master Narrative of American history and culture. This is the conclusion of one of Lin Manuel Miranda's quotes, as well: "We're telling the story of old, dead white men but we're using actors of color, and that makes the story more immediate and more accessible to a contemporary audience" (DiGiacomo, 2015).

On the other hand, the rejection of Master Narratives is also shaped as ironic (de)construction of important historical figures, relevant for the period in which the real Alexander Hamilton lived. Such an example is the character of King George III. Historians describe King George as a monarch known for being mentally unstable. Consequently, in *Hamilton* he is the kind-hearted king that goes mad when America threatens to leave his dominion.

The relationship between him and the Americans rebellion is portrayed as love story gone sour. The songs are played in slower and a more joyous tune, a change from the rap and hip-hop of the Americans. The use of metatheatre and intertextuality represent some of the most important features of the musical. Using a various light shows, a true-to-the-era wardrobe, different styles of dance and music, as well as acting, the whole world becomes a stage.

The best example that illustrates these features, as well as, the multiplicity of points of views that the musical creates and offers, are the songs *Helpless* and *Satisfied*.

The Schuyler Sisters (Angelica, Eliza and Peggy) represent key characters of the story. Eliza Schuyler becomes Hamilton's wife and he share a hidden love with Angelica. Considering this, the winter ball where the three characters meet offers both versions of the story.

In *Helpless* Eliza Schuyler (Phillipa Soo – original cast) sings her love story with Hamilton, from the meeting at the winter ball to the wedding day. The song is romantic and joyous, portraying the excitement of the young bride.

On the wedding day, using stage movements and diverse other tricks, time is rewind and the audience rewatches the love story between Eliza and Hamilton, but from Angelica's point of view. The lights and the rhythm of the song changes as Angelica sings. Her song portrays the hard, yet wise choice of the older sister and a love that will forever be unsatisfied.

Apart from the lyrics of the songs, the details that paint the whole picture are very precise. For a careful observer, there can be noticed a change in Angelica's tone in the two songs when introducing Hamilton to her sister, Eliza.

However, even if such a change of décor and actors offer nothing less but a feast for the eyes, perhaps the most important postmodern feature of *Hamilton* remains the mixing of popular and high cultures, that is history with rap and hip-hop music.

Although the whole musical has hip-hop and rap songs, the one the best highlights this feature is Marquis de Lafayette's interlude. In the song entitled *Guns and Ships*, Daveed Diggs, who plays Lafayette in Act I (and Thomas Jefferson in Act II) raps at 6.3 words per second, according to a 2015 report from *FiveThirtyEight*. For a better comparison, Eminem rhymes at 6.46 words per second during a 15-second span (Hough, 2020).

Considering all of the aspects mentioned above, *Hamilton* represents and original and creative retelling of one of the founding's fathers story, in an attempt to reclaim history and make it more relatable to those who have yet to find their place in the great nation that is America. However, how does this relate to consumerism?

4 Hamilton: The postmodern musical fueling consumerism

Consumerism is defined by *Oxford Learner's Dictionaries* as "the buying and using of goods and services; the belief that it is good for a society or an individual person to buy and use a large quantity of goods and services". On the other hand, the *Urban Dictionary* could be offering a more realistic perspective, as it defines consumerism as "buying stuff we don't need and killing the Earth's resources".

In its turn, *Hamilton* has become a victim of consumerism, as well. All of the postmodern features and methods used in creating and making this musical one of the best musicals to ever be played, have also encouraged audience to buy tickets to the show.

What is more, the musical is designed to appeal to the general public's interest. On the one hand, the cultural message advocates for social movements, but on the other hand, diversity, representation of minorities and rewriting history are what the general public support now.

Had *Hamilton* been another story about the whiteness and importance of the founding fathers, its success and impact would have been considerably smaller.

In addition, as the author and the creators are still in business and own the copyrights to the show, its reproduction and sell without authorization are strictly forbidden. Consequently, to see a show, not only do you have to buy the ticket, you also have to go to the theatre or buy a Disney+ subscription (the streaming service aired the show on 4th of July 2020 as a celebration of Independence Day).

However, in spite of the fact that it encourages consumerism, *Hamilton* remains a work of genius. Moreover, unlike other consumerist goods, the story of the musical has depth and meaning and encourages the consumption of high-quality art.

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CONCEPTUAL METAPHOR OF COVID-19 IN JOURNALESE. THE PANDEMIC IN RELATION TO HEALTH, LIFESTYLE, AND POLITICAL AGENDA⁷

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Abstract

This paper aims to identify the metaphors in a self-made corpus that deals with the topicality of illness, specifically COVID 19, which has lately affected the entire world, in a variety of areas. The metaphors detected in journalese in the articles published in The Economist and The Guardian were analysed and clustered into conceptual metaphors, revealing how the pandemic is perceived, as well as some interconnections between concepts.

The corpus was made up of three articles, published within a period extending from the 19th of March to the 3rd of April. After examining and conceptualising the metaphors, it resulted that 1) illness is connected to fight; 2) institutions prove to have human features, whilst; 3) the people's lifestyle is affected by the lockdown placed in relation to change and liberation.

The framework of analysis was inspired by the Pragglejaz Group's method, combined with Lakoff and Johnson's conceptualisation methods. Moreover, the frequency of the words from the semantic fields of health, suspension, illness, world, and post-pandemic life was considered together with the metaphors' occurrences under each conceptual relation. The interconnections among the identified concepts revealed that our lifestyle had been highly affected by the new coronavirus as the entire world reacted to defeat the virus and bring us back to a new normality.

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Keywords: *Conceptual metaphor; Corpus analysis; Pandemic; Treatment; Lockdown; Lifestyle; Change; Covid19.*

1 Introduction

Are film scenarios in which a disease without cure attacks humanity inspired by reality? Are we living one right now? This is a question that can be found on many people's lips when they consider the world's current situation caused by the new coronavirus, which provoked a pandemic. The virus has killed so many people, especially the elderly, and affected the globe's entire population. The journalists have captured a vivid picture of the situation and conveyed their messages in metaphors.

The paper aims to identify the metaphors in three articles published in *The Economist* and *The Guardian*, all three dealing with the topicality of illness, specifically the new coronavirus, which has affected humanity nowadays not only at the health level but also from an economic, political, social, and psychological point of view. Moreover, I will attempt to detect the conceptual metaphors for illness, world states and the Internet and how they are used to illustrate the effect of the pandemic on the global economy, the people's activity, the scientific field, and generally, how the entire planet has been trying to cope with it.

Firstly, the three articles were chosen in order to create a corpus in which metaphors are to be identified, more specifically conceptual ones for illness, for states, and for the Internet and accordingly, the sources used were two well-known reliable ones, i.e., *The Economist*, an international weekly newspaper and *The Guardian*, a British daily newspaper. Moreover, the articles' dates are considered important because two were published in *The Economist* on the 19th of March, and they contain conceptual metaphors for states and illness, whilst the third was taken from the *Guardian* on the 6th of April. It mainly deals with the effect on the ordinary people's lifestyle, and thus a new conceptual metaphor being was identified regarding the Internet. Subsequently, these three writing pieces reveal a large spectrum of fields and levels affected by the illness and how the metaphors are used to highlight it.

Secondly, the pandemic issue is topical and therefore, it has received much attention from the press. The journalists have made use of conceptual

metaphors in order to illustrate as well as possible the world's attitude towards the actual situation in which the entire planet has been affected by the virus. Not only did the pandemic kill a large number of people, but it also generated some measures taken by the politicians together with the scientists so that the spread of the virus could be slowed down and, in this way, to protect the most endangered category of people, the elderly. These measures adopted both at the state's national and international level require social distancing, flights cancellation, additional protection for the aged people, a common effort made by scientists all over the world to find a cure for the disease, a better understanding of the social norms, rules and restrictions and their applications by each individual, and not at least, they meant a reevaluation of the individual's lifestyle and prioritisation of the everyday activities.

Furthermore, the metaphors in the articles illustrate that illness is war, which is fought by humanity at the global level, and consequently, all states have to act in the same direction, to cooperate in finding solutions, both from the scientific and administrative point of view. On the other hand, the individual has to proceed similarly to help the authorities, protect each other, and change themselves to be able to return to normality. The entire planet seems to be on hold due to the measures, rules and limitations, and what seemed to be a curse in the past got transformed into a blessing. Thus, the conceptual metaphor related to the Internet was enriched as it helps many people keep in touch with each other, work from home, attend the courses, or find new hobbies appropriate in the lockdown.

In conclusion, the metaphors in journalese found in the self-made corpus reflect very well how the pandemic is perceived both at international and national levels from the economic, social and political point of view. Additionally, the journalistic language under scrutiny here encloses conceptual metaphors revealing how the lockdown caused by the new coronavirus, also known as Covid-19 or SARS-CoV-2, determines each individual to act separately on the one hand and on the other hand, the scientists all over the world have to make a collective attempt to win the war against the disease for everybody. Will this normality be a new beginning? Will the world win the fight? The answers will be discovered in time, and the journalists will definitely capture them in more metaphors.

2 Literature Review

Metaphor is a figure of speech, frequently found in literature, cinematography, advertising, the press, and last but not least, in everyday life. An increasing number of people use it when they convey their message in order to enrich the meaning, capture the receiver's attention, impress, inspire or enthuse. Moreover, metaphors identification and conceptualisation are important steps when the message is decrypted.

2.1 Definitions of metaphors

Scholars have provided several definitions of metaphors, classified and analysed them, and also provided methods so that these metaphors could be identified and understood easily and thus the sender's purpose to be fully achieved. Hence, the metaphor is defined as "an expression, often found in literature, that describes a person or object by referring to something that is considered to have similar characteristics to that person or object" in *Cambridge Dictionary Online* (2020) (<https://dictionary.cambridge.org/dictionary/english/metaphor>).

According to Jonathan Charteris-Black (2004: 7) in his work *Corpus Approaches to Critical Metaphor Analysis*, "metaphor is a figure of speech used in persuasion; this is because it represents a novel way of viewing the world that offers some fresh insight", and therefore the innovative, creative and imaginative features of metaphors are underlined. In the same book, the author provides the etymological origin and explanation of the term, which has its origins in "the Greek *meta*=with/after and *pherein*=bear, carry; the central notion of metaphor is one in which meanings are transferred" (Black, 2004:19). A definition from Antiquity is also offered by the author when he cited Aristotle, who defined metaphors as "giving the thing a name that belongs to something else" (Black, 2004: 19).

All in all, a metaphor is a trope that contains meaning transfer and creates a new perception of the terms placed in a relation of comparison to another. They have been considered an important tool to convey the message in an original style since Antiquity and represented a resource for many speakers.

2.2 Conceptual metaphor

The term of conceptual metaphor was coined based on the fact that our vocabulary, used when people create metaphors, does not consist only of words denoting physical notions but also abstract ones, ideas and concepts. A relation between concepts is often found in the formal and informal register, in different situations, but with the meaning transfer characteristic to metaphors.

In *Metaphors we live by*, the authors highlight the importance of concepts in our lives and state that "most of our conceptual system is metaphorical in nature" (Lakoff, & Johnson, 1980: 4) and subsequently, the link between concepts seems to be inherent metaphorically. In support of their statement, the authors bring examples as ARGUMENT IS WAR or TIME IS MONEY and explain the relationship between the concepts, but they also classify them and offer a list of conceptual metaphors.

2.3 The Pragglejaz Group approach

The Pragglejaz Group and its metaphor identification procedure (MIP) represent a good start to identify metaphors in texts. "The procedure aims to establish, for each lexical unit in a stretch of discourse whether its use in a particular context can be described as metaphorical" (Pragglejaz Group, 2007). Therefore, according to the scholars who collaborated in the group, the procedure involves four stages, starting with reading for general understanding, followed by the next step, to determine the lexical units. The third stage is the most complex as it requires analysis of each lexical unit meaning in relation to the others, its basic meaning followed by the decision if the contrast between the two affects understanding which leads to the last step of establishing if the lexical unit is a metaphor or not (2007).

2.4 Charteris-Black's approach

Charteris-Black deals with metaphor mapping in *Corpus Approaches to Critical Metaphor Analysis* and the author suggests three stages in the analysis, i.e., identification, interpretation and explanation (2004: 34).

Charteris-Black's approach is closer to the explanations provided on the previously mentioned website, but it offers further details and information to understand the detected metaphors better.

Thus, the identification stage involves analysing the combination of the linguistic, pragmatic and cognitive components (Charteris-Black, 2004: 35) in two stages. The former includes "a close reading of a sample of texts to identify candidate metaphors" (Charteris-Black, 2004: 35), whilst in the latter, it is examined whether "each use of a keyword is metaphoric or literal" (Charteris-Black, 2004: 35). Moreover, the interpretation stage aims to identify conceptual metaphors considering the cognitive and the pragmatic factors followed by the last stage of explanation which involves "identifying the social agency that is involved in their production and their social role in persuasion" (Charteris-Black, 2004: 39).

In conclusion, conceptual metaphors are part of our conceptual system and represent devices to express our thoughts and feelings. They are essential for a better understanding and for more productive ways of creating messages, and we should consider analysing them to get the author's full message.

3 Research Methodology

Metaphors are useful tools not only to compare two items in order to add beauty to discourse but also to offer a different perspective when the two are put together. Thus, the process of metaphors identification and interpretation requires techniques that should result in reliable and valid data. There are several approaches when this process is considered because they have different aims and conceptual metaphors involve even supplementary attention as the concepts and the metaphorical mapping have to be considered.

3.1 Research hypothesis and research questions

Our world has recently had to fight a war against an extremely dangerous coronavirus, and the situation has been artistically pictured in the press. The journalists pictured the pandemic and the changes in the world using

metaphors that can be conceptualised. There are also interconnections among the detected concepts, and the words used in journalese have a specific frequency in the articles chosen for the self-made corpus. Can the metaphors be conceptualised, and can some interconnections be detected? Is the metaphors' frequency in a conceptualised relation and the words from the semantic field of ILLNESS, WORLD, HEALTH, SUSPENSION and POSTPANDEMIC LIFE relevant for the authors' intension to picture the situation?

3.2 Research aim

This paper aims to identify the metaphors in three articles published in *The Economist* and *The Guardian*, all three dealing with the topicality of illness, specifically the new coronavirus, which has affected humanity nowadays not only at the health level but also from an economic, political, social, and psychological point of view. Moreover, I will attempt to detect the conceptual metaphors for illness, world states and the Internet and how they are used to illustrate the effect of the pandemic on the global economy, the people's activity, the scientific field, and generally, how the entire planet has been trying to cope with it.

3.3 Corpus description

The pandemic and the changes that occurred lately offered the media the chance to present the current situation using a variety of metaphors. *The Economist* and *The Guardian* are two of the many newspapers which pictured it from different perspectives.

Thus, two of the articles in the self-made corpus are taken from the former, and the third article is from the latter. The first article is the longest and presents the pandemic from the political point of view, how the countries reacted to the disease and what measures were taken at the global level. Moreover, some rules of social behaviour are presented and what precautions should be taken. The second article presents the fight against the virus from the medical point of view in different countries. Both articles were written on the same day, on the 19th of March, whilst the third was written on the 5th of April. The last part of the corpus is an article presenting

how our lifestyle was affected and questions if we can return to normality or we would like to maintain some of the changes performed during the lockdown.

3.4. The Pragglejaz Group approach

In my paper, I chose to apply the Pragglejaz procedure to a certain extent as the three articles which form the corpus abound in metaphors. The aim is to identify the metaphors dealing with the topicality of illness provoked by the new coronavirus and detect the conceptual metaphors. Consequently, the comparison of the contextual and basic meaning for the major parts of speech was preferred to the minor ones' detriment because I considered the lexical meaning of utmost importance in dealing with metaphors and not the grammatical one.

3.5. Conceptual metaphor lists and metaphor mapping

George Lakoff and Mark Johnson's book entitled *Metaphors we live by* was followed by *Master Metaphor List*, a research publication based partly on the book previously mentioned, which proved to be a handy tool in the attempt to detect the conceptual metaphors in my corpus. A latter list, compiled by researchers from Berkley University, came to add to it, materialised in a website dedicated to metaphors, i.e., <https://metaphor.icsi.berkeley.edu/pub/en/>. Both sources were used to a certain extent following my paper's aim, and they equally contributed to outlining a clear understanding of the conceptual metaphors identified in the three articles.

Furthermore, the website offered an analytic presentation of the metaphors and a metaphor mapping used when analysing the ones identified in the corpus. The connections between the source and the target, the diagrams, and the explanations were useful tools to reach my paper's aim.

3.5.1 Charteris-Black's approach

I also resorted to another technique of metaphor identification based on the model provided by Charteris-Black (2004), and followed the author approach to a certain extent. Thus, after a close reading of the three articles, the metaphors were identified, conceptualised, and some interconnections were identified in the end.

Even though I chose to focus more on the last two sources, the Pragglejaz Group represented a starting point for my research. Subsequently, the metaphor identification stage consisted of the terms analysis using the dictionary definitions, then the concepts were identified, and their relation analysed, and in the end, a metaphor mapping was created. All these were followed by a list of the metaphors under the headings of conceptual metaphors identified in the corpus.

3.5.2 Tools

In order to identify the metaphors, to detect the concepts and to establish the interconnections among them, some tools were used. Firstly, the online dictionaries were preferred to traditional ones as they are accessible, updated and easy to use. They provided the definitions in order to establish if a word is used figuratively or not. Secondly, the lists for conceptual metaphors available on the Internet under the authority of the International Computer Science Institute in Berkeley, California and the book *Master Metaphor List (1991)* were used in order to detect conceptual metaphors.

In conclusion, I decided on a combination of the three methods presented above in a personal manner, thus creating my own framework of analysis that was best suited to my paper's aims. The concepts were also analysed, and some interconnections were revealed using the tools enumerated above. Consequently, the research proved to be both interesting and challenging.

4 Results and Interpretation

Conceptual metaphors are fascinating as they can reveal disguised connections between concepts expressed artistically. The field is open to discoveries, interpretations, and associations while the technique is always

similar, i.e., metaphors identification, detection of the relations between the source and the target, concepts identification, metaphor mapping and analysis. Moreover, the frequency of the terms referring to the disease and the number of metaphors is also worth considering when an analysis is conducted.

4.1 Metaphors and Concepts

The conceptual metaphors were detected after a preliminary phase of reading and metaphor identification in the self-made corpus. Thus, 17 conceptual metaphors were identified, occurring more or less frequently in the corpus. Each conceptual metaphor is expressed with a particular frequency in imaginative ways, and the context is worth mentioning. A table was made in order to perceive them clearly, and comparison is also necessary.

4.1.1 TREATING ILLNESS IS FIGHTING A WAR

Here are two metaphors identified under this category, and they are related to the positions taken by the French president and the British Prime Minister Boris Jonson towards the pandemic. They used the words *fight against*, which belongs to the semantic field of WAR and *took a newly tough line* which also refers to danger and roughness, meaning to be very severe in crossing a line of action.

(1) Emmanuel Macron, addressing the French nation on the **fight against** covid-19, appealed to their sense of "national solidarity". (The Economist, March 19)

(2) A couple of hours before Mr Macron spoke, Boris Johnson, the British prime minister, **took a newly tough line**, too, though from a more lax starting point. (The Economist, March 19)

The conceptual metaphor in which human characteristics are involved is related to viruses that can also be perceived as objects handled by people to fight the war. *Crack* and *cut a swathe through* can be interpreted as performed by or with the virus's help.

(3) But other cases—such as that of **Ebola—have been comparatively easily cracked.** (The Economist, March 19)

(4) If governments impose huge social and economic costs and **the virus cuts a swathe through** the population a little later, they will discover that when politicians disappoint the people over something, this serious there is hell to pay. (The Economist, March 19)

4.1.2 FIGHTING ILLNESS IS PROTECTING PEOPLE

The result of fighting is people's protection from the illness, and once more, the politicians and the world states' representatives are the doers who imposed the state of emergency as a weapon to fight against the disease through measures such as schools' closure, sports events cancellation or a ban on any activity which is not vital for people. There are words from the semantic field of SAVING, which come as measures to prevent the disease from spreading and, consequently, protecting human beings.

(5) [...] broadly speaking, the sum of British government advice as of last week—**cut the height of the epidemic's peak** by two-thirds and pushed it from May to June. (The Economist, March 19)

(6) In Spain, the state of emergency has **closed** all schools and universities, and almost all non-food shops except dry-cleaners, pharmacies and, again, tobacconists" (The Economist, March 19)

(7) As for secular religions, all Europe's major football leagues have **put games on hold** until April, and the hiatus is likely to be a lot longer. (The Economist, March 19)

(8) Interventions which suppress **the reproduction number save a lot of lives.** (The Economist, March 19)

4.1.3 WEATHER IS PROTECTION AGAINST HARM

Furthermore, there is a connection between weather and protection, and the two metaphors link to the warm season to the possibility of winning the battle against the virus. The weather conditions such as warmth in summer and humidity in the rainy season are said to be harmful to the virus, and thus, they can help people fight against the disease. The words *help* is used, and the phrase *nibble away*, which means *to eat something at a slow pace and in small bites*, and it can be interpreted as to make something slowly disappear. They are related as they all represent possible weapons to fight the illness.

(9) It might also allow **the change of the seasons** to **nibble away** at the disease's reproductive number. (The Economist, March 19)

(10) **Summer and rainy season** may not help a lot, but they could **help** a bit. (The Economist, March 19)

4.1.4 ILLNESS IS CHANGE

Another conceptual metaphor is the one in which illness is put in relation to change. All the authorities' measures to protect the people against the terrible virus are translated into many changes on the personal level. The concept of change is expressed by *cut back on* meaning *reduce*, *reconfigure*, *take a hit*, and this is a consequence of the lockdown.

(11) A large proportion of people said they wanted **to cut back on** luxury shopping because their time in self-isolation **reconfigured** to change the structure or arrangement of something their relationship to things like luxury. (The Guardian, April 3)

(12) Online entertainment is also predicted **to take a hit** to suffer damage or loss. (The Guardian, April 3)

4.1.5 INSTITUTIONS ARE HUMAN BEINGS

A connection between institutions and people features appears quite often when mentioned in the three articles, the institutions being different administrative bodies or health institutions. Words referring to human

actions are used, such as *faced, designed, carried out, is evaluating and is working*, and the concepts can be shaped clearly.

(13) Europe had woken up to the sheer scale of the crisis which it **faced**: so, to some extent, did President Donald Trump's **administration** (The Economist, March 19).

(14) In America, however, **the Centres for Disease Control and Prevention (CDC) designed** its own protocols. (The Economist, March 19).

(15) At the start of 2020, only the **Pasteur Institute in Senegal and the National Institute for Communicable Diseases in South Africa were able to carry out** full-scale genetic detection of sars-cov-2 (The Economist, March 19).

(16) **America's CDC is evaluating** two serological tests, **and Public Health England**, the relevant **government** body in that country, **is also working** on a test (The Economist, March 19).

4.1.6 GOVERNMENTS ARE HUMAN BEINGS

Related to the conceptualisation mentioned above, we have the Government as an institution. The world government appears quite often in the self-made corpus, and it seems to have human characteristics as it consists of people, but it is used metaphorically as the authors used it as an institution of the state. Thus, verbs such as *stepped in* meaning to get involved in something, *intervene*, *shape a plan*, *reassure*, refer to the act of speaking, *were forthright about*, and *believe*, which involve thinking, are used to connect with the word GOVERNMENT.

(17) And so the **state stepped in**. (The Economist, March 19)

(18) The Imperial results **shaped the British government's new plans**. (The Economist, March 19)

(19) Concerns about a second wave are one of the reasons that governments cannot **reassure** citizens over just how long the disruption to normal life will continue. (The Economist, March 19)

(20) Even if governments **were forthright about** how long they expected their impositions to last, it is not clear that the decision will be theirs to make. (The Economist, March 19)

(21) No **government other than the most repressive will believe** it can **keep its country** on lockdown for months on end. (The Economist, March 19)

4.1.7 COMPANIES ARE HUMAN BEINGS

As a further extension of § 4.1.5 above, companies as institutions are also human beings as a specific relationship can be established among the government, other institutions and the companies mentioned in the corpus. COMPANY metaphors are highly metonymised, following that a company is full of life, as the people in it are alive (Popescu, 2016, 2020). Consequently, they have human characteristics when they are referred to as a whole and similarly, speaking, acting and working are attributed to the companies presented.

(22) **Several firms are working** on such things. (The Economist, March 19)

(23) **BioMérieux**, a French biotechnology company, **says** it will have a test on offer by the end of March, and that it has an emergency-use authorisation for it from the Food and Drug Administration, which approves such devices for America. (The Economist, March 19)

(24) **BioMedomics**, a firm in North Carolina, for example, **has designed a serological test** for sars-cov-2 that needs only a few drops of blood from a finger prick, and which gives results in 15 minutes. (The Economist, March 19)

(25) **The company says** the test has already been widely used by China's public-health authorities, but has not yet been reviewed for use by America's FDA. (The Economist, March 19)

4.1.8 OBJECTS ARE HUMAN BEINGS

In the case of objects, the verbs are from the category of motion or action to bring people together, to calculate, all in relation to illness and the fight against it. It is worth mentioning that technology is seen as a blessing in contrast to the previous perception as a burden to cope with, and the dead metaphor *put the death toll* meaning to calculate is used for artistic purpose.

(26) Earlier versions [of the model] **had been circulating** in the corridors of power for a while (as covid-19 may have been doing, too; on the 18th of March, the study's lead author, Neil Ferguson, isolated himself with a cough and a fever). Published on the 16th of March, **it is now proving influential** elsewhere, too. (The Economist, March 19)

(27) Using a conservative 0.9% for Britain, **the model put the death toll** by the end of the summer at over half a million (The Economist, March 19) **DEAD METAPHOR**

(28) technology is the only thing that can keep us together. (The Guardian, April 3)

4.1.9 PLACES/COUNTRIES/CONTINENTS ARE HUMAN BEINGS

Another category with human features is that of places, countries and continents following the patterns presented above, i.e., speaking, acting, and thinking, and this consists of the most numerous metaphors.

(29) [...] but it was a step change in the **country's response**. (The Economist, March 19)

(30) Europe **had woken up** to the sheer scale of the crisis which it **faced**. (The Economist, March 19)

(31) Over the week to the 18th the **EU** and **Britain acknowledged** around 62,000 new cases of covid-19. (The Economist, March 19)

(32) This still did not **put Britain quite on a par** with its neighbours. (The Economist, March 19)

(33) Size limits on smaller gatherings—**Austria, which is imposing** some of the strongest rules, wants no more than five people together at a time—are open to question. (The Economist, March 19)

(34) But on the 17th of March the **EU banned non-essential** travel into the bloc for 30 days. (The Economist, March 19)

(35) It was not until the 18th of March that first **Wales, then Scotland and finally England said** they would close theirs, too. (The Economist, March 19)

(36) **South Korea started to take social distancing** seriously long before Europe did, **telling the citizens** of Daegu and Gyeongbuk, two early hotspots, to stay at home in the middle of February and those of metropolitan Seoul to do so in early March. (The Economist, March 19)

(37) **China, having instituted a draconian lockdown**, has, now that new cases are rare, begun to ease some restrictions where it can. (The Economist, March 19)

(38) **China is using a variety of smartphone** apps to facilitate this. (The Economist, March 19)

(39) **All countries should be able to test** all suspected cases, they cannot **fight this pandemic blindfolded**. (The Economist, March 19)

(40) This no doubt contributed to **America's slower response to the unfolding crisis**. (The Economist, March 19)

(41) One of his worries was **the continent's lack of testing capacity**. (The Economist, March 19)

(42) Epidemiologically, **these places have**, in a way, **returned to the tail end of 2019. Just as the world did then, they face a new pathogen** to which the population has no immunity. (The Economist, March 19)

4.1.10 WORLD STATES ARE CONTAINERS

The world states are viewed as containers and two metaphors when they refer to the state of emergency and, consequently, the one of suspension, the meaning link being the one of place.

(43) At a seven-hour cabinet meeting on the 14th of March, its coalition government approved a decree **putting the whole country into a 15-day state of emergency**. (The Economist, March 19)

(44) **Europe** seems now to **lead** the world. And it is leading it **into lockdown**. (The Economist, March 19)

4.1.11 ANTIBODIES ARE HUMAN BEINGS

The human features are also given to antibodies that can be found in a person's blood, and they are related to movement and action by using the phrasal verbs *hang around* and *latch onto*, which are related to the act of moving or stop.

(45) **Antibodies** usually **hang around to move or do things** slowly in a person's bloodstream well after an infection has cleared. (The Economist, March 19)

(46) Each **antibody is tailored to latch onto to** a specific protein on the surface of a pathogen, thus disabling it. (The Economist, March 19)

4.1.12 TESTS ARE HUMAN BEINGS

Moreover, the tests are even more attached to the semantic field of people's movement, and action than the antibodies or viruses are. Similarly, phrasal verbs are used, and the phrase "game changer" to add an artistic touch.

(47) That is **where serological tests come in**. (The Economist, March 19)

(48) A serological test for sars-cov-2 therefore works by using such a protein—referred to as an antigen—**to capture antibodies from** a blood sample. (The Economist, March 19)

(49) **Most tests under development focus on spike**, a protein which protrudes prominently. (The Economist, March 19)

(50) Chris Whitty, England's chief medical officer said that the introduction of such **a test would be a "game changer" in the quest** to track and control the spread of sars-cov-2 across the population. (The Economist, March 19)

4.1.13 PEOPLE ARE MACHINES

Human beings represent not only the target domain in the identified metaphors but also a source. Thus, people are connected to machines' characteristics, as they are connected to a certain lifestyle like a computer or navigate like a ship.

(49) When everything is business-as-usual, "what happens is **we become hooked into an autopilot mode of living**, says David. (The Guardian, April 3)

(50) **our post-pandemic selves will navigate**. (The Guardian, April 3)

4.1.14 PLEASURE IS AN OBJECT

People have different hobbies, they like entertainment and shopping, and all these can be translated as pleasure. When these words are placed in a relation with a verb expressing possession, lack or acquisition, the conclusion is that pleasure can be something physical, touchable.

(51) Any fashion, sensibility, ideology, set of priorities, worldview or **hobby that you acquired** prior to March 2020, and that may have by then started to seem to you cumbersome, dull, inauthentic, a drag **you are no longer beholden** to it. (The Guardian, April 3)

(52) You can cast it off **to get rid of someone or something** entirely, and no one will care; likely, no one will notice. (The Guardian, April 3)

4.1.15 BELIEF IS AN OBJECT

The idea mentioned above can be extrapolated to beliefs, and the same connection is detected.

(53) Any fashion, **sensibility, ideology, set of priorities**, worldview or hobby **that you acquired** prior to March 2020, and that may have by then started to seem to you cumbersome, dull, inauthentic, a drag **you are no longer beholden**. (The Guardian, April 3)

4.1.16 SUSPENSION IS LIBERATION

The term suspension represents the closure, the lockdown and the fact that most people must stay inside their own homes and consequently, they have time to reassess their lives and priorities. This does not mean to lose something necessarily, but also time for thinking and finding themselves. Words and phrases with a positive meaning such as *generative* or meaning to renounce toxic people or things such as *cut frustrating people out of their life*, *cull channels*, *we're simply over* reflect the state of change to better and freedom of the spirit.

(54) As Smith implies, **disruption and isolation have a way of encouraging us** to electively re-evaluate our lives – and that **can be generative**. (The Guardian, April 3)

(55) Some who replied to me said they made social resolutions, **vowing to care less about ladder-climbing, which seems suddenly inane**, or **to cut frustrating people out of their lives** to remove something from something else: “[This time has] helped me **cull my channels** and

unfollow people posting anything false, toxic, xenophobic or racist in regards to Covid and social distancing measures,” said one. (The Guardian, April 3)

(56) Another, a self-professed “big online shopper”, has gone cold turkey on luxury consumerism and hopes to **never resume her blithe ordering** of designer clothes again. “I really don’t need more things. (The Guardian, April 3)

(57) For everything that’s become inaccessible to us, there’s something else **we’re simply over.** (The Guardian, April 3)

(58) We have all of our habits and our routines. Often, we’re very impacted by social contagion; so, you know, someone else gets a promotion, we want to get a promotion. Someone else wants to drive a particular car – that whole experience of ‘living up to the Joneses’ ... [And with] all the things that we’ve got to do, **we just don’t have the opportunity to actually be with ourselves,** to be with our difficult emotions and to use those emotions,” to alert us to a need for change. (The Guardian, April 3)

4.1.17 SUSPENSION IS CHANGE

Our life after the pandemic will be totally different, and we all must admit that. The authors of the articles did not lose the opportunity to reflect that in their writing. Consequently, suspension can be put in relation to the concept of positive change done using words such as *break*, *distressing*, *lost* and *streamlined*.

(59) A friend told me the **imperative to not touch his face finally helped him break a decades-old nail-biting habit.** (The Guardian, April 3)

(60) People who’ve gone through trauma or struggle in the way that we are experiencing now, that struggle can simultaneously be **distressing**, and there is enormous growth and power that can come from it. (The Guardian, April 3)

(61) **A lot of things will be streamlined or lost**, they'll be driven to give up impulse shopping, or going for a walk and buying things, or going for a daily coffee or a smoke. (The Guardian, April 3)

In conclusion, all metaphors identified led to concepts, and the conceptual metaphors detected have already been stated in the specialised literature, or I designed them considering the source and the target. They have common traits, and therefore, they can be categorised and analysed, further giving birth to new connections.

4.2 Interconnections among concepts

There are 17 conceptual metaphors identified in the self-made corpus, but they can be linked as they contain common terms. Four charts were designed in order to make the connections visible and clear. Furthermore, the charts are connected, and this fact was shown using similar colours for common concepts in the chart and arrows to present the directions.

Firstly, the self-made corpus I chose to study contains mainly metaphors related to the concept of illness in relation to war or protection, whilst the latter is also placed in connection to weather, i.e., TREATING ILLNESS IS FIGHTING A WAR, FIGHTING ILLNESS IS PROTECTING PEOPLE, ILLNESS IS CHANGE AND WEATHER IS PROTECTION AGAINST HARM, and they are presented in Figure 1.

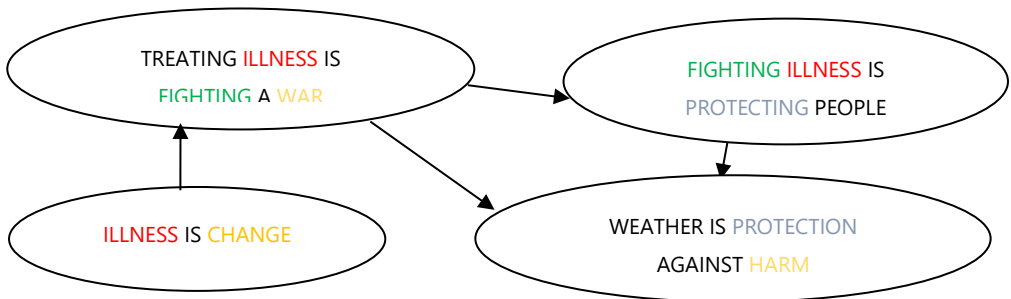


Figure 1. Concepts of ILLNESS, WAR, CHANGE

This pattern of the common term of different conceptual metaphors I detected can be noticed in those concepts related to countries, continents, institutions, companies which are endowed with human beings' features such

as GOVERNMENTS ARE A HUMAN BEINGS, INSTITUTIONS ARE HUMAN BEINGS, COMPANIES ARE HUMAN BEINGS, and PLACES/COUNTRIES/CONTINENTS ARE HUMAN BEINGS. Alternatively, the world states are also found in the conceptual metaphor WORLD STATES ARE CONTAINERS.

Furthermore, there are other concepts that have human characteristics. Thus, the tests used to detect them in the people's blood and the epidemic models produced by epidemiologists are considered to contain human traits. Moreover, the Ebola virus is also used metaphorically with human being characteristics and the places in which the epidemic has already gone down. Thus, the following conceptual metaphors are discovered to be connected ANTIBODIES ARE HUMAN BEINGS, TESTS ARE HUMAN BEINGS, and OBJECTS ARE HUMAN BEINGS. Conversely, people appear to behave like things, revealing another conceptual metaphor, i.e., PEOPLE ARE MACHINES, and the relations are shown in Figure 2.

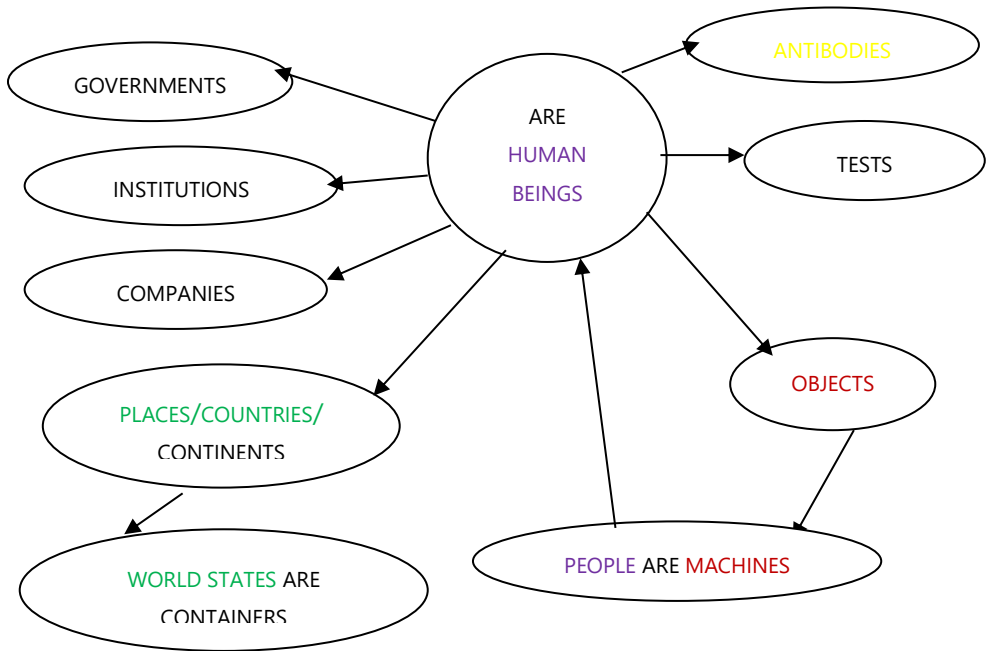


Figure 2. Human beings' characteristics

When the term machine is analysed, we can interpret that machines are objects and other two concepts relate to this, i.e., PLEASURE IS AN OBJECT and BELIEF IS AN OBJECT, as shown in Figure 3.



Figure 3. Concepts of PLEASURE and BELIEF

The concepts above were derived from the metaphors identified in the third article of the corpus in which another concept was found, i.e., SUSPENSION referring to the fact that everything stopped for a certain period in a person's life. Consequently, people reacted differently and similarly at the same time to the lockdown imposed by the authorities, and two conceptual metaphors were detected, i.e., SUSPENSION IS LIBERATION and SUSPENSION IS CHANGE, as presented in Figure 4. However, the concept of CHANGE in the last conceptual metaphor is also linked to ILLNESS in the first chart, as I have previously stated.



Figure 4. Concepts of CHANGE and LIBERATION

All in all, the conceptual metaphors identified in the self-made corpus can be linked in four charts as presented above, but the charts are also connected by common concepts as follows:

- The term ANTIBODIES is common to the first and second charts;
- The term CHANGE is common to the first and fourth charts;
- The term MACHINES in the second chart is related to the term OBJECT in the third one;
- The term OBJECT in Figure 2 is linked to the one in Figure 3.

It is also worth mentioning the intricate relations between the conceptual metaphors related to illness, war and protection in Figure 1 and arrows and colours were used in order to ease it.

In conclusion, the conceptual metaphors detected in the self-made corpus are related to one another, and the connections suggest that the entire world struggles to defeat the virus, which affected it both on the official and individual level. On the one hand, the governments impose rules, the scientists struggle to find a vaccine against the new coronavirus, and the individuals, on the other hand, try to respect the new rules of social behaviour. All these actions taken as a consequence of illness mean some changes performed by the world as a whole or separately by each person, all trying to eliminate what is not necessary for their lives.

4.3 Frequency of occurrences

Considering that the main reason for writing and publishing the articles used in the self-made corpus was the lockdown caused by the terrible disease COVID-19, the frequency of the words related to it were counted. According to the semantic field, they were categorised into five groups, i.e., ILLNESS, WORLD, HEALTH, SUSPENSION and POST PANDEMIC LIFE, related to the conceptual metaphors presented above.

Firstly, the words from the semantic field of ILLNESS were counted, and 87 results were found. *Virus* is the term generally used, and *sars* refers to the virus sars-cov-2, which is responsible for the pandemic and COVID-19, which is the name of the disease caused by a coronavirus, according to *Cambridge Dictionary Online*. The words *disease*, *influenza*, *infection* and *pandemic* were also counted; thus, the following results were obtained:

- Virus– 17
- Covid– 11
- Sars – 18
- Disease – 13
- Infection – 13
- Influenza – 3
- Pandemic – 12

Secondly, the words *government* and *country*, *world* and *Europe* were considered, and they appeared 53 times, but also some name of counties and prime ministers are mentioned in the corpus. The numbers of words in the category of WORLD are presented below.

- Government– 13
- Country – 19
- World – 13
- Europe – 8
- Names of countries: China – 10, America – 12, Italy – 6, England – 4, Spain – 4, Germany – 2, others mentioned only once – 9.

The third category is called HEALTH, and it contains three terms: *emergency*, *health*, and *test*. There are 72 words in it, as can be seen below.

- Emergency – 4
- Health – 16
- Test – 52

SUSPENSION is the fourth semantic field analysed, and it contains 30 words, and it is followed by the fifth one entitled POST PANDEMIC LIFE, consisting of 6 terms occurring 38 times. There is a connection between the last two categories, as the latter follows the former as a consequence.

- Lockdown – 9
- Close – 10
- Closure – 8
- Quarantine– 3
- Change – 10
- Life – 6
- Live/living – 8 /4
- Liberation – 3
- Free – 3
- Hope – 4

Moreover, I consider High Score or Low Score of frequency on a scale as it follows:

High Score >50 occurrences

Low score < 50 occurrences

In order to compare the results, I created a table, and the following interpretation can be done. Thus, the category of ILLNESS is close to the one of HEALTH having a high number of terms, whilst the ones referring to lifestyle, i.e., suspension and post pandemic life are also close considering the number of words, but on the low side of the scale, and the category named WORLD is in the one which is mentioned most frequently. This can be interpreted as the

authors' desire to focus more on the disease than on the individuals affected by it, and the world's reaction from the official point of view seems to have the most important role in the war against the pandemic.

Table 1. Number of occurrences under the category of the semantic field

Category	ILLNESS	WORLD	HEALTH	SUSPENSION	POST PANDEMIC LIFE
Results	87	100	72	30	38
Frequency	high	highest	high	low	low

Moreover, the number of metaphors has to be considered under the headline of the conceptual metaphor they express. Subsequently, the most numerous are the metaphors in the category of PLACES/COUNTRIES/CONTINENTS ARE HUMAN BEINGS, i.e., 14, while the rest of them being fewer in number. Some categories worth mentioning are SUSPENSION IS LIBERATION, FIGHTING ILLNESS IS PROTECTING PEOPLE, INSTITUTIONS ARE HUMAN BEINGS, and TESTS ARE HUMAN BEINGS which can be interpreted as the fact that the pandemic made us freer in thinking and action and only together we can win the war against the virus.

Table 2. Number of metaphors occurrences under a conceptual metaphor

No.	Conceptual metaphor	No. of metaphor occurrences
1.	TREATING ILLNESS IS FIGHTING A WAR	42
2.	FIGHTING ILLNESS IS PROTECTING PEOPLE	4
3.	WEATHER IS PROTECTION AGAINST HARM	2
4.	ILLNESS IS CHANGE	2
5.	GOVERNMENTS ARE HUMAN BEINGS	5
6.	INSTITUTIONS ARE HUMAN BEINGS	4
7.	COMPANIES ARE HUMAN BEINGS	3
8.	OBJECTS ARE HUMAN BEINGS	3
9.	PLACES/COUNTRIES/CONTINENTS ARE HUMAN BEINGS	14
10.	WORLD STATES ARE CONTAINERS	2
11.	ANTIBODIES ARE HUMAN BEINGS	2
12.	TESTS ARE HUMAN BEINGS	4
13.	PEOPLE ARE MACHINES	2

14.	PLEASURE IS AN OBJECT	2
15.	BELIEF IS AN OBJECT	1
16.	SUSPENSION IS LIBERATION	5
17.	SUSPENSION IS CHANGE	3

In conclusion, all words, metaphors, and analysed concepts offer a perspective on how the pandemic is expressed in journalistic language. They may be considered examples of how illness, lockdown and lifestyle change are perceived and expressed artistically through words. The fact that the entire world reacted as a whole to fight the war against the disease is also a conclusion worth mentioning.

5 Conclusions and Recommendations

The conceptual metaphors expressing illness proved to be an exciting and enjoyable process of detecting and analysing them connected to the others that occurred in the self-made corpus. The revealed connections were surprising and/or predictable, depending on the case, and the topicality of illness, more specifically, the pandemic caused by the virus named SARS-COV2, appeared as a regular focus for the corpus.

My paper's aim can be considered to have been achieved as the metaphors identified could be conceptualised and interconnected. Illness and suspension were not the only concepts discovered in the analysed articles and institutions and world states, continents, or places that proved to be endowed with human characteristics and thus connected one to another. Furthermore, the action taken by the scientists and the people to prevent the spread of the disease allowed the journalists to create even more metaphors that could be transformed into conceptual ones. Consequently, illness and related words, quarantine, places, institutions, fight, and pleasure, were the main terms used for conceptualisation and analysis in the identified and examined metaphors.

Moreover, the research question concerning the relevance of the metaphors' frequency in a conceptualised relation and the words from the semantic field of ILLNESS, WORLD, HEALTH, SUSPENSION and POSTPANDEMIC LIFE was answered. The number of occurrences revealed the authors' intention to

emphasise the importance of the world's reaction to the pandemic because both the metaphors and words related to health, illness and world proved to be more numerous than the others, which were identified and analysed. This can also be interpreted in the way that the lockdown and all the rules concerning the social behaviour imposed by the authorities, together with the scientists' struggle to discover a treatment against the terrible virus, affected both at the global and individual level. On the other hand, considering that there are still many people affected by COVID-19, we cannot speak about our post-pandemic life and how we will change, keep the same behaviour or even come back to normality.

Further research on how the journalistic language expressed metaphorically the world's current situation in its 'war' against this terrible disease is recommended. An extended self-made corpus containing articles from various reliable sources coming from different parts of the world would be interesting to analyse not only from a linguistic point of view but also because it could offer a picture of the world. The media worldwide was highly interested in the topic, and there are undoubtedly many other interesting perspectives, points of view and recordings of the people's reaction to the pandemic. Moreover, both officials' positions and ordinary people's response should be considered as the journalists focused equally on them.

In conclusion, the metaphors in the self-made corpus present just a side of the entire picture of the planet's reaction to the illness, which has affected us more or less directly. There are unquestionably many other ways to express what we live and feel artistically, but writing will remain an essential tool for that and will come to complete the other arts for our descendants to have a clear image of it.

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(RE)CONSTRUIREA CORPORALITĂȚII PRIN LIMBAJ ADELA DE GARABET IBRĂILEANU⁸

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Abstract

This research proposes an interpretative key through which corporeality can be (re)configured as an implicit theme of the narrative imaginary. Even if the idea of corporeality is absent (there are only a few references to Adela's body), it is implied through language. In "Adela", the corporeality is ethereal. An iconic scene will be the removal of the glove, accompanied by the sensual kiss of the woman's hand. The language here is stirring, it gives consistency to the body. Adela is built according to Codrescu's own internal projections and the exaggeration of her beauty springs from a stylistic necessity.

Keywords: Imaginary narrative; (Re)configuration of corporeality; Language; Feminine ideal; Idealization.

1 Argument

În romanul *Adela*, al lui Garabet Ibrăileanu (apărut în 1933), erotismul reprezintă nucleul narativ care stă la baza construcției epice, iar subtilitatea psihologică a lui Ibrăileanu constă în elaborarea personajului feminin, care rămâne permanent într-un regim al inaccesibilității. Prezenta cercetare propune o cheie interpretativă prin care corporalitatea se poate (re)configura, ca temă implicită a imaginarului narativ. Chiar dacă ideea corporalității lipsește (există doar câteva trimiteri la corpul Adelei), ea se instituie prin

⁸ Coordonator științific: Conf. univ. dr. Călin Teuțișan

limbaj. În *Adela*, corporalitatea este eterică. O scenă emblematică va fi scoaterea mânușii, însoțită de sărutarea senzuală a mâinii femeii. Limbajul este, aici, cel care dă pregnanță, consistență trupului. Femeia, obiectul idealizării, este înfățișată prin intermediul comportamentului, al gesticulației, iar gesturile tinerei sunt analizate de personajul masculin, Emil Codrescu, cu o luciditate maniacală. Întâlnirea lui Emil cu frumoasa Adela este doar aparent întâmplătoare. Mai degrabă este o întâlnire provocată simbolic, prin transgresia de la fantasma numelui, care plutește în cărțile lui Codrescu, și până la ivirea (întruparea) ei simbolică. Pentru doctorul Codrescu, Adela este obiectul creației; ea încarnează o proiecție a unui ideal de feminitate. Adela este construită în funcție de propriile resorturi sufletești ale lui Codrescu, iar exagerarea frumuseții ei izvorăște dintr-o necesitate de ordin stilistic; în acest mod, el reușește să modifice datele realității, structurând realitatea prin ficțiune, încercând să îi atenueze atmosfera de "literatură", de livresc.

2 Raportul dintre trup și limbaj

Jean-Marie Brohm, în lucrarea sa intitulată *Philosophie du corps: quel corps?*, subliniază ideea conform căreia, pentru științele umaniste, corpul devine inaccesibil din momentul în care nu există acea mediere a discursurilor sociale, „a imaginărilor colective și a sistemelor simbolice” (Brohm, 1989: 398). În studiile actuale, descrierea corpului devine tot mai pregnantă, generând serii de interogații, care acoperă atât domeniile vieții sociale, cât și aspectele existențiale ale ființei umane.

Problema existenței corpului se pune sub această formă, a raportului dintre *trup* și *limbaj*. În discursul literar, *trupul* este un element cheie; el nu se oferă cu ușurință analizei, deci „nu se abandonează unei priviri simple, dezbrăcate de orice conținut cultural, ci unei strategii complexe, ce ar ști să identifice nodurile semantice în țesătura cărora se găsește” (Lazurca, [f. a.]: 17), notează Marius Lazurca în *Invenția trupului*. Astfel, *corporalitatea* ni se relevă în urma travaliului analitic, interpretativ; existența *corpului* este una pur hermeneutică. Trebuie subliniat faptul că fundamentul hermeneuticii rezidă în limbaj; acesta apare configurat ca „spațiul de existență a corpului” (Lazurca, [f. a.]: 17), deci ca „spațiul întrupării sale semantice” (Lazurca, [f. a.]: 17), în speță, culturale. „Existența semantică a trupului are o dimensiune istorică

funciară, pentru că limbajele care instalează corpul într-o rețea semantică aparțin unor epoci structurate istoric și cultural” (Lazurca, [f. a.]: 17). Corpul este „scris sau rostit în interiorul unui limbaj” (Lazurca, [f. a.]: 18). Iar dacă trupul se constituie prin intermediul limbajului (care face ca lumea să devină semnificativă), atunci se poate afirma și că lumea (universul românesc) se instituie ca o construcție a logosului. În acest fel, între lume și corp „trebuie să existe o ruptură de natură hermeneutică, un spațiu al interpretării în care existența culturală a celor două elemente să se poată constitui” (Lazurca, [f. a.]: 17).

3 (Re)constituirea corporalității prin intermediul imaginației

În *Adela*, imaginea corporalității lipsește, însă ideea corporalității se instituie prin limbaj. Iată, deci, o nouă cheie interpretativă, prin care corporalitatea se poate (re)configura. La Ibrăileanu, eroul masculin este prezentat analitic, în timp ce femeia, obiectul idealizării, este înfățișată doar prin intermediul comportamentului, al gesticulației. Acest procedeu, specific sfârșitului de secol al XIX-lea, este adoptat de către scriitor pentru a spori verosimilitatea faptelor, a întâmplărilor. Nicolae Manolescu subliniază că „natura relației sentimentale înfățișate în roman atârnă de natura comportamentului social al eroilor care, la rândul lui, e produsul mentalității și atmosferei *fin de siècle*” (Manolescu, 1999: 409).

În ceea ce privește romanul interbelic, trebuie subliniat faptul că acesta este dominat de analiză și de reflecție, fapt care va conduce ulterior la ratarea, la eșecul împlinirii erotice. În plină modernitate, scena erotică ia forma unei poetici corporale a detaliului. În *Adela*, corporalitatea este una eterică:

Îi simțeam căldura corpului întreg, de la distanță. I-am luat o mână, i-am scos mânășă, dezbumbând-o inexpert. Aveam sentimentul că o dezbrac puțin. I-am sărutat mâna multă vreme, când pe o parte, când pe alta, apoi, cu o senzație și mai otrăvitoare, între încheieturile degetelor și, dându-i în sus mâneca îngustă a pardesiului, i-am sărutat brațul de la încheietura mâinii până la stofa răsfrântă. Brațul avea miros de ambră (Ibrăileanu, 2009: 166).

Scoaterea mănușii, dar și sărutarea extrem de senzuală a mâinii Adelei sunt mai mult decât grăitoare; acestea sunt impregnate de o încărcătură erotică puternică, îmbibate de o senzualitate excesivă, instituindu-se, astfel, un ritual erotic. Gesturile (strânsul mâinii, căldura pumnului mic, mișcarea degetelor Adelei etc.) conturează limbajul emoției, creând o „senzație nouă – mai tulburătoare decât a mâinii ei pe buzele mele” (Ibrăileanu, 2009: 99). Atingerea repetată a mâinii Adelei „îmi răspândește în sânge și în suflet otravă” (Ibrăileanu, 2009: 99). Jocurile de cuvinte disimulează jocul simțurilor, al trăirilor intense. Tot ceea ce știm despre Adela știm din punctul de vedere al doctorului Codrescu, căci „tânăra femeie nu există decât în perspectiva lui” (Manolescu, 1999: 13). Emil nu numai că o iubește, dar o și idealizează. Unicitatea experienței cu Adela este dată de faptul că doctorul Codrescu vede în ea toate calitățile pe care el le caută la o femeie: „E atât de femeie și de copilăresc suavă” (Ibrăileanu, 2009: 80). Există câteva pasaje în roman care trimit, în mod explicit, la corporalitatea Adelei, însă, deseori, se observă o transparență a formelor. Emil Codrescu privește prin haine corpul Adelei, încercând să îl (re)constituie prin intermediul imaginației: „Simțeam cum îi radiază viața prin ușoara-i îmbrăcămintă” (Ibrăileanu, 2009: 98). De obicei, Adela poartă haine care îi acoperă în întregime corpul, iar gestul ei tipic de a-și acoperi vârful botinelor cu rochia devine semnul unor „pudori excesive, datorită unei excesive feminități” (Ibrăileanu, 2009: 106). Alteori, Adela poartă rochii care îi pun în evidență „umerii largi și șoldurile fine” (Ibrăileanu, 2009: 104). Aceasta „își trăgea mereu rochia în jos, fără nicio nevoie, căci abia i se zărea vârful botinelor” (Ibrăileanu, 2009: 106); mișcarea devine un tic nervos „căci e vădit că o face fără să vrea și poate fără să știe” (Ibrăileanu, 2009: 106). Obiectele vestimentare sunt variate, de la mănuși, șaluri, pelerine, pardesie, la rochii care îi pun în evidență trăsăturile fine ale corpului: „Rochia Adelei, simplă, strânsă pe bust, îi accentua, rotund, toate liniile” (Ibrăileanu, 2009: 100). În roman, Adela schimbă multe ținute (în special rochii), ceea ce denotă nu numai că se plectisește foarte repede de ele, ci și că aceste capricii ale modei impun o anumită modelare a comportamentului feminin.

Elementele de portret ale Adelei, inserate în roman, pun în evidență trăsăturile fine ale tinerei femei; centrul de greutate este în zona mâinii: „își desfăcut mâna de a mea, deget cu deget, cu mișcări fine, parcă, din delicatețe” (Ibrăileanu, 2009: 165). Adela are părul blond și „puțin bronzat”

(95), cu sânul mic, delicat, bustul înalt și elegant, brațele albe, de o „grațioasă precizie” (Ibrăileanu, 2009: 102), având predilecție pentru „hainele cenușii, albastre liliachii” (Ibrăileanu, 2009: 85). De asemenea, există pasaje care îi scot în evidență buzele „împodobite” de rujul natural al sucului de mure: „buzele ei, înroșite de suc rubiniu, dădeau o expresie provocantă frumuseții ei blonde” (Ibrăileanu, 2009: 62); aceste buze declanșează reverii nebănuite. De asemenea textul mai insistă și asupra unui alt detaliu, organic, și anume ochii albaștri ai Adelei, care apar fie „plini de durere și de ură” (Ibrăileanu, 2009: 92), fie cu „o lucire scurtă” (Ibrăileanu, 2009: 97), răspândind „o lumină viorie” (Ibrăileanu, 2009: 97).

Râsul Adelei este „un râs intern, copilăresc, cu participarea pieptului, ca o huruiă de hulub, cum râdea la șapte ani” (Ibrăileanu, 2009: 102). Chiar dacă râde rar, ea zâmbeste mereu. Zâmbetul, expresia „gândurilor, aprecierilor, a reacției ei intelectuale” (Ibrăileanu, 2009: 102), este semnul evoluției spirituale, care devine apanajul tinerei femei intelectuale. Dacă râsul (ca proces organic) presupune participare, zâmbetul este „produsul” inteligenței „rele”, deci „lucide”.

Corporalitatea Adelei este surprinsă și sub raport biologic, anatomic, însă destul de superficial. În acest sens, Emil Codrescu relatează întâlnirile pe care le are cu Adela, la trei vârste diferite. Prima vârstă immortalizează imaginea fetei Adela: „îmi petreceam degetele prin câte un cârlionț al părului ei blond și, când uitam să mă ocup de floricelele ei de aur, îmi lua degetul, îl ducea la capul ei și aștepta rezultatul cu ochii în ochii mei” (Ibrăileanu, 2009: 57). În plină adolescență, la vârsta de cincisprezece ani, Adela este

„o față înaltă, subțire, prea înaltă pentru vârsta ei, prea subțire pentru înălțimea ei, cu o coadă groasă de aur pe spate” (61), cu fața „copilărească și totuși de o frumusețe mândră, semeață, aproape orgolioasă, amestec unic, care-i dădea ceva matur și în același timp îi accentua copilărescul figurii” (Ibrăileanu, 2009: 61).

La tinerețe, Adela devine mai matură, în schimb numai „trupul i s-a împlinit” (Ibrăileanu, 2009: 67), căci expresia copilărească a feței a rămas la fel ca în adolescență. Odată cu boala Adelei se produce și defeminizarea femeii ideale, reducerea ei la corporalitate: „Redusă de boală (în fapt și în conștiința mea) la un simplu organism în luptă cu germenii morții, dispărând femeia, motivul

de a vedea în ea adversarul temut, dispensator de viață” (Ibrăileanu, 2009: 151).

În roman, figura Adelei se răsfrânge în oglindă. Edificatoare este scena în care aceasta se întoarce din excursie cu hainele zdrențuite. La nivel corporal este surprinsă asimetria surâsului, dar și fracturarea vocii ei. Tot în timpul excursiei la Văratice, Adela renunță la șal și la tulpan, oferindu-se lui Codrescu ca o floare exotică, subliniindu-și explozia vitalității. Dacă în prima parte a romanului, Adela, fata cu părul de aur, apare în ipostaza ei angelică, ingenuă, spre sfârșitul romanului aceasta apare ca stăpână a oglinzii. Textul abundă în detalii care se contopesc în infinite oglinzi paralele. Cu toate acestea, Adela invită „cu farmece copilărești la mistere tulburătoare” (Ibrăileanu, 2009: 67). Gesturile și cuvintele ei, care populează romanul, relevă faptul că tânăra femeie nu a fost analizată, ci creată, deci se observă predispoziția lui Codrescu de a lucra cu imagini: „Admirația, unicizarea, idealizarea – *mitul* creat de inteligență și imaginație pe instinctul brut- acoperă realitatea cu maldăre de flori și atâta tot” (Ibrăileanu, 2009: 113). Mai mult decât atât, numele personajului nu este Adela, ci Adelina, și rezultă de aici că doctorul Codrescu o creează pe Adela după tiparul lui de feminitate. Exagerarea frumuseții Adelei izvorăște dintr-o necesitate de ordin stilistic; în acest sens, el reușește să modifice datele realității.

Între Codrescu și tânăra femeie se consumă „gesturi și cuvinte limpede angajate” (Manolescu, 1999: 424), însă gesturile tinerei femei sunt analizate de Emil cu luciditate extremă. „Totul concură la exasperarea pasiunii pentru ea” (Ibrăileanu, 2009: 114). Finalul surprinde obsesiile doctorului Codrescu, proiectate pe fundalul naturii înconjurătoare, care ia forme anatomice. Din punct de vedere estetic, tânăra femeie participă la sublimul naturii. Adela este un personaj coerent, însă transparent, întrucât imaginea ei este mediată de percepția lui Emil Codrescu. Ceea ce iubește Codrescu la Adela nu este ființa Adela, ci proiecția idealului feminin, care se suprapune peste imaginea acesteia.

4 Concluzii

În *Adela*, doctorul Emil Codrescu recurge la formula jurnalului din dorința de a restructura realitatea prin ficțiune, încercând să îi atenueze impresia de

literatură; aici, literatura se practică negându-se, de fapt, pe sine. Consistența romanului este dată de psihologia disimulării. Apoi, imaginea corporalității este superficială, aproape inexistentă, însă ea se reconstituie prin limbaj. Există câteva pasaje care trimit, în mod explicit, la corporalitatea Adelei, și care devin adevărate „experiențe estetice” ale gesturilor acesteia. De asemenea, se poate constata în roman o transparență a formelor și a suprafețelor. În acest sens, Emil Codrescu pare că privește prin haine corpul tinerei femei, încercând să îl (re)construiască. Finalmente, pentru Codrescu, Adela este un obiect al creației, precum și al idealizării. Ea încarnează un prototip feminin, o proiecție a unui ideal de feminitate. Adela este construită în funcție de propriile resorturi sufletești ale lui Codrescu, iar exagerarea frumuseții ei izvorăște dintr-o necesitate de ordin stilistic; în acest mod, el reușește să modifice datele „realității”, iar traseul existențial al personajului feminin este conturat de credințele și de acțiunile lui Codrescu, ceea ce îl va duce pe acesta la concluzia că Adela este o „iluzie paradisiacă”, ce nu trebuie să devină realitate.

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INTRODUCING CORPORA IN THE STUDY OF IDIOMS CONTAINING THE HEADWORD "HEART". A CASE STUDY OF JAMES JOYCE'S *DUBLINERS* AND A *PORTRAIT OF THE ARTIST AS A YOUNG MAN*⁹

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Abstract

*Research on language based on printed corpora dates back since the beginning of the 19th century and has proved to be a fascinating area for any linguist. Furthermore, since the invention of computers, the interest in this field boomed. These devices not only store data, but they also sort and calculate it and therefore, it stands to reason why this branch of computational linguistics is preferred when dealing with large volumes of texts in a short time. Since the method of corpus linguistics is a relatively new one which continues to be developed and theorized, some explanations regarding its main characteristics are provided in this study in order to verify and convince the reader of the utility and adequateness of resorting to this approach in studying idioms containing the headword "heart" in literary texts. Therefore, the focus of this research is represented by the study of heart idioms in James Joyce's *Dubliners* (1914) and *A Portrait of the Artist as a Young Man* (1916). The reason of choosing this Irish author is represented by the fact that he is considered to be a genius of language. In order to test his command of idiomatic expressions and to enlarge the lists of conceptual metaphors started by George Lakoff and Mark Johnson in 1980, the idioms and collocations comprising just a keyword (i.e., heart) are analyzed based on the corpus method. Furthermore, as this methodology also embodies the qualitative and the quantitative analysis, both the idiomatic phrases and the words which typically co-occur are submitted to them. These types of analysis are facilitated on the one hand, due to the concordancer developed by the Lancaster University, i.e., #Lancsbox, which*

⁹ This paper was coordinated by Senior Lecturer PhD Crina Herțeg as part of the MA course Corpus Linguistics (academic year 2020-2021).

permits the visualization of the key words in context via the KWIC tool. On the other hand, the theoretical input provided by some famous specialists and theorists who studied these aspects (i.e., corpus linguistics and figurative language) (such as Tony McEnery & Costas Gabrielatos (2006), McEnery & Andrew Wilson (2001), McEnery & Hardie (2011), Sam Glucksberg (1993, 2001), Cristina Cacciari (1993) and Raymond W. Gibbs Jr. (1993)) as well as an online dictionary of idioms (i.e., The Free Dictionary by Farlex) are considered in order to ensure an adequate examination. Furthermore, this research also proposes some specific steps in dealing with idiomatic phrases and emphasized the usefulness of context: it shortens the number of stages one has to undertake in interpreting unfamiliar idioms. In addition, new and surprising idiomatic variants and collocations are identified and conceptualized in a suitable manner. The conceptual metaphors encountered are clustered in a table based on how the heart is perceived in particular instances of the corpus: it is an animate or an inanimate being? The results suggest that the heart is rather an object even though it may be also perceived as a dancer or a bird. Therefore, this research addresses both students interested in James Joyce's mentioned novels as well as any person who is interested in idioms, conceptual metaphors and CL studies.

Keywords: *Corpus Linguistics; Heart; Idioms; Collocations; Conceptual metaphor.*

1 Introduction

Research on language based on printed corpora dates back since the beginning of the 19th century and has acquired a greater interest once corpus linguistics' pioneers have figured out how computers may be used in order to facilitate their work. Given the fact that computers not only store data, but they also sort and calculate it, these devices have come to be regarded as essential in corpus linguistics. Henceforth we will refer to corpus linguistics as CL. Therefore, data analysis is speeded up, facilitated and automatized via computers which explains the reason why this field is also defined as "a branch of computational linguistics" (Oostdijk, as cited in McEnery & Gabrielatos, 2006: 2).

However, debates have been undertaken concerning the nature of corpus linguistics, i.e., is it a theory, or a methodology? Despite the fact that most researchers seem to agree with the latter, this does not mean that CL is theory-free (McEnery & Gabrielatos, 2006: 3). Furthermore, from a

methodological point of view, this area of study is divided into a corpus-based and corpus-driven approach (Tognini-Bonelli, as cited in McEnery & Gabrielatos, 2006: 3) with the former focusing on syntactic-patterns and the latter on lexical patterns (McEnery & Gabrielatos, 2006: 5). The first type of approach typically explores an established theory or a hypothesis in order to refine, refute or validate it, whereas the second one claims that the corpus itself should serve as the only source of hypotheses about language, thus rejecting the perspective upon corpus linguistics as a method (McEnery & Hardie, 2011: 6) This distinction is due to the main points of tension in CL, namely, the data, theory, the relevance of annotation and intuition and the relations between them (McEnery & Gabrielatos, 2006: 3).

Despite the fact that there is no agreed universally applicable definition of corpus linguistics, we may say that, in general, CL is seen as a heterogenous field which deals with a large group of homogenous machine-readable texts with the help of certain tools (such as concordancers) enabling the study of a series of specific research questions exploiting different aspects of language (such as words in context and frequency) (McEnery & Hardie, 2011: 1-2). Corpus linguistics, therefore, embodies both qualitative and quantitative analysis through concordances and frequency data respectively (p. 2). It is also synonymous with empirical and "computer corpus linguistics" (Leech, as cited in McEnery & Gabrielatos, 2006: 2) in which intuition plays a role as well (McEnery and Gabrielatos, 2006: 1-2). I said non-agreed universally applicable definition because, typically, corpus linguistics deals with language in use as explained by McEnery and Wilson (2001) in *Corpus Linguistics: An Introduction*: "Corpus linguistics is perhaps best described for the moment in simple terms as the study of language based on examples of 'real life' language use" (p. 1).

Nevertheless, the focus of this research is represented by the study of idioms of heart in James Joyce's *Dubliners* (1914) and *A Portrait of the Artist as a Young Man* (1916) which may not be regarded as instances of "real life language" because the Irish author is considered a genius of language who even needed a guide written for the readers in order for them to understand his linguistics complexities¹⁰. Given the fact that Christina Stead described

¹⁰ *Joysprick: An introduction to the language of James Joyce* (1973) by Anthony Burgess.

James Joyce as “superior to Shakespeare in command of language” (as cited in Nicolls, 2020: 188), I consider that examining his command of idioms based on the method of corpus linguistics (which focuses on language usage) is an interesting topic due to the increased probability of finding new and surprising idiomatic variants and collocations and conceptualizing them in a suitable manner.

Therefore, introducing corpora in the study of idioms comprising the headword “heart” is the central aim of this research which addresses both students interested in James Joyce’s mentioned novels as well as any person who is interested in idioms and CL studies. Furthermore, as CL researchers propose both a quantitative and a qualitative analysis, the idiomatic expressions concerning the “vital center and source of one’s being, emotions and sensibilities” where intellect and imagination resides (*The Free Dictionary* by Farlex) will be examined accordingly. In other words, this kind of expressions will be firstly, counted and retrieved via a concordancer, i.e., #LancsBox, and secondly, interpreted and conceptualized based both on the theory provided by some figurative language theorists, such as Sam Glucksberg (1993, 2001), Cristina Cacciari (1993) and Raymond W. Gibbs Jr. (1993) and on online dictionaries, i.e., *The Free Dictionary* by Farlex, as well as on my own intuitions. Furthermore, as corpus linguistics is a new area of interest, some articles concerning this field were also consulted (such as the ones written by Tony McEnery & Costas Gabrielatos (2006) and Tony McEnery & Andrew Wilson (2001)) in order to understand what this method is, where can it be applied and how it works.

In conclusion, this study is important not only because it provides an insight both into the theory of idioms and into the tools and methods of corpus linguistics, but also because it aims to examine the meanings of idiomatic expressions containing the keyword “heart” and how a genius of language such as James Joyce perceived the aforementioned organ.

2 Literature Review

2.1. A general view of idioms

In this section, the relevant theoretical framework on which I have based my qualitative analysis of the headword “heart” is presented in three

main steps. First, some definitions of idiomatic expressions together with a discussion concerning their relationship with metaphors are provided. Second, a classification of idioms according to certain aspects is included before briefly introducing the methods used in the examination of these figurative expressions which will receive more attention in the following part of this study.

Idioms pertain to the tree of figurative expressions and have fascinated many structuralists and linguistics who had been studied them in order to understand the diachronic changes and synchronic regularities of language. This interest has proved itself fruitful as it was demonstrated that at a given time, a relatively complex array of shared beliefs, values, cultural models and natural events can contribute to the birth of new metaphorical phrases (Cacciari & Tabossi, 1993: xi). According to this claim, idioms seem to gradually acquire their idiomaticity and not to be created as such. In other words, they are typically seen in terms of a process (Michiels, in Cacciari, 1993: 27) which explains the difficulty of defining them.

Generally perceived as the “language of a people or country” or as a “form of expression peculiar to a language” (Oxford Dictionary, 5th edition, as cited in Cacciari & Tabossi, 1993: xi), an idiom is more than a figurative expression that means something different from its constituents (Glucksberg, 1993: 3) because, as Cristina Cacciari (1993) argues, compound words such as “vacuum cleaner” can be also defined as such (34). Nevertheless, Sam Glucksberg (2001) explains that an idiom differs from a compound insofar as it usually does not have a clear relation between the linguistic meaning of its constituents and the idiomatic meaning of the phrase as a whole. It is for this reason that an idiomatic phrase is defined as “an expression whose meaning is not formed by the composition of the meanings of the constituent words, according to the morpho-syntactic rules of the language” (Katz, as cited in Cacciari, 1993: 33). For instance, by analyzing an opaque idiom such as *kick the bucket* syntactically and semantically, the meaning conveyed would not be “to die” and thus, idioms may act simultaneously as words and units of words (Nagy, as cited in Cacciari, 1993: 30). However, given the fact that some idioms may undergo modifications without losing their idiomaticity, they cannot be simply characterized just as long words (Glucksberg, 2001: 69). Furthermore, they are also considered to be “dead metaphors”, i.e.,

conventionalized, or frozen expressions that used to be innovative. Despite the fact that the explanations required for metaphor are different from those of idioms, the relation between the two is supported by some shared features (such as the importance of decoding their connotations). Additionally, it seems that while metaphors depend on cognition to be interpreted, idioms typically resort to memory for their recognition (Cacciari & Tabossi, 1993: xii).

Nevertheless, Gibbs (1993) argues that the metaphoricity of idioms is very much alive because people often interpret certain idioms based on metaphorical knowledge (57). In supporting this claim, a comparison between the conceptual metaphors and the dead ones is presented in his study "Why idioms are not dead metaphors" (1993). He argues that the former are the ones that still inhabit our conceptual system, whereas the latter are the ones which are perceived as literal because they are understood effortless and unconscious (60). Therefore, the fact that some idioms have highly conventionalized meanings does not suggest their dead metaphoricity (p. 61). Moreover still, there are other stylized definitions of idioms which supports their metaphorical implications. For instance, Stengel (as cited in Glucksberg, 2001: 88) explains that "Idiomatic speech is a kind of secret speech... [idioms] are riddles.... They are the traps in a language... they are petrified jokes and their symbolism is very often incomprehensible" and Johnson-Larid (1993) stated that "Idioms are the poetry of daily discourse" (ix), thus rendering the relation between metaphors and idioms evident. However, the string containing the headword "heart" may not be an idiom but rather a metaphor which is why some information concerning the manner in which the latter can be studied is needed. Therefore, since a metaphor is a figure of speech identified based on the presence of semantic tension (untypical usage of words) (Charteris-Black, 2004: 34), its interpretation resides in its conceptualization, i.e., its transference into a conceptual metaphor. The notion of conceptual metaphor was first introduced by Lakoff & Johnson in 1993, which Gibbs (1993) explains as having "as its primary function the cognitive role of understanding one concept [...] in terms of another" (60) under the form A is B, where A is the (abstract) target and B is the (concrete) source. Additionally, some idioms as well as the majority of collocations, may be also conceptualized.

2.2. Classification of idioms

Idioms are complex phenomena of language that can be grouped based on: a) the degree of transparency, b) the degree of predictability, c) the ability to undergo certain changes without losing their idiomaticity and d) the manner in which they can be interpreted.

Transparency refers to the degree in which an idiomatic expression can be interpreted based on the meaning of its constituents (Glucksberg, 2001: 74). According to this aspect, idioms may be grouped into four categories:

1) *totally opaque idioms*;

2) *retrospectively transparent idioms* (transparent because of linguistic or historical knowledge. In the first case, the correspondence between literal constituents and figurative referents may be identified once the meaning is known);

3) *directly transparent idioms* (depended on the meaning of the words which allude to an analogy or a conceptual metaphor) and

4) *figuratively transparent idioms* (built with parts of other idioms) (Cacciari, 1993: 39). As regards the second category on which idiomatic expressions may be taxonomized, it refers to the elements which help speed up the recognition of an idiomatic phrase. Given the fact that idioms are sometimes perceived as long words taken from the mental lexicon (Glucksberg, 1993: 5), their recognition is seen as being analogous to word recognition. However, the former seems to not be incremental, i.e., it does not take place gradually over time, because idiom meaning activation begins only when the key word is encountered (Glucksberg, 2001: 71). Therefore, idioms may have early or late key words. For instance, the key word in *hit the nail on the head* is the last one which means that the idiom cannot be recognized until the term "head" is uttered or read (Tabossi & Zardon, in Glucksberg, 2001: 71).

Given the fact that idiomaticity refers to the idiomatic meaning of idioms and that the meaning is an element which needs to be decoded, the third and the last conditions for the idiomatic expressions' classification (i.e., c) and d)) are treated together. However, it is important to mention that almost each one of the studied specialists propose their own taxonomy in

dealing with their syntactic and linguistic flexibility. On the one hand, there are the ones who combine the first and the third aspect (i.e., a) and c)), such as Cristina Cacciari and Sam Glucksberg (as cited in Glucksberg, 1993) as well as Nunberg (as cited in Cacciari, 1993: 35). On the other hand, there are the theorists who derive idiomatic phrases into *frozen* and *productive* (Gibbs, 1993: 63). Furthermore, in order to understand the types derived from the former case, the classification of Sam Glucksberg (1993) from his subchapter "How are Idioms Understood" is considered. He derives the idioms into *long words* and *linguistic expressions* (p. 6) stating that by understanding idioms as the former, a full linguistic processing is not necessary, whereas comprehending idioms as the latter, the language-processing system is accepted as being automatized. In other words, he speaks about the *compositional* and *noncompositional* idioms.

The noncompositional nature of idioms refers to the inability of performing syntactic changes in and throughout their string without them losing their idiomatic meaning (Gibbs, 1993: 61), whereas compositionality is defined as the ability of certain idioms to be syntactically and semantically modified without losing their comprehension (Glucksberg, 2001: 80). Furthermore, Glucksberg (2001) argues that there are four categories of idioms: *noncompositional*, *compositional opaque*, *compositional transparent* and *quasi-metaphorical* (p. 75). The *compositional-opaque idioms* proposed by Cacciari and Glucksberg (in Glucksberg, 1993: 17) are phrases in which both interpretation and productivity are constrained. Furthermore, the relations between the idiom meaning and its constituents are not apparent, e.g., *kick the bucket*. In *compositional transparent idioms*, the metaphorical correspondences between the words forming the idiom and the idiomatic expression's meaning facilitate both interpretation and productivity, e.g., *spill the beans*. Therefore, they are literally and syntactically flexible (Glucksberg, 2001: 81). The last type of idiomatic phrases identified by Cacciari and Glucksberg (in Glucksberg, 1993: 18) is the *quasi-metaphorical* in which "the literal referent of the idiom is itself an instance of the idiomatic meaning". Therefore, their meaning is rendered by referring simultaneously to an epitome of a concept and characterize a certain event or situation as an instance of that concept. In other words, they function via the mechanism of

dual reference (i.e., *crossing one's bridges before coming to them* to designate *something done prematurely*) (Glucksberg, 2001: 75).

As regards the classification proposed by Geoffrey Nunberg (as cited in Cacciari, 1993: 35), the idioms are differentiated according to their degree of decomposition in:

1) *normally decomposable* (each of the idiom's elements are connected with their idiomatic referent, e.g., *break the ice*, *pop the question*, *keep the pot boiling*);

2) *abnormally decomposable* (meaning depended on conventional metaphors, e.g., *throw the sponge*, *hit the ceiling*) and

3) *nondecomposable* (the case of opaque idioms).

Given the fact that in compositional idioms the phrase meaning can be derived from the meaning of its components (Glucksberg, 2001: 69), the decomposition nature of idioms refers to the ability of each of the idiomatic phrase's constituents to contribute to the figurative interpretation of the expression. Similarly, when people experience difficulty in breaking idioms into their component parts, these phrases are considered nondecomposable in terms of semantics. The *abnormally decomposable idioms* are the ones in which the constituents may be decomposed but their meanings have not a direct relation with their idiomatic referents and their understanding depends on conventionalized metaphors (e.g., *carry a torch*) (Gibbs, 1993: 62). Therefore, conceptual metaphors constitute the basis for figurative expressions comprehension (Gibbs, as cited in Glucksberg, 2001: 98) and consequently, of some idioms. Furthermore, the analyzability of an idiom depends on it being semantically decomposable (i.e., its meaning may derive from the connotations and relations of the constituent terms (Cacciari, 1993: 35) and not on its literalness (Gibbs, 1993: 62). In other words, the literal or the figurative meanings of an idiomatic expression's components is important and not the phrase being literally adequate.

The *frozen idioms* are unproductive because when subjected to a syntactic alteration, they lose their figurative interpretations. The *productive idioms* on the other hand, are those which can be syntactically altered without losing their idiomatic meanings (p. 63), therefore they can be transformed into *variant* or *novel idioms*. As the syntactic flexibility refers to the ability of certain idioms to allow changes in the tense of the verb, the number, the

words¹¹ and to also accept adverbial and adjectival modifications, the abnormally decomposable idioms are not productive because a syntactic transformation of them would not be recognized as having an idiomatic meaning (Gibbs, 1993: 63). Furthermore, the components of nondecomposable idioms (*kick the bucket*) provide no clue about their figurative meaning and consequently, a semantic analysis of them would prove fruitless (64).

2.3. Introducing idiom interpretation

In analyzing idioms, one may start from Glucksberg's claim (2001) concerning the interpretation of a sentence which draws the attention upon the identification of a literal meaning (9). He argues that when this type of meaning appears to be false, Grice's cooperative principle comes into play and highlights the fact that a nonliteral meaning needs to be recognized.

Furthermore, in order to comprehend nonliteral language, linguists, philosophers and psychologists proposed a three-step model which Glucksberg (2001) presents in *Understanding figurative language. From metaphors to idioms*. The steps are the following:

- 1) identify the literal meaning;
- 2) observe whether the literal meaning makes sense in the given context or not;
- 3) if the derived literal meaning is coherent and intelligible, then accept that meaning as the intended one. If the contrary happens, proceed to find a new alternative nonliteral meaning that does make sense in the context. However, according to Glucksberg (2001: 17) literal decoding does not always presuppose the finding of a metaphorical meaning but rather of an alternative literal interpretation.

In decomposable idioms both the literal and the figurative/idiomatic meaning of their constituents play a major role in determining the overall nonliteral interpretation of the idiomatic expression (Gibbs, 1993: 65). Nevertheless, in order to understand how the interpretation works in this type of idioms, it is also necessary to comprehend what the two meanings

¹¹ However, word substitution presupposes some constraints because only some terms may be acceptable.

presuppose. Therefore, the literal meaning is the primary sense of a word (Glucksberg, 2001: 12), whereas the idiomatic meaning is the meaning words achieve when comprised in an idiomatic expression which is different from their literal meaning. This fact is possible due to polysemy which furthermore contributes to the interpretation of idiomatic variants (Gibbs, 1993: 79) which I will further describe in the next section where I will also present my own framework of analysis together with the methods and instruments employed. Nevertheless, before proceeding to describe my research methodology, a part from the vast theory of CL will be considered.

2.4. Some considerations regarding CL and idiom interpretation

As I have already mentioned in the *Introduction* section, introducing corpora in the study of idioms containing the headword "heart" is the main aim of this study and thus, some information regarding corpus linguistics is required. However, given the fact that this concept was described in the aforementioned subdivision in detail, only some brief explanations of this method and of some of its key related concepts are investigated. Furthermore, as the focus of this paper is narrowed down to the analysis of heart idioms based only on *Dubliners* and *A Portrait of the Artist as a Young Man*, thus on an *opportunistic corpus*, the other types of corpora (such as balanced, monitor or spoken corpora) will not be taken into account.

An opportunistic corpus is one which cannot be classified as either monitor or sample corpus because it lacks both a rigorous sampling frame and a *never-ending* length (McEnery and Hardie, 2011: 11). Therefore, it represents just a collection of texts which were possible to gather to fulfil a specific task. Nevertheless, this does not mean that the corpus is inadequate because it is small compared to other corpora (such as The British National Corpus (BNC) or The Lancaster-Oslo/Bergen (LOB) corpus (as cited in McEnery & Hardie, 2011: 8-9) or because it does not characterize a population, but rather a personality. In fact, there are specialists who study smaller specialized corpora in order to analyze them both by hand and eye (such as McEnery and Kifle (2001) (as cited in McEnery & Hardie, 2011: 3). Furthermore, given the fact that corpus linguistics is directed to a set of methods and procedures for studying language (McEnery & Hardie, 2011: 1),

and that idioms are expressions which can be found in language, it is adequate to examine idioms based on CL.

As regards the types of analysis which can be used for the fulfilment of the aim of this research, they can be both qualitative and quantitative as corpus linguistics embodies both of them (McEnery & Gabrielatos, 2006: 3). Additionally, due to the fact that CL typically relies both on certain computer software in order to measure and catalogue data, as well as to intuition in order to explain it (McEnery and Gabrielatos, 2006: 1-2), the idioms embracing the word "heart" are calculated, sorted out and interpreted with the aid of the procedure called *concordancing* (McEnery & Hardie, 2011: 1) via the concordancer previously mentioned in the *Introduction*, i.e., #Lancsbox. Furthermore, as the observations are made on naturally occurring data and because intuition stems from education (McEnery & Gabrielatos, 2006: 6), i.e., from certain theoretical claims, the interpretation of idioms is both rationalist and empiric. In other words, it answers to one of the Chomsky's criticisms concerning CL which is linked to the debate between empiricists and rationalists (as cited in McEnery & Wilson, 2001: 5). However, Chomsky also argued that compared with the corpus, the language is non-finite, whereas the former is finite (McEnery & Wilson, 2001: 12). Nevertheless, due both to the fact that idioms are part of the language and culture and that the corpus examined is a partial one (in the sense that firstly, it does not encompass every idiom and secondly, it is based on the preferences of a single author), the number of the idiomatic expressions and metaphors with "heart" is also limited. Therefore, they can be adequately examined irrespective of the length of the corpus. Furthermore, as CL also permits the study of words in context, the collocations with the keyword "heart" will also be considered. According to Stubbs (as cited in McEnery & Gabrielatos, 2006: 11) a collocation is "a purely lexical relation, non-directional and probabilistic, which ignores any syntactic relation between the words" and which may be identified by taking into account the five words on the right or the left of a node (Sinclair, as cited in McEnery & Gabrielatos, 2006: 11).

3 Research Methodology

In this section, the methods and tools on which I have based my research are presented. First, some explanations regarding the idioms and collocations containing the keyword "heart" are introduced. Second, the manner in which these groups of words are analyzed is discussed based both on the method and types of analysis employed. On the one hand, information concerning the instrument and method provides essential details regarding the approach of the research topic. On the other hand, a specific description of the steps undertaken in the two types of analysis embodied by the method is essential to ensure both the order and the accessibility of the analysis proper.

Since in order to analyze something, it is necessary to firstly, identify it, a tool useful in this regard is needed. As the method on which this research is based is represented by corpus linguistics, it stands to reason that besides the online idiom dictionary (i.e., *The Free Dictionary* by Farlex), the other instrument is a concordancer. The concordance program chosen is #LancsBox. It is basically a software package developed by the Lancaster University and created for the analysis of language data and corpora available for anyone interested in linguistics. It also has the ability to load data in any format, including in PDF (Portable Document Format) which is the arrangement my corpus (comprising *Dubliners* and *A Portrait of the Artist as a Young Man*) has. #LancsBox also allows the visualization of the corpora and of the keywords based on simple, regex and smart searches ("#LancsBox: Lancaster University corpus toolbox", 2020). Therefore, due to this latter function, the identification of the aforementioned expressions is performed by counting five words on the left, or on the right of the keyword "heart" and deciding whether the string in view is an idiom (figurative language), a metaphor (figurative meaning) or a simple collocation (denotative or connotative meaning) based both on the theory provided, knowledge and intuition. Nevertheless, as this method embodies besides the qualitative analysis, the quantitative one, the frequency of these words will also be taken into account in order to group them based on their category as well as to ensure the exhaustiveness of the research. This means that the occurrences of the word "heart" are identified as well as the lemmas, the tokens and types (The ESRC Centre for Corpus Approaches to Social Science, 2018) for each of the two texts (*Dubliners* and *A Portrait of the Artist as a Young Man*). In order to do this, it suffices to load them in #LancsBox and press "Import" to unite

them in "Corpus 5". After counting and selecting the data, the next step is represented by its interpretation. This is done based on qualitative analysis which deals with meaning and thus, it is based on the theoretical framework previously provided. The steps to be followed in this kind of analysis, as well as some additional explanations concerning the meanings to be exploited are illustrated hereinafter.

Given the fact that Lakoff (1987), Gibbs & Nayak (1991) argued that people understand idioms based on the conceptual metaphors underlying them and that Ruwet (in Cacciari, 1993: 32) stated that idioms must be studied according to their figurative origins, it is understandable why idioms and metaphors are treated together. Furthermore, from certain collocations may result surprising conceptualizations, and therefore, they are also considered when examining expressions with the headword "heart".

However, if the comprehension of idioms depends on conceptual metaphors, then the metaphorical motivation of idiomatic expressions stems from the established conceptual structures and not from the relationship between the idiom's word meaning (Cacciari, 1993: 36). Nevertheless, Cristina Cacciari argues that constituent words do play a role in idiom's interpretation (37). Therefore, the literal meaning of the constituent terms may be taken into account when interpreting idiomatic meaning because some idioms are indeed (partially or totally) analyzable (35). Furthermore, since figurative language requires the same set of linguistic and pragmatic operations as in literal language (Glucksberg, 2001: v), then both the literal and the figurative (i.e., idiomatic) meaning of the idiom's constituents are considered (Gibbs, 1993: 65). However, this is applicable only in the case of compositional idioms and therefore, only the ones being semantically decomposable are interpreted as such. Furthermore, they are the only ones which can be transformed in novel/ unfamiliar¹² or idiomatic variants and due to the fact that James Joyce is famous for his ability to play with language, these sorts of idioms may actually prevail in the corpus. Therefore, important consideration is given to the manner in which they are analyzed.

However, before starting to present the steps to be undertaken in the analysis of variant or unfamiliar idioms, it is necessary to provide the main

¹² In the context of this research, an unfamiliar idiom is one which is either a creative variant, or one which could not be found in the online dictionaries consulted.

stages in examining idioms with the headword "heart". Furthermore, in order to facilitate as much as possible the task of this research, I have developed my own framework of analysis based both on the theoretical input and the methodology of the research consulted. Therefore, the points to be fulfilled in the interpretation of data are:

1) identify whether the string appearing using the function of searching keywords in context (KWIC) of #Lancsbox is an idiom by searching for it in the available online dictionary. If it is, then

2) mention its type based on the taxonomy illustrated in the subsection *Classification of idioms* from *Literature review*;

3) retrieve the idiomatic meaning from the dictionary. In the case of noncompositional idioms, end the analysis here. If the idiom is a decomposable one, then

4) determine whether the dictionary meaning is based on the meaning derived from the literal and the figurative meaning of its constituents or on conceptual metaphors;

5) observe whether it was submitted to any modification. If it was

6) mention what type of lexical substitution may be identified in the idiom under discussion (adjectival or adverbial modification, quantification, or tense marking) as well as the kind of relations between the substituted words (antonymy, quantity and near-synonymy) where suitable. Since in this situation, the idiom was semantically altered, it means that

7) the decoding of the variant's meaning is the next action to be undertaken. For this procedure, Glucksberg's (1993) methodology is taken into account. He argued that the variant's meaning may be determined by firstly, comparing the meaning of the constituents of both the original and the variant idiom. Secondly, by identifying the relations between the significations of the constituents and thirdly, inferring, by analogy, the meaning of the version with respect to the one of the authentic idiom (9-10). If the meaning cannot be derived as such,

8) proceed to explain the idiom based on Cristina Cacciari's (1993) interpretative methods for analyzing unfamiliar idioms. These strategies are presented in her study "The place of idioms in a literal and metaphorical world," and have been formulated based on an experiment conducted in collaboration with Dr. Boaz Keizar and Sachi Kumon:

- a. look for similarity with a familiar idiom (either in the interpretation of one or more constituents, related words (antonyms, near-synonyms) or semantics);
 - b. interpret one of the idiom's constituent literally and the others based on their semantic field;
 - c. identify whether there is cause-effect relationship between the words composing the idiom and select either the cause or the effect to build the meaning;
 - d. interpret the idiom based on the semantics (or symbols) of its constituents (of one element or of the entire string);
 - e. conjure in mind a visualization of the action or state described.
- 9) conceptualize the idiom under the form A is B.

However, if the string could not be found in the idiom section of the dictionary and it does not seem to be an unfamiliar idiom, then it will be regarded as a collocation which may or may not be a metaphor, i.e., which may or may not be conceptualized. Additionally, the specification of its type (adjectival, verbal, nominal) is also required. Furthermore, as the function GraphColl permits the visualization of a graphic regarding the nearest word from "heart", the number of collocates, as well as the diagram and the table illustrated by this tool will be included in the paper.

Finally, after differentiating between collocations and idioms, the occurrences of these expressions containing the headword "heart" will be included in a table. Furthermore, the conceptual metaphors thus formed will be clustered based on whether the mapping reveals an inanimate or an animate heart. The implications of these conceptualizations are also discussed in the *Interpretation of Results* part.

4 Interpretation of Results

As I have mentioned several times throughout this paper, the focus of this research is narrowed down to the analysis of idioms and collocations comprising the keyword "heart" from James Joyce's *Dubliners* and *A Portrait of the Artist as a Young Man*. Furthermore, due to the fact that the method on which I have based my research is corpus linguistics, the concordancer #LancsBox as well as an online dictionary that provides a list of heart idioms

serve as tools that facilitate both my quantitative and the qualitative analysis. In order to ensure an adequate, a cohesive and logical analysis, relevant theory and specific self-made steps were included in the previous parts of my study. In this section, the theoretical framework as well as the methodology presented find their utility both in the quantitative and the qualitative examination of data.

Following the schema described in *Research Methodology*, I will start my interpretation of results by inserting a capture containing the types, lemmas and tokens of my corpus. This was done first, by loading the corpus previously saved in my computer. Second, by clicking "Import!" and thirdly, by using the snipping tool from my laptop to capture only the relevant part from my screen. Figure 1 illustrates the number of the aforementioned aspects.

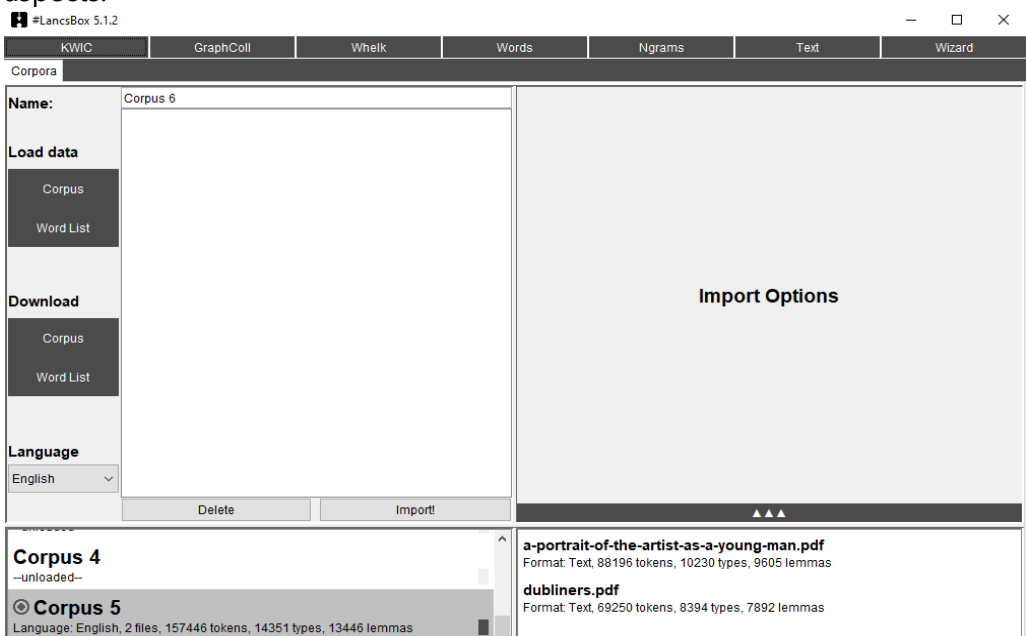


Figure 1. Number of tokens, types and lemmas.

It is possible to observe that #LancsBox also provides these numbers separately for each text comprised in the corpus. The first number designates any single word in a text (or corpus). The second one refers to the forms of words which differ by spelling for example, whereas the last one denotes

words which differ only by inflection. To find the frequency of the word "heart" as well as its concordances, the tool KWIC is considered. In the box appearing next to "Search", the headword "heart" is introduced to find out the occurrences. In doing so, the number "120" appears in the bar above concordances. This means that the term "heart" appears for 120 times in Corpus 5. If we want to find the frequency for each text, we may use the Whelk tool which shows that *A Portrait of the Artist as a Young Man* counts 87 instances, whereas *Dubliners* only 33. However, since a comparison between the two is not necessary, I will turn now to the qualitative analysis of idioms and collocations.

In order to not load this section with too many captures containing the 120 concordances identified, a specification of each of the nodes under discussion is considered. However, these captures are included in the annexes of this paper and thus, they may be indeed visualized to facilitate the comprehension of the analysis and to allow the verification of the statements written throughout this part.

The first node appearing (i.e., "he was sick in his heart") represents a case of *compositional, normally decomposable, productive* idiom with modifications occurred in the tense ("was" instead of "be"), in the preposition ("in" instead of "at") and in the noun (due to the presence of the possessive adjective "his"). These alterations were identified by consulting *The Free Dictionary* by Farlex, where the original idiom has the form "be sick at heart" and means "to be extremely unhappy, displeased or disappointed". The literal meaning of the adjective "sick" (i.e., physically or mentally ill) and the figurative one (i.e., upset, revolted or disgusted) reveal the fact that the heart (designating either the vital organ or the soul) may suffer either from a physical (injury, anomaly) or mental illness (depression). Nevertheless, in this situation, the idiom may denote that the character feels a kind of a nonphysical suffering in his heart and thus, it may be conceptualized as HEART IS A CONTAINER. This means that the meaning of this idiom may depend on the aforementioned conceptual metaphor even though this was not evident at a first glance. However, the fact that the meaning of the novel idiom stems from a conceptualization, the one of the original idiom is actually based on the relationship between the literal and the figurative meaning of its constituents.

As regards the second node (i.e., “priests and the priests’ pawns broke Parnell’s heart”), it is also a *compositional transparent, normally decomposable, productive* idiom, but which underwent modification only on the tense level (“broke” instead of “break”). The meaning of this variant idiom is the same as the one from the dictionary consulted, i.e., “to cause one to feel great sadness” (*The Free Dictionary* by Farlex), but the action occurred in the past. Additionally, we know both the agent, (i.e., “priests and the priests’ pawns”) and the owner of the object (i.e., Parnell). Furthermore, the verb “to break” means “to injure” in an anatomical context, or “to destroy” in the case of the “source of one’s being” (*The Free Dictionary* by Farlex) and thus, in this context the figurative meaning is the most relevant. In other words, the idiomatic meaning seems to rely on the conceptual system and therefore, the conceptual metaphor HEART IS AN OBJECT, may be further conceptualized as HEART IS A FRAGILE OBJECT.

The third string appearing (i.e., “to keep up my heart”) is an interesting one because it seems to represent a case of *figuratively transparent idiom*, due to the fact that the idiom “to keep up” is contained in his composition. Furthermore, as it is transparent and it may be semantically altered, it is a *compositional transparent* and *normally decomposable* idiom. However, due to the fact that it could not be found in the available dictionary, it is regarded as an unfamiliar idiom. Following Cristina Cacciari’s five-step model, this idiom appears similar at a first glance with the idiomatic expression “to have (one’s) heart in the right place”, if we assume that the “right place” is “up” based on the conceptual metaphors HAPPY, CONSCIOUS, LIFE and HEALTH ARE UP (Lakoff & Johnson, 2003: 15). The context is very useful in this situation because on the one hand, it allows the verification of the similarity based on what happens in the text and on the other hand, it reduces the number of steps proposed by Cacciari. Therefore, by resorting to the text itself, one finds out that indeed, the character has good intentions (i.e., filling the mouth with tobacco juice in order to avoid verbal fight) which end however, in a negative way (i.e., spit the other character right in the eye), thus the resemblance between the two idioms appears to be adequate. Nevertheless, the phrasal verb “to keep up” means “to maintain something in a good position” and “to match one’s lifestyle” (*The Free Dictionary* by Farlex) and since the purpose of everyone is to be and remain happy, the idiom “to have a light heart” may

also be considered similar and consequently, useful in the interpretation of the one under discussion. Therefore, "keep up one's heart" may also signify "to continue to be happy or to have a carefree attitude." In this case, the idiomatic meaning seems to reside in the conceptual metaphors UP IS GOOD. This idiomatic expression may be conceptualized in HEART IS A MOVING OBJECT because, if one needs to keep his/her heart up, it means that it may also descend and move up and down again and so on. Also, another possible conceptual metaphor may be represented by HEART IS A LIGHT OBJECT.

The following idiom (i.e., "Stephen's heart leapt up in fear") is a *variant* idiom of the *compositional transparent* and *normally decomposable productive* idiom "one's heart leaps" (*The Free Dictionary* by Farlex). The modifications are both on the tense level ("leapt" instead of "leaps") and on the action, which is *negatively modified* from "joy" to "fear." As the idiomatic meaning of the original idiom is "to have a sudden feeling of happiness or excitement" (*The Free Dictionary* by Farlex), the aforementioned alterations change this meaning into "to have a sudden feeling of fear." Furthermore, the verb "to leap up" means "to jump upwards" (*The Free Dictionary* by Farlex) and it usually refers to the action performed by a human being or an animal. This explains why the original idiom is associated with joy, i.e., due to the adverb "up" which suggests happiness. Despite of the fact that the authentic idiom is based on a conceptual metaphor (HAPPY IS UP), the novel idiom appears to draw its significance from the literal and figurative meaning of its constituents. As regards the manner in which it may be conceptualized, this is represented either by HEART IS A MOVING OBJECT, or HEART IS AN ANIMATE BEING and thus, HEART IS A PERSON OR AN ANIMAL.

The node "Stephen's heart was beating and fluttering" (no. 5) may be taken literally because the "beating of the heart" suggest "the pulsation of the heart," and "the fluttering of the heart" denotes an "abnormally rapid pulsation" (*The Free Dictionary* by Farlex) of this vital organ. Therefore, this string may be taken as either two nominal collocations under the forms previously mentioned, or as two verbal collocation under the form "heart beats" and "heart flutters." Furthermore, the former may illustrate the state of being alive and therefore, it may be conceptualized as A LIVING HEART IS A RESTLESS BEING, "being" because, in general, only an animate being can beat or strike. The latter, on the other hand, may be conceptualized as HEART IS A

WINGED BEING (or A BIRD) since the primary meaning of the verb “to flutter” is “to flap the wings” (*The Free Dictionary* by Farlex).

The following collocation “Stephen’s heart jumped” is a verbal one which may be also conceptualized both as HEART IS A MOVING OBJECT or AN ANIMATE BEING because only people (and animals) can perform this action (willingly or unwillingly). It may also be considered a metaphor due to the fact that the “heart” is personified. However, these words generally co-occur and therefore, even if it is a metaphor, it is a dead one because people understand the meaning without resorting to a dictionary. Nevertheless, as regards the next node (i.e., “Stephen felt his heart filled by Fleming’s words”), it represents a case of verbal collocation because it may be transformed into “to have one’s heart filled by.” Furthermore, it may be conceptualized as HEART IS A CONTAINER due to the verb “to fill” which means “to put something into.”

The ninth string (i.e., “he had learnt them by heart”) is a *variant* of the idiom “to learn something by heart” (*The Free Dictionary* by Farlex) in which the tense of the verb was altered (“had learnt” instead of “to learn”). This means that the original idiom is a *productive, retrospectively transparent compositional* one which may be *normally decomposed*. Furthermore, as this idiomatic phrase was submitted only to a tense marking modification, the meaning of the novel idiom is the same even though the action was fulfilled in the past, i.e., he had memorized the words which made no sense to him. It is important to mention here that the overall meaning of this idiom may depend on other figurative expression, i.e., “to put one’s heart and soul into,” as something cannot be learned thoroughly without effort and passion. Additionally, the preposition “by” in this context designates the means of achieving something, and therefore, this variant idiom may be conventionalized into HEART IS A HELPFUL INSTRUMENT.

The following two nodes (i.e., “sickened Stephen’s heart” and “had sickened his heart”) may be treated either as a variant of the idiom “to be/feel sick at heart” or as a collocation with metaphorical meaning. However, due to the fact that I have already treated a variant of this idiom, I will consider the aforementioned instances as verbal collocations clustered under the form “to sicken one’s heart” which may be mapped as HEART IS A FRAGILE BEING or OBJECT. Furthermore, the thirteenth collocation (i.e., “restless heart”) is an

adjectival one which may be either transformed into the already conceptualized metaphor A LIVING HEART IS A RESTLESS HEART, or under the form HEART IS A RESTLESS BEING.

As regards the next occurrence (i.e., "made his heart heavy", 14th node), this is clearly a novel idiom formed based on the biblical one, i.e., "heavy heart" (*The Free Dictionary* by Farlex) which denotes unhappiness because heaviness points to something which drags or is kept down, or even to an object which cannot be easily lifted. Therefore, "heavy" implies "down" and since the latter is associated with unhappiness, the idiomatic meaning stems for the conceptual metaphor UNHAPPINESS IS DOWN. Due to this fact, this idiomatic expression may be put into the form HEART IS A HEAVY OBJECT.

In the case of the fifteenth node, the string "flattering, taunting, searching, exciting his heart" may be regarded as a group of various verbal collocations (i.e., to flatter one's heart, to taunt one's heart, to search one's heart and to excite one's heart) which suggest that HEART IS A HUMAN BEING, or AN IMPRESSIONABLE BEING. Additionally, the former conceptualization is also supported by next verbal ("his heart danced") and adjectival collocation ("dancing heart") because, typically, only a human being dances, and therefore HEART IS A HUMAN BEING becomes HEART IS A DANCER.

The following string (i.e., "and desire like crushed herbs in his heart sent up vapours of maddening incense") is a prepositional collocation which also supports the conceptual metaphor HEART IS A CONTAINER. Furthermore, by analyzing this string we may specify even what kind of container the vital organ may be: a censer, thus HEART IS A CENSER. The former conceptualization is also the basis of the *variant* idiom from the twenty-first node (i.e., "a faint sickness sighed in his heart" for "to be/feel sick at heart"). However, since a novel idiom of it was already examined, I will not go into details.

As regards the conceptual metaphor HEART IS A RESTLESS BEING, the following similar collocations (i.e., "It will calm my heart down" and "My heart is quite calm now") strengthen this mapping because only a restless being can be calmed down. It is important to mention that this rather negative perspective upon the center of our emotions and body appears to be rather common, the nominal collocation "the fierce longings of his heart" (string 22) serving also as proof of the fact that the heart may be a vicious animal (HEART IS A VICIOUS ANIMAL). On the one hand, "fierce" designates a wild being with an

unrestrained nature (*The Free Dictionary* by Farlex), and on the other hand, "longings" are unfulfilled needs or desires which also point at the animalic nature of the "wild heart" (node 59). Furthermore, the verb "to clamor" from the following node (i.e., "his heart clamouring against his bosom in a tumult", node 23) also suggest a sort of violent behavior in which the aggressiveness is contained in the noise made by the heart's beating. The agitation of the heart is hindered by the "bosom" which has, besides tissues and blood vessels, ribs, i.e., prison or cage bars, and therefore, HEART IS A PRISON/CAGE for "the poor of heart" (line 24) for whom the heaven is promised. This latter nominal collocation may also enter into the category of HEART IS A CONTAINER. Nevertheless, the construction "the poor of heart" may represent a case of *totally opaque idiom* because the meaning of its constituents seems misleading due to the context in which it is normally used, i.e., the religious Beatitudes. The idiomatic meaning is also vague because the literal meaning of the adjective "poor" means "deficient or lacking in a specified resource or quality" which may indicate that an empty, cold heart is accepted by God as being suitable for his kingdom (which is erroneous). However, the figurative meaning of the term "poor" may prove useful in the interpretation as it signifies "pitiable" and "humble." Therefore, the stipulated meaning of this idiom is certainly not based on any conceptual metaphor, but rather on the figurative sense of the word "poor" which ensures the conceptualization of heart as a humble entity; thus, HEART IS A HUMBLE ENTITY.

However, the heart does not receive only *negative* interpretations. For instance, in the 114th and 115th lines, the heart is either "good" or "too good" (adjectival collocations). It may even appear fragile like a malleable object (i.e., "Stephen's began slowly to fold", the 25th node) (HEART IS A MALLEABLE OBJECT) or as a flower that withers (HEART IS A WITHERING FLOWER); thus HEART IS A FRAGILE OBJECT. The second conceptualization is further strengthened by the verbal collocation "one's heart withers" from the 27th example. Additionally, if we are to look at the entire phrase, we may find out that "Stephen's heart had withered up like a flower of the desert"; hence, HEART IS A FLOWER OF DESERT.

The 26th string (i.e., "brilliant nobleman and man of letters entered heart and soul into the ideas") contains the *nondecomposable* idiom "heart and soul" which does not allow any modification and therefore it is *frozen*.

The meaning of this idiom is presented in *the Free Dictionary* by Farlex both as “the central core [of someone or something]” and as “completely or entirely”. However, the following idiom is a *variant* one (i.e., “with our whole heart and our whole mind”) of the *compositional, normally decomposable, productive* idiom “with one’s whole heart.” Despite of the fact that the string comprising this figurative expression is not altered, it is considered a *novel* idiom because what follows after it serves as a reinforcing tool for the idiomatic meaning of the original idiom which emphasized “one’s sincerest feelings” (*The Free Dictionary* by Farlex). Furthermore, this idiomatic phrase may infer through analogy that HEART IS A DIVISIBLE OBJECT.

The idiom “which I wish you from my heart” is a variant idiomatic phrase of the *compositional, retrospectively transparent* idiom “from the bottom of one’s heart” in which the term “bottom” lacks. It may also be regarded as the *frozen* idiom “from my heart” (*The Free Dictionary* by Farlex) due to the fact that this form also exists in the consulted dictionary. Furthermore, as both are used to refer to extreme sincerity, the two may be considered synonymous. As regards the conceptual metaphors which may be formulated based on this idiom, if we are to take into account only the literal meaning of the constituents, then HEART IS A CONTAINER is the expected result. Nevertheless, if the idiomatic meaning is the one considered, then HEART IS THE HEADQUARTERS OF SINCERITY may be mapped. This conceptualization is further supported by the collocation “(who can) say in his heart” because it may infer the fact that it takes either courage or absolute audacity to say something untruth in the seat of sincerity.

The two following verbal collocations “to smitten one’s heart” may be regarded as being related to the ones designating the action of “sicken one’s heart” previously mentioned due to the significances of the verb “to smite” which may be “to destroy” or “to affect sharply” (*The Free Dictionary* by Farlex). These instances are not the only cases in which a collocation may be regarded as an idiom. However, there are also instances in which a seeming idiomatic expression, may be, in fact, just a collocation. The 35th node is an example of this case because the phrase “from his heart” may point at the idiom analyzed in a different situation. Nevertheless, if we are to consider Sam Glucksberg’s model presented in the *Literature review* section, it is the literal meaning which one has to identify first, and only if this meaning

appears to be false, to proceed to find a nonliteral one. By resorting to this strategy, the string under discussion will surely not be confused with an idiom and therefore, this case emphasizes the importance to always look for the literal senses of any term before engaging in a metaphorical or idiomatic interpretation.

The metaphor from the 36th example may be, in fact a metonymy because it seems that the word "heart" designates the human being, for it represents the part that substituted the whole (Glucksberg, 2001: 6). Nevertheless, this does not mean that this string cannot be conceptualized. In fact, in this case, the mapping is rather facilitated by the identification of the referents of the metonymy; thus, the mapping HEART IS HUMAN BEING is again identified.

However, as "heart" is the headquarters of, not only sincerity, but also emotions, it stands to reason that there must be, indeed, collocations, idioms or metaphors which emphasize this fact. The verbal collocations "heart glows" and "heart bursts" (from the 38th node) are such syntagms because "fire" and "heat" are usually associated with intensive feelings, such as love, anger or shame. Furthermore, this analogy may be also due to the fact that the heart pumps blood, and this liquid is red like the effects of those emotions upon our body (e.g., when one is ashamed, his/her cheeks become red). Nevertheless, the two verbs conjure in the mind the image of fire and therefore, HEART IS AN INFLAMMABLE ENTITY. The conceptual metaphor thus formed may also be found in the 73rd and the 75th strings where "your eyes have set man's heart ablaze". Indeed, the human vital organ can also burn physically besides metaphorically and because of this, a more appropriate conceptualization may be HEART IS THE SEAT OF INTENSIVE EMOTIONS.

Given the fact that the tool used for idiom identification is represented by available online dictionaries (*The Free Dictionary* by Farlex), some phrases, which may be considered idioms due to their definition, may be treated either as collocations, or as unfamiliar idioms (see the analysis of "keep up my heart"). Therefore, the group of words "touch one's heart" from the 40th string (i.e., "his companion touched him and his heart was touched") may appear similar to the idiomatic phrase "touch one's nerve." However, as the noun "nerve" is substituted by the noun "heart", the meaning of the string changes from "to evoke a strong negative reaction" to "to evoke a strong

positive reaction". It is important to remember at this point that the heart is the room in which all emotions are gathered irrespective of their kind (good or bad) and thus, neither the literal (one cannot literally touch another's heart while s/he lives, generally speaking) nor the figurative meaning of this term seem to aid the interpretation. The key of meaning seems to be held (again) by the verb: by figuratively explaining the word "to touch" as "to affect the emotions of" (*The Free Dictionary* by Farlex) one may immediately comprehend the phrase as "to make someone feel sympathy (*Macmillan dictionary*). Additionally, if we are to visualize this action as performed by a friend ("his companion"), then the touch is portrayed as a gentle one which (almost) always has the power to comfort or calm down someone, thus the idiom acquires a positive meaning based on the negative one previously ascribed to the core of our being: HEART IS A VICIOUS ANIMAL. Nevertheless, this *unfamiliar* idiom may also draw the attention upon the fact that the aforementioned conceptualization also implies a need of that "animal" which requires a resolution (pain, famine and so on).

Having scanned the concordances retrieved with the help of the KWIC function of #LancsBox, the heart also appears to be a sacred place which has the power to make one repent ("he would repent in his heart and be forgiven" from the 41st node) or feel remorse (the nominal collocation from the 54th example "instinct of remorse in Stephen's heart"), to purify one's soul ("from his purified heart" implies that "one's heart was purified" in the 51st node) and "to be meek and humble of heart" (verbal collocation). Therefore, the adjectival collocation "Sacred Heart" from the 44th, 77th and 109th concordances as well as the nominal collocations from the 68th and 71st (i.e., "an enchantment of the heart") may be safely conceptualized in HEART IS A SACRED PLACE. Furthermore, "one prays with his/her heart" (see number 45) which may mean that HEART IS A SACRED OBJECT too, because only this instrument possesses the ability to cure the soul. Given the fact that treating something also requires a great skill or power, the nominal collocation from the 43rd instance (i.e., "muscle of his heart") may serve as proof of the heart's capacity to transform from a withered flower into a "heart of white rose" (see the 52nd string); thus, HEART IS A WHITE ROSE. Nevertheless, even if a heart is holy or pure, it can be also embittered (see the 64th and 102nd concordances) "swelled with fury" (the 105th node) and "bitten [...] by an ache of loathing"

(the 61st instance). When this happens, the WHITE ROSE trembles (the 56th and 57th example), bounds (instance 49), quickens (node 53), seems to cry (in the 58th occurrence), palpitates (string 89), beats (see examples 93 and 94) and leaps (see also the idioms from 96th and 103rd line) because it is just a “quaking and parching heart” (adjectival collocation from the 50th example) in search of rest (see the verbal collocation from the 78th node) and love (implied by the adjectival collocation “loving heart” from the 44th instance and by the analysis of the phrase “his companion touched him and his heart was touched”). These collocations and idioms further support the conceptualization HEART IS A HUMAN BEING for the actions described are typically associated with people. There are much more concordances which support this conceptualization such as the verbal collocations from the 46th (i.e., “he made a covenant with his heart”), 48th (i.e., “bidding his heart be meek and humble”), 65th (i.e., “depress his heart”) and the 87th (i.e., “heart [...] feels”) strings, as well as the adjectival collocations found in the 72nd (i.e., “strange and wifful heart”) and the 84th (i.e., “lonely heart”) nodes.

As regards the collocations which strengthen the conceptual metaphor HEART IS A CONTAINER, the ones from the Table 1 have not been previously conventionalized under this form:

HEART IS A CONTAINER. Collocation which were not previously conceptualized	
collocation	node
“pride and anger in your heart”	39
“repent in his heart”	41
“like perfume streaming upwards from a heart”	52
“instinct of remorse in Stephen’s heart”	54
“A faint click at his heart”	55
“drove their echoes even out of his heart”	62
“In heart”	66
“covering the roselight in his heart”	76
“a tender compassion filled his heart”	79
“fear of the unknown moved in the heart”	81

"he felt in his heart"	82
"had come forth from his heart"	83
"In my heart I thought"	90
"for in my heart I had always despised him a little"	95
"I wish from my heart"	111
"joy went leaping out of his heart"	116
"tender joy escaped from his heart"	117
"heart was brimming over with happiness"	119
"had locked in her heart"	120

Table 1. Further collocations which may be conceptualized as HEART IS A CONTAINER.

Having studied the above table, one may reason that, for the 117th and 120th nodes, the heart appears as a prison (HEART IS A PRISON) due to the verb "escape" and "lock", thus, it is not just a fragile object, but also a strong one (HEART IS A TOUGH OBJECT). However, despite of the fact that in some instances the aforementioned conventionalized metaphor is adequate, this "center of the body" seem to be more delicate than firm because the heart can break, either from a simple gesture like laughter (i.e., "laughing as if his heart would break") or because of sadness. This latter cause is best illustrated by the variants of the idiom "to break one's heart" which appear in two nodes, i.e., the 2nd and the 85th (i.e., "Told me then how he broke Pennyfeather's heart"). Furthermore, there are also several instances in which the *frozen* idiom "by heart" may be encountered. Nevertheless, since it was included in the expression "to learn something by heart," these instances are considered *variant* idioms and therefore will not be further retaken. This procedure is also valid for those which were used in order to analyze other idioms, such as the *compositional transparent* idioms from the 63rd (i.e., "with a light heart") and the 104th (i.e., "Gallaher's heart was in the right place") nodes which were explored for the interpretation of the unfamiliar idiom "to keep up ones heart" from the 3rd string. However, an analysis is avoided only when a repetition of the information is performed. For instance, the *compositional transparent* idiom from the 108th example "heart and soul" is treated differently for the one of the 26th node, even though the interpretation of it

could have been the same as the idiomatic meaning of this phrase (i.e., “completely” or “entirely”) is suitable for both cases.

The idiom from the 75th line (i.e., “the cry from his heart was broken”) also represents a case of *novel* idiomatic expression, but one which was not previously analyzed. The original idiom is the *compositional transparent normally decomposable productive* idiom “a cry from the heart” which typically denotes “a plea made with deep emotional sincerity” (*The Free Dictionary* by Farlex). Despite of the fact that the source of this idiom might have been the conceptual metaphor HEART IS A CONTAINER because of the presence of the preposition “from”, the knowledge about this mapping does not necessarily facilitate the determination of the idiomatic meaning and thus, the signification in this case is based on the literal and the figurative meaning of the constituents.

As regards the noun “sweetheart” from the 92nd concordance, this compound may be considered itself an idiom for it denotes “a person with whom one is romantically involved” (*The Free Dictionary* by Farlex) in the context of the novel. It may also be regarded as a sort of *frozen* and *totally opaque* idiom because its meaning is retrieved directly from memory. However, despite of the fact that this term may not be regarded as an idiom (it does not appear in the list provided by Farlex in the section “Idioms”), the one from the 101st string (i.e., “at heart”) does and it means “fundamentally”. This *frozen* idiom is not further explained because it behaves as a long word and not as a linguistic unit (Glucksberg, 1993: 6).

Having examined these idioms, one may conclude that the idiomatic meaning of the expressions containing the headword “heart” is strongly related (in some instances) both with the definitions encountered in the dictionary and the universal conceptual metaphors which still inhabit our conceptual system. However, the meaning of some idioms may not be based on conceptual metaphors, but rather on the meanings of their constituents. Additionally, it is possible that the idiomatic meaning of a variant idiom to be based on a conceptual metaphor, whereas the one of the original idiom to be based on the meaning of its components and vice-versa. Furthermore, conceptual metaphors seem to influence the collocations one may formulate or find in a given text insofar as well due to the fact that the words which co-

occur together seem to stem from the typical cognitive mapping. They also reveal the link between similar idioms and facilitate their interpretation.

As regards the types of collocations identified with the help of the tool #LancsBox, the verbal kind seem to prevail in the corpus as it can be concluded from the table below.

No.	Collocations		
	verbal	nominal	adjectival
1.	one's heart beats	the fierce longings of one's heart	restless heart
2.	one's heart flutters	the poor of heart	dancing heart
3.	one's heart jumps	an enchantment of the heart	another heart
4.	to feel one's heart filled by	the muscle of one's heart	Sacred heart
5.	to sicken one's heart	heart of white rose	loving heart
6.	to make one's heart heavy	an instinct of remorse in one's heart	meek heart
7.	to flatter one's heart	a faint click at his heart	humble heart
8.	to taunt one's heart	the wild heart of life	quacking heart
9.	to excite one's heart	the cry of one's heart	parching heart
10.	one's heart dances	the roselight in one's heart	purified heart
11.	to calm one's heart	a flood from one's heart	wild heart
12.	to have a calm heart		light heart
13.	one's heart clamours against		embittered heart
14.	one's heart folds		simple heart

15.	one's heart fades		wilful heart
16.	one's heart withers up like a flower		strange heart
17.	one's heart throbs		lonely heart
18.	to say in one's heart		Irish heart
19.	to smitten one's heart		good heart
20.	one's heart glows		too good heart
21.	one's heart bursts		
22.	to blow round one's heart		
23.	to pray with one's heart		
24.	to make a covenant with one's heart		
25.	to search one's heart		
26.	to repent in his heart		
27.	to blow round one's heart		
28.	pray with one's heart		
29.	to make a covenant with one's heart		
30.	to be meek and humble of heart		
31.	to bid one's heart		
32.	one's heart bounds		
33.	to have one's heart purified		
34.	to stream upwards from a heart		
35.	to allay something in one's heart		
36.	one's heart trembles		
37.	to hear one's heart		
38.	to have one's heart bitten		
39.	to have an easily embittered heart		
40.	to depress one's heart		

41.	to pierce one's heart		
42.	set one's heart ablaze		
43.	to cover the roselight in one's heart		
44.	to fill one's heart		
45.	to feel in one's heart		
46.	to come forth from one's heart		
47.	to end someone's heart		
48.	one's heart palpitates		
49.	to think in one's heart		
50.	one's heart misgave someone		
51.	one's heart beats quickly		
52.	to despise someone/something in one's heart		
53.	to tumble about one's heart		
54.	to embitter one's heart		
55.	one's heart swells		
56.	to have something die down in one's heart		
57.	to escape from one's heart		
59.	to find the heart to do something		
59.	one's heart brims over		
60.	to be locked in one's heart		

Table 2. Types of collocations. Instances.

If we are to compare the manual searches of these collocations with the automatic function GraphColl by contrasting Table 2 with Figure 2, one may immediately notice that the latter is unsatisfactory due to various reasons. First, the number is different: there are only 38 collocates on a frequency of 120, compared to the 91 occurrences that could be found manually using the

KWIC tool. It is important to mention that the other kinds of collocations (prepositional and adverbial) as well as the ones which comprised an idiom in their string have not been included in the table above. Indeed, there are cases in which some phrasal verbs or idiomatic expressions functioning as long words were inserted. However, this does not change the fact that a manual identification is more efficient. Second, the table provided by GraphColl presents only the immediate word on the left and on the right of the searched word (i.e., heart) and thus, rendering a taxonomy impossible. The graphic illustrated is also irrelevant for the subject of this research.

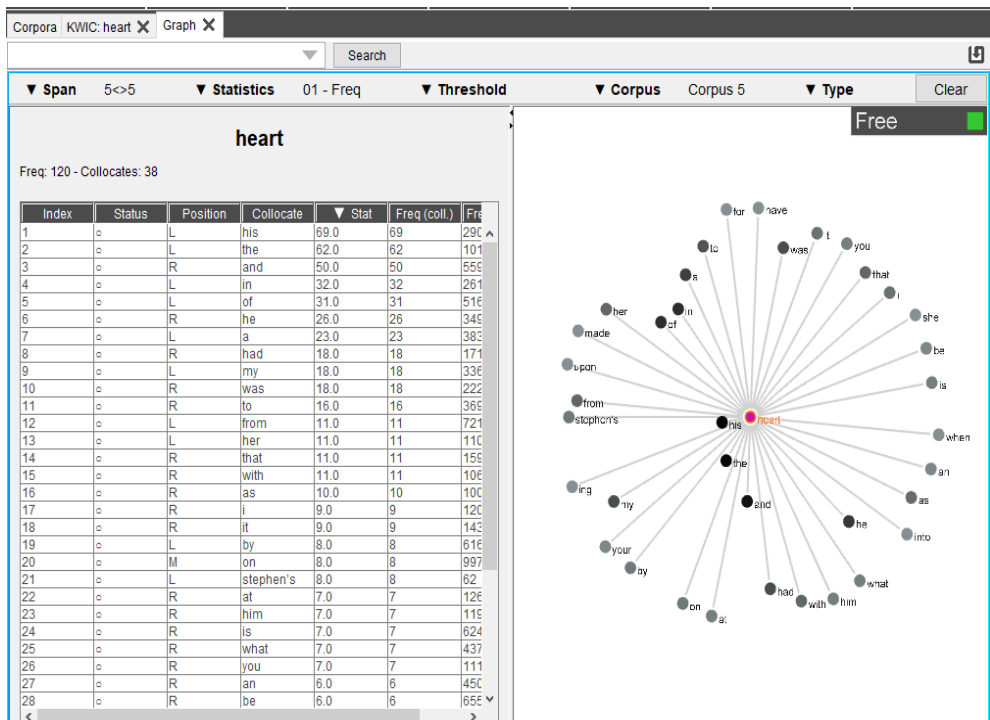


Figure 2. Collocates with the term "heart".

Nevertheless, the central focus of this research is represented by the identification of idiomatic phrases and therefore, Table 3 is included to present the occurrences of these figurative expressions. However, the numbers appearing do not discriminate between novel or original idioms, and yet, this does not pose any problem in the interpretation of these results

because the qualitative analysis previously performed clearly demonstrates that the variant idiom type predominate throughout the corpus. Furthermore, the idiomatic expressions' explanations will be comprised in a glossary which may be found before the annexes containing the captures that illustrate the concordances with the headword "heart" and their instances in #LancsBox.

Idiomatic phrases	Occurrences
to be/to feel sick at heart	1
to break someone's heart	2
to keep up one's heart	1
one's heart leaps	3
(to learn something) by heart	3
to make one's heart heavy	1
the poor of heart	1
(to enter) heart and soul (into something)	1
with one's whole heart	1
from one's heart	2
to touch someone's heart	1
with a light heart	1
at heart	1

Table 3. Idiomatic phrases. Occurrences.

Given the fact that the qualitative analysis performed revealed significant modifications in the meaning of the fourth idiom (i.e., one's heart leaps) which seem to make this phrase mean the opposite, the signification retrieved based on this research will be included in the glossary. Furthermore, it appears that James Joyce not only transformed the decomposable idioms at his heart's content, but he also seems to have some favorite ones, such as "to break someone's heart" and "to learn something by heart". He also mutated the idiomatic meaning of the phrase "one's heart leaps", demonstrating once more, his mastering of language. However, his skill is even more evident in the collocations, as the words he had chosen to co-occur seem rather different. For instance, in the author's eyes the heart

flutters, thus it has wings. It may also have a roselight. It may be even a prison or a helpful instrument, a dancer or a flower, its fragility and power to change being perceivable even by scrolling down the concordance tab. In doing so, one may see that the sick heart from the first node gradually becomes ones which brims over with happiness in the 119th string. Indeed, there are two separate texts included in the corpus, and yet, the fact that the heart appears to be a leitmotiv which links the two together cannot be ignored.

In the *Research Methodology* section, I have mentioned that the conceptual metaphors formulated based on the qualitative analysis will be clustered based on the degree of life ascribed to the headword, i.e., animate or inanimate. The table below was inserted in order to fulfil this task.

HEART IS AN ANIMATE BEING	HEART IS AN INANIMATE BEING
<ul style="list-style-type: none"> • HEART IS A HUMAN BEING HEART IS A HUMBLE BEING HEART IS A RESTLESS BEING HEART IS A DANCER <ul style="list-style-type: none"> • HEART IS A WINGED BEING/BIRD HEART IS AN ANIMAL HEART IS A VICIOUS ANIMAL <ul style="list-style-type: none"> • A LIVING HEART IS A RESTLESS BEING 	<ul style="list-style-type: none"> • HEART IS AN OBJECT HEART IS A FRAGILE OBJECT HEART IS A TOUGH OBJECT HEART IS A HEAVY OBJECT HEART IS A LIGHT OBJECT HEART IS A DIVISIBLE OBJECT HEART IS A MALLEABLE OBJECT HEART IS A MOVING OBJECT HEART IS A HELPFUL INSTRUMENT HEART IS A SACRED OBJECT/ PLACE <ul style="list-style-type: none"> • HEART IS A CONTAINER HEART IS A CENSER HEART IS THE HEADQUARTERS OF SINCERITY HEART IS THE SEAT OF INTENSIVE EMOTIONS HEART IS A PRISON/CAGE HEART IS AN INFLAMMABLE ENTITY <ul style="list-style-type: none"> • HEART IS A FLOWER HEART IS A WITHERING FLOWER HEART IS A FLOWER OF DESERT HEART IS A WHITE ROSE

Table 4. Clusters of conceptual metaphors.

As it can be observed from Table 4, the heart is perceived more as an object than as an animate being, the second category of conceptual metaphors containing the headword "heart" counting up to 22 different mappings compared with the first list which only comprises 8 conceptualizations. Furthermore, surprising connotations can be derived by studying them. For instance, HEART IS A DANCER conjures the image of one who dances and thus, of one who is happy and active. Also, HEART IS A WHITE ROSE seems surprising due to various reasons. First, the color does not appear to have any relation with the (normally red) heart. Second, heart is usually perceived as an object and not as a flower because the typical form of the latter does not appear to be similar with a heart's one. However, this metaphor suggests purity and delicacy and therefore, it is not inadequate. This case contradicts my previous claim concerning the formulation of conceptual metaphors based on the definitions encountered in the dictionary. Nevertheless, this is rather common in literature and especially, in James Joyce's novels. In fact, the widening of the perspective upon the world and consequently, of the list of conceptual metaphors is due to writers, to literature.

5 Conclusions and Recommendations

This paper starts by introducing some information regarding corpus linguistics and argues that James Joyce's novels are suitable in finding new and surprising usage of words due to the fame ascribed to the author (i.e., he is considered a genius of language). However, the focus of this research is narrowed down to the study of idioms containing the headword "heart" via corpus linguistics and to conceptualize them in a suitable manner. Furthermore, the collocations in which this term is encountered are also considered because they may enlarge the lists of conventionalized metaphors that still inhabit our conceptual system. In order to achieve this aim, an opportunistic corpus numbering two literary texts of the Irish writer (i.e., *Dubliners* and *A Portrait of the Artist as a Young Man*) is loaded in a concordancer (i.e., #LancsBox) which permits the study of key words in context in a fast automatic manner. Additionally, an online dictionary (i.e., *The Free Dictionary* by Farlex) is employed to avoid an interpretation of them

based only on intuition. The KWIC tool of #LancsBox calculates and retrieves the relevant concordances, whereas the dictionary together with the theory provided by Sam Glucksberg (1993, 2001), Cristina Cacciari (1993), Raymond W. Gibbs Jr. (1993), Tony McEnery & Costas Gabrielatos (2006), McEnery & Hardie (2011) and Tony McEnery & Andrew Wilson (2001) ensure an adequate analysis of idioms and collocations based on the method of corpus linguistics. On the one hand, the concordancer facilitates the quantitative analysis of these aspects. On the other hand, the theoretical framework and the wordbook are useful in providing a reasonable qualitative analysis of idioms. Intuition is also taken into account both in the interpretation of variant and unfamiliar idiomatic expressions as well as in the mappings performed throughout the *Interpretation of Results* part. Therefore, the approach is rational-empirical.

Nevertheless, after providing a part from the vast theory of these concepts, the steps to be followed in their examination are formulated based both on Cristina Cacciari's (1993) and Sam Glucksberg's (1993) designs. For instance, the former's model is considered when interpreting unfamiliar idioms (or phrases which were not encountered in the idiom list provided by Farlex, but which seem to be an idiomatic expression because of the definition), whereas the dictum of the second specialist is taken into account when a variant idiom is identified. However, as it could be observed from the qualitative analysis conducted, the context as well as the intuitions may reduce the number of steps proposed by these linguists. Furthermore, due to some occasional resorts to the actual texts, it was also discovered that some idioms comprising the headword "heart" were left aside by #LancsBox. For example, "to her heart's content" (Joyce, 1916: 41) was not identified, nor the other collocations or variant idioms in which this term is accompanied by an apostrophe. Since the analysis is based on the results provided by the concordancer, these terms were not included in the interpretation proper. However, due to the fact that the ones which were included are examined as thoroughly as possible, some pertinent conclusions may be indeed drawn. First, idioms may be regarded as collocations due to the definition of the latter. In other words, the idiomatic phrases may be perceived as words which typically co-occur. Second, a meaning of an idiom may shift in literary texts. For instance, "one's hearts leaps" means the opposite in James Joyce's novel,

i.e., the joy is transformed in fear. However, since an idiom may be interpreted based on the meaning of its constituents, this atypical usage is not illogical or unacceptable. In fact, considering that people enjoy the process of decoding messages, this practice could be regarded as a praise-worthy strategy. Furthermore, it was demonstrated that in some instances, despite of the fact that a conceptual metaphor may be identified at the root of a given idiomatic phrase, it does not facilitate its interpretation. For instance, the idiom "from the heart" seems to point at the mapping HEART IS A CONTAINER and yet, without resorting to dictionary, memory or to a more in-depth interpretation of the possible connotations of the constituents, one may possibly fail to arrive at "sincerely" because the word "container" may emphasize profundity, and thus, darkness. However, the intuition as well as the context, may prove useful in the examination of this compositional idiom. It was also demonstrated that while the meaning of the original idiom may reside in a conceptual metaphor rather than on the meanings of its components, the idiomatic meaning of its variant may reside in the meanings of its constituents and not on conventional metaphors and vice-versa.

As regards the novel conceptual metaphors formulated based on the qualitative analysis of idioms and collocations, the following ones were rather surprising: HEART IS A DANCER, HEART IS A BIRD and HEART IS A FLOWER. The reason why I state that these mappings are interesting resides in the apparent dissimilarity which exists between the concepts. First, the heart may appear to sing rather than dance because, even if it is restless, it does not move from its place. However, the text refers to the heart of one who dances when forming the adjectival collocation "dancing heart" and therefore, the heart may be perceived as a dancer, but only in the case of one who performs such an activity, occasionally or as a profession. The second metaphor may also be comprehended in a similar manner. Nevertheless, in this situation the heart is not regarded as a bird because one is actually flying or has wings, but because s/he behaves as one. In these particular metaphors, a mapping between the elements of the two concepts in order to identify what the two have in common may prove fruitless because their interpretation depends on the possessor. In other words, HEART IS A BIRD only for the ones who seem happy, carefree and restless and not for ones for which a HEART IS A VICIOUS ANIMAL. On the other hand, HEART IS A FLOWER may be indeed examined based

on the similarity between the source (flower) and the target (heart). For instance, a heart may be something delicate and fragile (HEART IS A FRAGILE OBJECT) like a flower. Furthermore, a heart may also wither (HEART IS A WITHERED FLOWER) and die like a plant and so on. Therefore, some conceptual metaphors may function only in particular situations, whereas others may be included in the lists provided by Lakoff and Johnson in 1980.

Throughout this research, the number of words containing the headword "heart" was also identified with the help of the KWIC tool of the software developed by the University of Lancaster (i.e., 120). Furthermore, the qualitative analysis also permitted the determination of the occurrences of idioms (i.e., 14) and collocations (i.e., 91). As regards the instances of collocations, the manual retrieval proved more effective than the GraphColl tool of #LancsBox because the latter counted only 38 collocates and presented only the word at the left and at the right of the term searched (i.e., heart). It is because of this significant difference that I strongly recommend a manual selection of collocations as it enables a more exhaustive, complete, and adequate cataloguing of these co-occurrences.

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Glossary of the idioms identified in James Joyce's *Dubliners* and *A portrait of the Artist as a Young man* with the help of #Lancsbox

1. to be/to feel sick at heart = to suffer from a negative feeling such as hatred, depression, remorse etc.;
2. to break someone's heart = to cause someone to feel great emotional pain;
3. to keep up one's heart = to continue have a carefree attitude;
4. one's heart leaps = used to refer to a sudden feeling of excitement, fear or happiness;
5. (to learn something) by heart = to memorize something with pleasure;
6. to make one's heart heavy = to awaken the feeling of sadness in one's soul;
7. the poor of heart = the humble ones;
8. (to enter) heart and soul (into something) = to provide details, to put great effort into;
9. with one's whole heart = with someone's sincerest feelings;
10. from one's heart = used to refer when one is truly sincere or wants something ardently;
11. to touch someone's heart = to make someone sympathize with you;
12. with a light heart = with a carefree attitude, happy;
13. at heart = fundamentally;
14. a cry from the heart = a passionate plea made with extreme sincerity.

Annexes

Corpora KWIC: heart X						
		Search				
Search heart		Occurrences 120 (7.62)	Texts 2	▼ Corpus Corpus 5	▼ Context 7	▼ Display Text
Index	File	Left	Node	Right		
1	a-portrait-of-tr		heart	if you could be sick in that		
2	a-portrait-of-tr	priests and the priests' pawns broke Parnell's	heart	and hounded him into his grave. Let		
3	a-portrait-of-tr	cold day and to keep up my	heart	I had (saving your presence, ma'am) a		
4	a-portrait-of-tr	a pandybat on the last desk. Stephen's	heart	leapt up in fear. —Any boys want		
5	a-portrait-of-tr	noise of the pandybat was terrible. Stephen's	heart	was beat- ing and fluttering. —At your		
6	a-portrait-of-tr	away. You, boy, who are you? Stephen's	heart	jumped suddenly. —Dedalus, sir. —Why are you		
7	a-portrait-of-tr	you? Nasty Roche asked. Stephen felt his	heart	filled by Fleming's words and did not		
8	a-portrait-of-tr	He knocked again more loudly and his	heart	jumped when he heard a muffled voice		
9	a-portrait-of-tr	like the old leather of chairs. His	heart	was beating fast on account of the		
10	a-portrait-of-tr	himself till he had learnt them by	heart	and through them he had glimpses of		
11	a-portrait-of-tr	dung and steaming bran troughs, sickened Stephen's	heart	The cattle which had seemed so beautiful		
12	a-portrait-of-tr	the same foreknowledge which had sickened his	heart	and made his legs sag suddenly as		
13	a-portrait-of-tr	at Planet eBook.com fluence into his restless	heart	The noise of children at play annoyed		
14	a-portrait-of-tr	they were now to live made his	heart	heavy, and again an intuition, a foreknowledge		
15	a-portrait-of-tr	corner, flattering, taunting, search- ing, exciting his	heart	In the hall the children who had		
16	a-portrait-of-tr	go down, and then went down. His	heart	danced 83Free eBooks at Planet eBook.com upon		
17	a-portrait-of-tr	spoke above the noise of his dancing	heart	asking him would he take her gift		
18	a-portrait-of-tr	and desire like crushed herbs in his	heart	sent up vapours of maddening incense before		
19	a-portrait-of-tr	odour to breathe. It will calm my	heart	My heart is quite calm now. I		
20	a-portrait-of-tr	breathe. It will calm my heart. My	heart	is quite calm now. I will go		
21	a-portrait-of-tr	And a faint sickness sighed in his	heart	He recalled his own equivocal position in		
22	a-portrait-of-tr	to appease the fierce longings of his	heart	be- fore which everything else was idle		
23	a-portrait-of-tr	in the middle of the roadway, his	heart	123Free eBooks at Planet eBook.com clamouring against		
24	a-portrait-of-tr	kingdom of heaven to the poor of	heart	the second beatitude prom- http://www.planetebook.com/free-ebooks		
25	a-portrait-of-tr	boys from the rector's grim smile. Stephen's	heart	began slowly to fold and fade with		
26	a-portrait-of-tr	brilliant nobleman and man of letters entered	heart	and soul into the ideas of our		
27	a-portrait-of-tr	dusk into a law- ny glow. Stephen's	heart	had withered up like a flower of		
28	a-portrait-of-tr	honour of saint Francis with our whole	heart	and our whole mind. God's blessing will		
29	a-portrait-of-tr	boys, which I wish you from my	heart	one and all, in the name of		
30	a-portrait-of-tr	the extremities and creep onward towards the	heart	the film of death veiling the eyes,		
31	a-portrait-of-tr	thickening and wandering and fail- ing, the	heart	throbbing faintly and more faintly, all but		
32	a-portrait-of-tr	believing christian, who can say in his	heart	O grave, where is thy victory? O		
33	a-portrait-of-tr	ear. The frail gay sound smote his	heart	more strongly than a trumpet blast, and,		
34	a-portrait-of-tr	tangled shrubs. Shame rose from his smitten	heart	and flooded his whole being. The image		

Corpora KWIC: heart X

Search

Search heart Occurrences 120 (7.62) Texts 2 ▼ Corpus Corpus 5 ▼ Context 7 ▼ Display Text

Index	File	Left	Node	Right
35	a-portrait-of-tt	of shame rushed forth anew from his	heart.	If she knew to what his mind
36	a-portrait-of-tt	are always my children. It is one	heart.	that loves another heart. Take hands together,
37	a-portrait-of-tt	It is one heart that loves another	heart.	Take hands together, my dear children, and
38	a-portrait-of-tt	brains are boiling in the skull, the	heart.	in the breast glowing and bursting, the
39	a-portrait-of-tt	out that pride and anger in your	heart,	you would not restore those ill-gotten goods,
40	a-portrait-of-tt	of his companion touched him and his	heart.	was touched: and when he spoke to
41	a-portrait-of-tt	be spared; he would repent in his	heart.	and be forgiven; and then those above,
42	a-portrait-of-tt	corridor. A tremulous chill blew round his	heart,	no stronger than a little wind, and
43	a-portrait-of-tt	ear against the muscle of his own	heart,	feeling it close and quail, listening to
44	a-portrait-of-tt	keen lance transfixing that sacred and loving	heart.	No, no. It is impossible for any
45	a-portrait-of-tt	palate, bowed his head, praying with his	heart.	—O my God!—O my God!—I am heartily
46	a-portrait-of-tt	fragrance he made a covenant with his	heart.	He prayed: —HE ONCE HAD MEANT TO
47	a-portrait-of-tt	men to be meek and humble of	heart.	He bowed his head upon his hands,
48	a-portrait-of-tt	his head upon his hands, bidding his	heart.	be meek and humble that he might
49	a-portrait-of-tt	sorry! The slide clicked back and his	heart.	bounded in his breast. The face of
50	a-portrait-of-tt	like sweet rain upon his quaking parching	heart.	How sweet and sad! —Do so my
51	a-portrait-of-tt	ascended to heaven from his pu- rified	heart.	like perfume streaming upwards from a heart
52	a-portrait-of-tt	heart like perfume streaming upwards from a	heart.	of white rose. The muddy streets were
53	a-portrait-of-tt	gravity of the priest's voice made Stephen's	heart.	quicken in response. To receive that call,
54	a-portrait-of-tt	a sudden instinct of remorse in Stephen's	heart.	All that had been denied them had
55	a-portrait-of-tt	the tide. A faint click at his	heart.	a faint throb in his throat told
56	a-portrait-of-tt	a new soaring impalpable imperishable being? His	heart.	trembled; his breath came faster and a
57	a-portrait-of-tt	though he was soaring sun- ward. His	heart.	trembled in an ecstasy of fear and
58	a-portrait-of-tt	ends of the earth. On! On! his	heart.	seemed to cry. Eve- ning would deepen
59	a-portrait-of-tt	unheeded, happy and near to the wild	heart.	of life. He was alone and young
60	a-portrait-of-tt	on! He halted suddenly and heard his	heart.	in the silence. How far had he
61	a-portrait-of-tt	stumbling through the moulder- ing ofal, his	heart.	already bitten by an ache of loathing
62	a-portrait-of-tt	drove their echoes even out of his	heart.	with an execration; but, as he walked
63	a-portrait-of-tt	the city fearlessly and with a light	heart.	Near the hoardings on the canal he
64	a-portrait-of-tt	fall like dew upon his easily embittered	heart.	for this faithful serving-man of the knightly
65	a-portrait-of-tt	another, feeling its heaviness de- press his	heart.	Cranly's speech, unlike that of Davin, had
66	a-portrait-of-tt	be one of us, repeated Davin. In	heart.	you are an Irish man but your
67	a-portrait-of-tt	needle of the shivered glass pierced her	heart.	She died on the instant. The reporter
68	a-portrait-of-tt	as Sheller's, called the enchantment of the	heart.	Stephen paused and, though his companion did

Search heart		Occurrences 120 (7.62)	Texts 2	▼ Corpus	Corpus 5	▼ Context	7	▼ Display Text
Index	File	Left	Node	Right				
69	a-portrait-of-tt	restless all day, tired at sundown? Her	heart	simple and wilful as a bird's heart?*****				
70	a-portrait-of-tt	heart simple and wilful as a bird's	heart?*****	Towards dawn he awoke. O what sweet				
71	a-portrait-of-tt	flies forth silently. An enchantment of the	heart!	The night had been en- charned. In				
72	a-portrait-of-tt	and ardent light was her strange wilful	heart,	strange that no man had known or				
73	a-portrait-of-tt	from the rose that was her wilful	heart.	Your eyes have set man's heart ablaze				
74	a-portrait-of-tt	wilful heart. Your eyes have set man's	heart	ablaze And you have had your will				
75	a-portrait-of-tt	out at once; the cry of his	heart	was broken. His lips began to murmur				
76	a-portrait-of-tt	world, cover- ing the roselight in his	heart.	Fearing to lose all, he raised himself				
77	a-portrait-of-tt	confounded by the print of the Sacred	Heart	above the untenanted sideboard. He saw her				
78	a-portrait-of-tt	she listened, or feigned to listen, his	heart	was at rest but when the quaint				
79	a-portrait-of-tt	sinned, and a tender compassion filled his	heart	as he remembered her frail pallor and				
80	a-portrait-of-tt	enchanted days. Your eyes have set man's	heart	ablaze And you have had your will				
81	a-portrait-of-tt	fear of the unknown moved in the	heart	of his wear- iness, a fear of				
82	a-portrait-of-tt	his memory and he felt in his	heart	the soft peace of silent spaces of				
83	a-portrait-of-tt	above him had come forth from his	heart	like a bird from a turret, quietly				
84	a-portrait-of-tt	voice spoke softly to Ste- phen's lonely	heart,	bidding him go and telling him that				
85	a-portrait-of-tt	Told me then how he broke Pennyfeather's	heart	Wants me to read law. Says I				
86	a-portrait-of-tt	sleeping fields to what jour- ney's end—what	heart?	—bearing what tidings? APRIL 11. Read what				
87	a-portrait-of-tt	away from home and friends what the	heart	is and what it feels. Amen. So				
88	dubliners.pdf	which he had made me learn by	heart,	and, as I pattered, he used to				
89	dubliners.pdf	have you there in your pocket? Everyone's	heart	palpitated as Leo Dillon handed up the				
90	dubliners.pdf	a man of his age. In my	heart	I thought that what he said about				
91	dubliners.pdf	repeating something which he had learned by	heart	or that, magne- tised by some words				
92	dubliners.pdf	boy had a girl for a sweet-	heart	and told lies about it then he				
93	dubliners.pdf	went up the slope calmly but my	heart	was beating quickly with fear that he				
94	dubliners.pdf	me and hallooed in answer. How my	heart	beat as he came running across the				
95	dubliners.pdf	And I was penitent, for in my	heart	I had always despised him a little.				
96	dubliners.pdf	she came out on the doorstep my	heart	leaped. I ran to the hall, seized				
97	dubliners.pdf	and at times a flood from my	heart	seemed to pour itself out into my				
98	dubliners.pdf	air was pitilessly raw and already my	heart	misgave me. When I came home to				
99	dubliners.pdf	fervent prayer. A bell clanged upon her	heart.	She felt him seize her hand: 'Come!				
100	dubliners.pdf	seas of the world tumbled about her	heart.	He was drawing her into them: he				
101	dubliners.pdf	in spite of temporary errors, was at	heart	the inheritor of solid instincts knew well				
102	dubliners.pdf	the girls too. Experience had embittered his	heart	against the world. But all hope had				
103	dubliners.pdf	knows everyone else's business. He felt his	heart	leap warmly in his throat as he				
104	dubliners.pdf	could remain unspoiled by such success. Gallaher's	heart	was in the right place and he				
105	dubliners.pdf	the gaze of her eyes and his	heart	closed together as he met the hatred				
106	dubliners.pdf	defeated twice by a mere boy. His	heart	swelled with fury and, when he thought				
107	dubliners.pdf	palace, cabin or in cot The Irish	heart	where'er it be is bowed with woe—for				
108	dubliners.pdf	decanter and the silver biscuit-barrel. She entered	heart	and soul into the details of the				
109	dubliners.pdf	extravagant. She believed steadily in the Sacred	Heart	as the most generally useful of all				
110	dubliners.pdf	end the resentment died down in his	heart.	The piece ended with a trill of				
111	dubliners.pdf	ladies afore- said—and I wish from my	heart	it may do so for many and				
112	dubliners.pdf	them always we could not find the	heart	to go on bravely with our work				
113	dubliners.pdf	be our chief hostess herself, whose good	heart,	whose too good heart, has become a				
114	dubliners.pdf	herself, whose good heart, whose too good	heart,	has become a byword with all who				
115	dubliners.pdf	from the doorstep, laughing as if his	heart	would break. He was dressed in a				
116	dubliners.pdf	of joy went leaping out of his	heart.	'Mr. D'Arcy,' she said, 'what is the				
117	dubliners.pdf	yet more tender joy escaped from his	heart	and went coursing in warm flood along				
118	dubliners.pdf	tray and the thumping of his own	heart	against his ribs. The porter led them				
119	dubliners.pdf	had made it fine and brilliant. His	heart	was brimming over with happiness. Just when				
120	dubliners.pdf	lay beside him had locked in her	heart	for so many years that image of				

Captures containing the concordances with the headword "heart".

O POETICĂ A CORPORALITĂȚII – TOPOSUL MALADIVULUI ȘI DEVENIREA-ANIMAL ÎN IMAGINARELE LUI MAX BLECHER ȘI AL PICTORIȚEI FRIDA KAHLO¹³

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Abstract

The present work proposes a comparison between the Romanian writer Max Blecher and the Mexican painter Frida Kahlo related to the (self-)body and the traumatic experience of living within the body. Our thesis is that the dichotomy between the self and the individual, sick corporality can be overcome by perceiving human through the animal grid. The sorrow and the self-protection can be obtained by reconstructing reality into a simulacrum of it, like a bestiary. We questioned the "becoming-animal" process, trying to emphasize the specificity of the two artists. Max Blecher's prose seems to be infused by the existentialist weltanschauung, the characters being treated beyond psychology, surgically, in their condition of tuberculosis patients from Berck, while Frida Kahlo's gaze is a pre-feminist one, emphasizing the female grotesque, the suffering body, the lack of maternity, the surgeries into a more pathetic way. We tried to point out the limits of the autobiography into their works and the possibility of salvation (of characters/ of themselves) through "becoming-animal".

Keywords: *Body(-self); Lucidity; Existentialism, Disease imaginary; Self-portrait and self-view; Female grotesque.*

Modernitatea aduce cu sine supratema corporalității, într-o formă de restructurare a ontologicului, în strânsă legătură cu ipseitatea și trăirea

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liminală, cu imixtiunea în materialitatea densă a realului. Într-un studiu despre dansul și performance-ul artistic din Germania începutului secolului al XX-lea, Karl Toepfer afirma: „corpurile sunt moderne fiindcă ele creează semnificative instabilități ale percepției” (Willis, 2013: 15). Lucrarea mea propune un excurs în două poetici ale corporalității cu caracter de pionierat în weltanschauungul epocii, democratizând raportul la trup tocmai prin configurarea lui ca topos al traumei. Vom urmări astfel recristalizarea „devenirii-animal” în imaginarele lui Max Blecher și al pictoriței Frida Kahlo, pentru care sinele-corp aproape postmodernist se diferențiază de cel abstract-existențialist sau de imaginile puternice, onirice, ale suprarealismului. Similitudinea de imaginar trebuie punctată încă din incipit (urmând să creionăm specificitățile celor doi).

Revendicându-se de la un existențialism al angoasei, proza blecheriană, cu filiații kafkiene explorează tematic trăirea liminală, intersecțiile eului cu lumea în care a fost aruncat, până la miezul cald al vidului, indeterminarea individualității, experimentările corporalității, maladivul, eroticul și thanaticul, sexualitatea aberantă, lumea obiectelor. Ea răspunde la reificarea umanului prin explorarea ființei dincolo de psihologie și subiectivitate, *în criză*: mai întâi una a subiectului (și a formulei narrative, chestionându-se ipseitatea), apoi una a corporalității. Dar „implorând patetic un trup, Blecher își asumă și își consumă intimitatea în modul estetic” (Mușat, 1998: 163). Se remarcă apoi dihotomia: corp material, sub spectrul bolii și al morții (permițându-i „să se construiască multiplu, nu unitar, ci ca o sumă de alterități”, postmodernist aproape) (Mușat, 1998: 164), corp interior/transparent și, nu în ultimul rând, trupul textual, ca spațiu de exil/salvare în raport cu thanaticul. Simona Sora propunea separația între un Blecher - erou „vizionar” al „stadiului estetic”, al misticismului fără Dumnezeu și căderea în „stadiul etic” al celui de-al doilea Blecher, din scrierile de sanatoriu. Contrar părerilor critice încetățenite consider mult mai productivă tratarea operei blecheriene ca pe o trilogie a corpului, în spiritul comparației pe care aceeași exegetă o făcea cu Ramon Gomez de la Serna, suprarealist spaniol necanonic, ce vedea literatura ca pe o „stare de corp” (Sora, 2008: 182).

Frida Kahlo, pe de altă parte, figură marcantă a primei jumătăți a secolului XX, este influențată de arta populară mexicană și de realismul soțului ei, Diego Rivera. Ea este însă cel mai adesea încadrată în suprarealism,

deși pictează scene din propria viață, autoportrete ce cristalizează devenirile ei psihologic-corporale. Definirea ei artistică se face în urma unei trăiri liminale, accidentul de tramvai, care îi redimensionează experiențele corporale viitoare sub spectrul durerii perepetue. Poliomielita din copilărie, urmată de consecințele accidentului îi reorientează parcursul existențial și o transformă în autoportretista cu obsesiile de imaginar ale maladivului, ale thanaticului, ale visului, ale maternității ratate, ale suferinței agonice și, nu în ultimul rând, ale erosului. Sinele-corp strivit și fărâmițat permite însă nașterea, în interioritatea lui și în intimitatea conștiinței acute a morții, a instinctului artistic, materializat în autoexplorarea portretistică.

Împotriva valului de subiectivitate românească (formulă careia pare să îi simtă viitoarea epuizare) și chiar a propriului stil conturat în *Întâmplări din irealitatea imediată*, Blecher scrie *Inimi cicatrizate* ca pe un roman cu perspectivă heterodiegetică. Doris Mironescu remarcă „nerăbdarea lui Blecher de a scrie despre lucruri pe care le-a trăit și le cunoaște” (Mironescu, 2011: 175) și o puternică transmutație viață-operă, însă, esențial: „Blecher scrie o operă cu componentă autobiografică de pe poziția unui adversar al tuturor (auto)biografiilor. [...] Opera se construiește împotriva memoriei” (Mironescu, 2011: 176). În parcursul *Inimilor cicatrizate* însă se pot remarca episoade clar delimitate în concretul vieții autorului: studenția în Franța, emergența bolii (tuberculoza osoasă la coloana vertebrală), perioada din sanatoriul Berck-sur-Mer, plecarea în Elveția. Consideră însă că idealul lui nu este autobiografismul pur, ci capturarea și cristalizarea lucidă a realităților și experiențelor corpului, „revelația durerii și o lucid-stranie punere în scenă a adevăratei situări în lume a eului”, „căderea în corp, într-un corp transparent, expus privirii” (Sora, 2008: 190). Ficționalizarea materialului biografic presupune, deci, în apanajul existențialismului și al imperativului răcelii în criză, păstrarea controlului. Se instituie distanță între eul real și cel ficțional (Se suprimă/se pune între paranteze identitatea reală, pentru a permite propensiunea personajului. Emanuel nu e un simplu avatar livresc al lui Blecher, ci o *persona*). Miza față de primul roman este diferită: nu se mai urmărește ipseitatea transpusă corporal, ci corporalitatea tratată chirurgical, care să ilustreze experiența bolii și a distrugerii.

În contre-emploi, Frida Kahlo, aplecată mai degrabă spre oniric, pictează pentru a-și da sieși un trup, pentru a se valida ca existență, imediat

după trauma accidentului. Autobiograficul e terenul sondat artistic, fiindcă ea își este cea mai apropiată realitate, transpusă în cele aproape 70 de autoportrete, conforme stadiilor bolii. De la realismul pe linie renascentistă din *Autoportret cu rochie de catifea*, din 1926, pictorița va cunoaște un periplu interesant înspre transpunerea aproape naivă a propriei imagini, în care nu esteticul sau realismul pure erau prioritizate, ci cristalizarea unei emoții puternice, autentice, evanescente.

Dincolo de aceste analize naratologice/de compoziție, observăm că la nivelul dimensiunii stilistice, Blecher operează cu un instrumentar vast. Dacă în primul roman prioritiza metafora și simbolul, în *Inimi cicatrizate* se remarcă predilecția pentru comparație: „o ființă mică, întunecată, ca un animal speriat ieșind dintr-o vizuină” (Blecher, 2014: 103), „curentul începu a vibra surd ca un animal iritat” (Blecher, 2014: 104), „putea așadar corpul lui să se frângă [...] ca un copac rupt, ca o păpușă de cârpă” (Blecher, 2014: 106), „sala devenea apoasă ca acvariumul” (Blecher, 2014: 110), „zgomot scurt și uscat venind din piept ca zăngănitul unui obiect spart” (Blecher, 2014: 166), „totul se petrecuse miraculos [...], ca și cum ar fi făcut parte din alt an și din alt sezon, din altă realitate” (Blecher, 2014: 189).

Este, în mod cert, vorba despre o opțiune stilistică, recurenți fiind termeni din câmpul semantic animalier, prin raportare la care se redefinește perspectiva asupra realului - menajerie de sticlă. Figurile bestiarului sunt numeroase: de la medicul - ca un animal în propria vizuină, la casierița-crap, medici „leontini” sau cu figuri de câine, Solange versus iapa iubită a lui Emanuel, până la scena din *Vizuiua luminată*, în care naratorul-personaj, odată ce îi moare calul și e dus la abator și la măcelărie, cumpără și mănâncă un biftec crud din carnea lui, ca o ultimă formă de iubire. Odată cu „locuirea în maladiv”, întreaga lume este simptomatic percepută ca transfigurată animalier.

Comparând textul cu *Metamorfoza* lui Kafka, unde exegeții au interpretat transformarea de natură animalieră și drept o metaforă pentru boală (care scoate ființa din ipostaza ei utilitaristă și o plasează într-o marginalitate suferindă, până la finala excludere socială), consider că „devenirea-animal” blecheriană își găsește finalitatea la polul opus. Inițial, Emanuel ar vrea să plece „rămânând astfel mult timp dincolo de adevărul brutal” (Blecher, 2014: 104). Apoi își descoperă simultan ființa ca: o

corporalitate nouă (așezarea pe gutieră, îmbrăcarea ghipsului, parțiala imobilitate), noi dureri și nevoi (chinurile sexuale, ritualul erotic rutinat și amorf cu Solange, obsesiva căutare a solitudinii), dar și o metamorfoză interioară, care se circumscrie ultim în vorbele Isei despre țesutul cicatrizat: „Vezi, inimile bolnavilor au primit din viață aceste lovituri de cuțit, încât s-au transformat în țesut cicatrizat... [...] Insensibile și învinețite de duritate...” (Blecher, 2014: 175). În viziunea mea, pe parcursul acțiunii s-ar produce o „metamorfoză” răsturnată, „devenirea-animal” sau această percepere în termenii unui alt regn a oamenilor înseamnă adaptarea lor la o nouă ordine, interioară și exterioară, la construcția căreia participă continuu. Tot boala ar fi mecanismul ei lăuntric, însă metamorfoza nu ar însemna un fenomen al excluderii, ci o formă de adaptare la noua condiție ontologică, transpusă simbolic, printr-un fin joc textual.

Bolnavul „devine animal”, și construiește acest simulacru, la orizontală, al realului - Berckul, pentru propria nevoie de protecție, de sens în perioada traumatică, ce îl situează în imediatețea morții. Paradoxul constă în faptul că, simultan, el devine prizonierul acestei a doua lumi, conștiința sa e cea care se metamorfozează ineluctabil, făcându-l incapabil de reintegrarea în realul-matrice: „Vindecarea e tot atât de neîndurătoare ca și boala.”, spune Ernest (Blecher, 2014: 123).

Un exemplu simptomatic este Tonio, care ajunge alcoolic și dependent de droguri după externare. Și Ernest se teme de părăsirea noii lui realități:

Ce pot face în viața cotidiană? Ce lucru uimitor, extraordinar, poate conține ea pentru mine? În fiecare zi mă voi spăla pe dinți, voi mânca la prânz și voi lua cafeaua cu lapte seara, indiferent dacă undeva se va fi întâmplat în timpul zilei o catastrofă de cale ferată, ori cineva din familie va fi murit. [...] Înțelegi ce animal îngrozitor de monoton voi fi? (Blecher, 2014: 172).

Imaginarul Fridei Kahlo nu se fragmentează sub auspiciile bolii care i-a dat naștere - figurile mexicanilor de rând, naturile moarte, imaginea lui Diego, a animalelor sunt amalgamate într-o masă amorfă -sinele. Autoportretele ei înconjurată de animale (*Fulang-Chang și eu* - 1937, *Autoportret cu lanț de spini* - 1940, *Eu și papagalii mei* - 1941, *Autoportret cu maimuță și papagal* -

1942) contrastează vizibil cu alte obsesii de imaginar pe care le perpetuează în pictură, precum oniricul sau direcția tablourilor morbide (*Visul, Spitalul Henry-Ford* sau *Frida și avortul*) - marcate tematic de pierderea unui copil și de imposibilitatea corporală a maternității.

În altă ordine de idei, tablourile ei promovează detabuizarea teritoriilor feminității (percepute adesea doar ca obiect - estetic sau erotizat - al privirii eminate masculine) prin instrumentarea „grotescului corpului feminin” (Russo, 1994:53-73), pendulând între „straniul” freudian (în tablouri ca *Ce mi-a dăruit apa*) și carnavalescul imaginii (pe filiera lui Bahtin, de exemplu, în picturile ei înconjurată de animale).

Semnificativ este dublul din *Cele două Frida*, în relație cu un Emanuel blecherian scindat între cel de dinainte și cel de după îmbolnăvire, precum și între cel din sanatoriu și cel din casa doamnei Tils. Luciditatea pe care Blecher o caută prin distanța interpusă între planul autobiografic și parcursul *personei* Emanuel e sugerată și de transferul suferinței, în cadrul picturii, către o altă Frida. Tot un portret dublu este și *Arbore al speranței, stai drept* - din 1946, când, după o grefă osoasă, se pictează din nou în ipostaza rănită, vulnerabilă, întinsă pe targă, sângerândă, într-un imaginar diurn, dar și în ipostaza femeii învingătoare, ținând un steag și un corset în mâini, într-un imaginar nocturn. Dihotomia este clară - realitate versus potențialitate, vis, dorință, în toposul predilect al pustiului arid - semnificând omniprezența durerii.

Blecher nu își vulnerabilizează personajele, esențiale fiind procesul demistificării condiției de bolnav și lentila lucidității chirurgicale, prezentă cel mai îngroșat la personajul-paiată, Quitonce. Bolnavul e văzut ca un „erou negativ”, „cel ce n-a fost Cezar”, deși a avut toate elementele unuia, consumându-și enorma energie eroică în boală: „E forma suprem ironică a eroismului” (Blecher, 2014: 147). Degradarea lui Quitonce de la virilitatea excesivă, pornografică, la sexul flasc, până la criza de ilaritate din agonie și îngroparea grotescă în noroi, precum și amputarea și incinerarea piciorului lsei sunt descrise rece, detaliat (autorul tinde spre impersonalizarea totală).

În contrapartidă, la pictoriță, corpul maladiv e o realitate viscerală, intimă, pe care o locuiește sinele. Veleitățile de persona din portrele dedicate cuiva se pierd, prin tematizarea suferinței, ca formă ultimă de vulnerabilitate. Simptomatic este *Coloana frântă*, din 1944, reprezentând un autoportret plângând, în același topos al pustiului din care trupul nud până la brâu se

desprinde. Pictura surprinde cum privirea plină de patos a Fridei transcende rama, ațintită în ochii privitorului. Corpul gol e prins într-un corset ca niște chingi, în el fiind bătute nenumărate cuie (posibilă trimitere la Sfântul Sebastian) iar coloana vertebrală, pictată ca una de templu grecesc, având capiteluri la terminație, e frântă în nenumărate locuri. Vulnerabilitatea, tragismul, patetismul sunt tușele groase ale unei picturi ce joacă pe coarda autenticității, în care femeia e subiect, nu obiect, pictor și spectator al propriei condiții maladiv-corporale.

În cazul prozatorului, Emanuel e entitatea intermundi - figura intermediată între mai multe stadii de evoluție corporală și identitară. El nu înțelege mult timp fericirea sau realitatea bolnavilor, apoi pare să fie prins în capcana „denevirii-animal”, odată cu relația afectiv-sexuală cu Solange- „Ce poate face un om cu trupul lui?” (Blecher, 2014: 167). După ce își epuizează fiorul lubrico-erotic și percepe noua condiție ca spleen și rutină, se izolează în singurătatea vilei Elseneur. Idealul corpului sănătos nu e niciodată abandonat, căci, după ce Solange amenință cu sinuciderea și aduce ofrande iubirii lor moarte, Emanuel asumă histrionic condiția de bolnav („ - Tu nu-ți dai seama că sunt... un om bolnav?... Un infirm?/ - Iartă-mă, Emanuel... am uitat că ești bolnav...”) (Blecher, 2014: 206). Aceasta este cea mai bună dovadă că el nu suferă metamorfoza și cicatrizarea interioară, ci, lucid, percepe mutațiile între aceste straturi de realitate și irealitate între care trăiește. Alegerea lui e clară („Te rog să-mi dai înapoi corpul curat și intact așa cum ți l-am predat înainte de ghips.”) (Blecher, 2014: 209), părând să-l recucerească, prin renunțarea finală la ghips și idila cu Katty, ca o reintrare în real. Suprapus peste narațiunea care democratizează percepțiile, Emanuel este și el un exponent al existențialismului, prin luciditatea cu care tranșează relațiile interumane și prin felul cum se raportează la sine și la corp, astfel construindu-se împotriva „devenirii-animal”.

Și în cazul Fridei metamorfozele interioare se constituie în transformări ale trupului: iubirea pentru Diego e transpusă prin integrarea imaginii lui, ca un al treilea ochi, din frunte, în portretele ei sau chiar în imaginea unui androgin (*Diego și Frida*, 1944). După despărțire, trauma e transpusă în autoportretul cu părul tăiat, din 1940, încercând o de-feminizare, care duce la o metamorfoză înspre trupul hermafrodit.

În 1945 pictează *Cerbul vânat*, care tematizează „devenirea-animal”. Corpul maladiv e metamorfozat animalier: capul e al Fridei, iar trupul e al unui pui de cerb plin de săgeți, în mijlocul unei păduri. El aparține, cu siguranță, panopliei și imaginarului suprarealiste, însă, prin apel la definițiile lui Deleuze și Guattari, dar și la palierul autobiografic, putem spune că animalul se demitologizează, deterritorializând imaginea pe care ne-o creasem până atunci despre suferință. Nu se operează numai o comparație: „Frida suferindă e ca un pui de cerb vânat”, ci un transfer real, o metamorfoză în planul semnificativului și al semnificatului - suferința se întrupează și devine o realitate independentă, implacabilă.

Chestionând potențiala salvare în universurile celor doi, trebuie să punctăm, pe de-o parte, rezistența lui Emanuel la „devenirea-animal” care îi permite eliberarea din Berk prin uitare („Te rog să uiți, Emanuel, spuse ea. Să uiți totul... și mai ales noaptea aceea îngrozitoare... Uită orașul ăsta... uită durerile lui...”) (Blecher, 2014: 227). Pare că el se sustrage (temporar sau definitiv) iluziei, orașului în care „s-a acumulat toată melancolia lumii” (Blecher, 2014: 225). Dacă interpretăm însă romanul, încadrându-l în „trilogie”, „salvarea de la devenirea-animal” a lui Emanuel este numai aparentă. În finalul *Întâmplărilor din irealitatea imediată* „reveria ermetică a visului în abis” (Glăvan, 2014: 146) dovedește că nu există o realitate ultimă la care se poate accede, omul fiind un perpetuu prizonier. Locuind mereu între realitate și vis, cu puternice cristalizări metatextuale, naratorul *Vizuinii luminate* își ia în stăpânire corpul interior animalier în final, când, mâncat de șoareci, se descoperă în interiorul craniului unui cal mort, întreg sanatoriul din spatele lui fiind corpul putrid (Blecher, 2014: 326).

O mult mai optimistă perspectivă este cea adusă de periplusul Fridei - fragilitatea și moartea corpului ei fizic își găsesc paleativ în prelungirea pe care și-a creat-o în trupul pictat. *Devenirea-animal* echivalează, la ea, cu o conștientizare ultimă și, poate, mai puțin dureroasă, a efemerității existenței în trup, care se deschide spre eternitate prin spirit. Pictura are un pronunțat caracter mnezic.

În concluzie, deși imaginarele aglutinante, dens mobilate de imagini puternice ale celor doi se aseamănă în mecanismele de construcție și în tematici, frizând nuclee suprarealiste, onirice, dar și o detabuizare a corporalului (care e tratat lucid, nu drept o „impietate estetică”), Max Blecher

și Frida construiesc ipostaze diferite și, în unele situații, chiar perechi opozitive în circumscrierea experienței traumatice a corpului, resemantizând „devenirea-animal”.

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COVID-19 PANDEMIC MEMES¹⁴

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Abstract

Covid-19 has changed our lives at each level and influenced it in numerous ways. We have relocated our lives inside our houses, the connections between individuals have changed, we are forced to keep social distancing, we communicate with each other online and on the phone; individuals are working from home. We live in bizarre times and we are suspicious when we hear somebody coughing or sneezing next us.

The aims of my research paper are to discover the meaning of memes in social media: (Instagram, Facebook, and Reddit), to clarify their social representation, to examine the complexity of words and pictures and to distinguish the elements of irony.

The method used in this work is qualitative-descriptive. The primary step in making my self-made corpus was to gather real-world memes. For this reason, I utilised online sources to assemble information on the foremost well-known memes. 30 memes were chosen (from April to November 2020). I analysed the comments of the memes and the discussions following these. The second step was to consult the specialist literature and the references about the subject.

Dissecting carefully the online widespread memes, I found that millions of persons have connected in approximately every field: from handwashing to home quarantine circumstances, basic need shopping memes, Zoom gatherings, home schooling, the work from home, wearing masks and gloves, social distancing, empty streets, no access to beauty services or hairdresser, no sports to watch on TV, toilet paper, hand sanitizer, disinfectant deficiency and informational health content, implications of high demand and inflated prices, the desires individuals had from this year versus the reality.

Keywords: Memes; Pandemic; COVID-19; Coronavirus; Humour.

¹⁴ This paper was coordinated by Professor Teodora Iordăchescu, as part of the MA course Research Methodology in Linguistic Education (academic year 2020-2021).

1 Introduction

2020 is not just a number. It is a year that changed our lives and will not be soon forgotten because of the spread of the coronavirus pandemic all over the world.

COVID-19 has transformed our lives at every level and affected it in many ways. At every step, on every path we come across challenges. We have transferred our lives indoors, the relationships between people have changed, we must keep social distancing, face-to-face communication suffers, we communicate with each other online, on the phone, we hear now: digital platforms, WhatsApp, home schooling online, people are working from home. We live in strange times and we are very suspicious when we see someone cough near us.

Coronavirus impacted our existence and made the world irreversibly changed.

Nowadays we hear crisis, pandemic, coronavirus, COVID-19, social distancing orders, isolation, restrictions, quarantine, staying indoors to avoid the spread of the coronavirus, wearing masks and gloves when we are out in public, crowds in stores, empty shelves, outbreak fear and anxieties, the stress of lockdown. What do we have to do in these obscure days?

First, we must continue our lives, to adapt ourselves to the new context.

Secondly, we must detach, clear our minds, and laugh. It is important to keep laughing. Laughter is the best medicine to surmount the problems, laughing distracts the mind and comforts the soul. The humour offers certain emotional and mental benefits, it can relieve anxiety.

In my research paper I focus on the jokes about coronavirus pandemic – the so-called “memes” at different levels: linguistic, psychological, social. Maybe jokes about COVID-19 are not welcomed in these times, after all people are dying. But memes are much more than simply silly jokes.

According to Merriam Webster Dictionary: ‘meme’ signifies an idea, behaviour, style, or usage that spreads from person to person within a culture; an amusing or interesting item (such as a captioned picture or video) or genre of items that is spread widely online especially through social media.

I chose this topic – memes about Coronavirus because it is the new issue of the humanity and, among others, memes became a worldwide social

phenomenon; these reflect the reality we are living in and show us our feelings, fear or hopes, but at the same time empower us to face the hard times and believe we can together overcome.

It seems that the longer coronavirus lasts, the more memes people seem to create, and we have plenty of coronavirus memes in these strange circumstances.

The objectives of my research paper are to find the meaning of memes in social media: (Instagram, Facebook, and Reddit), to explain their social representation, to discuss about the complexity of words and images and to identify the elements of irony.

People across all over the world tend share their feelings, thoughts, ideas, emotions, actions, symbols, practices through the Internet, and this is the reason why memes become so widespread.

On the Internet there are a lot of communities about memes, such as *CoronavirusMemes* on Subreddit, this page has 95400 members and in the description of the community we find its objective: "Getting a laugh out of the Coronavirus while we still can and spreading in a time of disaster".

The method of my research paper is qualitative descriptive and my technique of collecting data is based on two resources: the first one: memes about COVID-19 on social media: Instagram, Facebook, and Reddit (which is a network of communities based on people's interest - I selected 30 memes); my second resource: references about the topic of my research.

Given the current situation, in Romania, we do not have yet studies about Coronavirus memes, but internationally, there are some studies, and the research is still underway.

2 Literature Review

Meme culture became a global phenomenon, and it can be manifested in a lot of ways: religion, music, political structures and conflicts, public health, style of clothing, philosophies, idioms, everyday life issues, ideas, sayings. On the internet, the Coronavirus pandemic has gone viral and, although memes have been present in our lives for decades, this form of humour has not been used on this scale before the outbreak of COVID-19.

Memes appeared long before our digital era. The concept of “meme” begins its journey in 1976, due to the work *The Selfish Gene*, published by Richard Dawkins. Meme comes from a Greek word “mimema” which means imitated. The British ethologist, evolutionary biologist and author, Richard Dawkins, abbreviated it to rhyme with “gene” and obtained “meme”.

Richard Dawkins (1976, as cited in Shifman, 2014) defined memes as

small cultural units of transmission, analogous to genes, that spread from person to person by copying or imitation. Examples of memes in his pioneering essay include cultural artifacts such as melodies, catchphrases, and clothing fashion, as well as abstracts beliefs (for instance, the concept of God). Like genes memes are defined as replicators that undergo variation, competition selection and retention. At any given moment, many memes are competing for the attention of hosts, only memes suited to their sociocultural environment spread successfully, while others become extinct (Shifman, 2014: 9).

At the beginning of 21st century, internet memes became popular, and they spread from individual to individual by social media, news sources, email, Websites, blogs. The internet memes can take various forms: pictures, short videos, text-only and are used to express irony, satire, parody, criticism, information, advertising, for laughter purposes and entertainment.

Linda Börzsei believes that the first internet memes were emoticons that were created by combining different characters and letters (such as “:-)”) /.- 😊 (smiling emoticon) (Börzsei, 2013: 5).

Limor Shifman, in her book “Memes in Digital Culture”, gave a definition of memes. She underlines that a meme is a: “group of digital items sharing common characteristics of content, form, and/or stance that were created with awareness of each other; and were circulated, imitated, and/or transformed via the Internet by many users.” (Shifman, 2014: 41)

Moreover, Limor Shifman pinpoints that: “Internet memes can be treated as (post)modern folklore, in which shared norms and values are constructed through cultural artifacts such as Photoshopped images or urban legends.” (Shifman, 2014:14)

In general, memes reflect the reality which surrounds us and represent a form of humour.

In my research paper, I will focus on COVID-19 pandemic memes, at different levels: linguistic, psychological, and social ones. Moreover, I underpin the meaning of pandemic memes in social media, I explain their social representation, I discuss about the complexity of words and images and I identify the elements of irony.

The coronavirus is a public health concern, but it is also political. Governments and institutions at all levels are responsible for imposing lockdown restrictions, expanding health care and research, addressing economic fallout, deciding when to reopen schools, and regulating travel, just to name a few. Inevitably, many governments will and have failed to adequately address the pandemic, while others have handled it well in the eyes of their constituents. No matter the response, people will have something to say – and many of them say it through memes. (Anapol, 2020: 7)

In Know Your Meme, in the report "Covid-19 Meme Insight" (2020, May 19) we find that memes can play several roles during the crisis:

1. Draw attention – bring the crisis to the attention of those who aren't yet aware/concerned.
2. Discuss – highlight the salient points within a crisis in an impactful way.
3. Deceive – spread false information; "fake news", about the crisis.
4. Diffuse – bring people together to focus on the real problem, or at least to debate what that is.
5. Deconstruct – discuss the meta issues around the crisis itself.
6. Distract – providing amusement and a way to bring other topics into focus to escape from the crisis for a while.

In the academic world, there are few historians of memes, let alone internet memes. Though, millions of memes about Coronavirus have been realized and are known worldwide; a lot of people are connected through pandemic memes, nevertheless these are not sufficiently studied, because the pandemic crisis is a relatively recent issue of the 21st century.

I consider my topic is an interesting one for further research because memes offer us a rich database of linguistic material, and these can be studied not only in the present context of crisis.

3 Research Methodology

Analysing carefully the online pandemic memes, I found that millions of people have connected during the pandemic on all levels: from handwashing to home-quarantine situations, grocery shopping memes, Zoom meetings, home schooling, the work from home, wearing masks and gloves, social distancing, empty streets, no access to beauty services or hairdresser, no sports to watch on TV, toilet paper, hand sanitizer, disinfectant shortage and stockpiling, informational health content, implications of high demand and inflated prices, images to convey the expectations people had from this year versus the reality.

In my research paper I want to analyse more profound COVID-19 pandemic memes for a better understanding of this digital culture.

The aim of my research is to find the meaning of memes in social media, to discuss about the complexity of words and images, to identify the elements of irony and to explain their social representation, with a focus on the pandemic period (from April to November 2020).

The method used in this work is qualitative descriptive and my technique of collecting data is based on two resources: first, the self-made corpus which contains 30 memes that I collected from social media and Reddit, moreover, I read the comments of the memes and the conversations of these; secondly, the specialist literature and references about the topic of my research.

The stages I pursue in my research are: choosing from social media (Facebook, Instagram, and Reddit) 30 COVID-19 outbreak memes, recognizing, and describing the elements of irony, illustrating the dynamics of words and images, reading published works about my analysis about pandemic memes.

4 Data Collection and Interpretation

The first step in creating my self-made corpus was to collect real-world memes. For this purpose, I used online sources (social media and Reddit), in order to gather data on the most popular memes. In total, 30 memes were selected (from April to November 2020). I analysed the comments of the

memes and the conversations following these; the second step was to consult the specialist literature and references on the topic of my research.

Carefully studying the internet pandemic memes, I noticed that huge numbers of people have connected during the outbreak of coronavirus about every little thing: handwashing, home isolation scenarios, shopping, Zoom meetings, home schooling, the work from home, standard precautions, social distancing, deserted streets, no access to beauty services or hairstyling, no sports to watch on television, toilet roll, lack of disinfectants, informational health data, images to express the desires that people had from this year versus reality.

4.1 Handwashing memes and informational health content memes

Handwashing has received considerable attention during the COVID-19 pandemic.

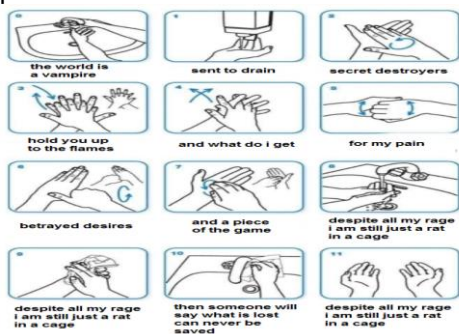


Figure 1. Handwashing meme with informational content



Figure 2. Handwashing meme

The World Health Organization’s COVID-19 gave us some guidelines underlying the importance of washing one’s hands at least for 20 seconds, this is the most effective way to stop the spread of the coronavirus and other diseases. Nevertheless, people continued to make fun of these rules and imposed meticulousness.

The Internet became an important way for sharing important things about the outbreak of coronavirus, and handwashing memes are present in our digital culture. Lately, everyone has been washing their hands much more frequently.

Handwashing memes are an example of social humour; the multitude of instructions circulating online are an originally and funny way to wash your hands correctly. They emphasize that the most effective precautionary behaviour is practicing good hygiene.

4.2 Home-quarantine situations memes

The world is busy to keep us safe, the Internet tries to keep our spirits high. The quarantine memes are funny, but brutally honest about how we feel these days.

—
Isaac Newton discovered calculus while in quarantine.
William Shakespeare wrote "King Lear" while in quarantine.
As for me? I've posted to Instagram 468 times in 60 days under the alias "Quentin Quarantino"

Figure 3. Home quarantine meme

everyone coming outside after months of quarantine



Figure 4. Quarantine meme

Local public health authorities determine and establish the quarantine. According to CDC (Centers for Disease, Control and Prevention)

quarantine is used to keep someone *who might have been exposed to COVID-19* away from others. Quarantine helps prevent spread of disease that can occur before a person knows they are sick or if they are infected with the virus without feeling symptoms. People in quarantine should stay home, separate themselves from others, monitor their health, and follow directions from their state or local health department. (Centers for Disease, Control and Prevention, 2020)

Memes play an important role in calming the anxiety which is widespread due to COVID-19. Being under quarantine can be frightening, the humour can be one of the most comforting things in these times and, somehow, can normalise the situation we are in without really ignoring the issues; it creates distance from the difficult situation. The home-quarantine situations-memes reflect where we are staying for the quarantine: in our houses.

My 4 moods during quarantine



Figure 5. Home quarantine

In order to slow the spread of COVID-19, people are being advised to stay home, not to go out, and practice social distancing.

4.3 Grocery shopping memes

The coronavirus disease has impacted our daily routine life, the stay-at-home orders put a lot of pressure on the people, and they began spending more time and more money at the supermarket.

One of the lockdown rules is that we were allowed out to shop for necessities. Grocery shopping remains a necessity during this pandemic. Consumers are getting most of their products from grocery stores, and many stores have been modified their operating hours to allow for more time to restock shelves and clean.



PLEASE AVOID MASS GATHERINGS

Grocery Stores 10 minutes later:



Figure 6. Grocery shopping meme

Figure 7. Grocery shopping meme

During the pandemic, people have overdone shopping, they have bought too much food, toilet paper. These memes are a way to sound the alarm about individuals exaggerated behaviour.

4.4 Zoom meetings memes

The coronavirus quarantine has made people abandon their jobs, their studies face-to-face with their teachers, and start working and studying from home. One of the alternatives during this changing is Zoom, a chatroom that became a central instrument of our daily lives, for group gatherings: business, families, schools, and groups of friends.



Figure 8. Zoom meeting meme

That first 10 minutes of the zoom meeting where everyone is asking if you can hear or see them and you're just like..



Figure 9. Zoom meeting meme

It is difficult to do our activities online, in the comfort of our homes. We do not pay attention to the physical appearance when we present in a Zoom meeting only with audio. When the meeting is with audio and video, we pay more attention to our appearance.

Sometimes, *Zoom* meetings can be annoying due the connection or other problems, like the large gatherings of people.

4.5 Home schooling

An obstacle for parents is the idea of online learning or home-schooling as schools, universities around the world sent the students home. Home learning is a challenge. Many social media users are expressing their frustrating experiences and the struggles of teaching kids at home. The parents share their thoughts through memes on what it is to quarantine oneself and work with children at home.

The two selected memes express the difficulties of the online learning reflected on the parents and the reality of online lessons.



Figure 10. Home schooling meme

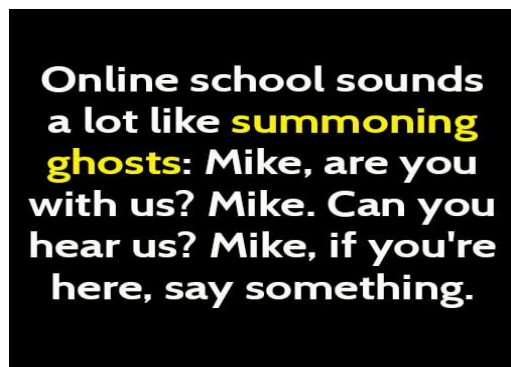


Figure 11. Home schooling meme

4.6 Work from home memes

The recent pandemic has forced many of us to work from home, at least temporarily. At the beginning, when the work from home was announced, everyone got excited with the idea of working in the comfort of the bed, but the cruel reality struck everyone.

Working from home has ups and downs. One of the best aspects of working from home is the freedom to wear comfy clothes all day, with the exceptions of a nice top for more professional video calls.

Some people are still enjoying the work they are doing from home. The selected memes illustrate the experiences of working from home, how the others see this fact and they constitute a representation of what our situation look alike.



Figure 12. Work from home meme



Figure 13. Work from home meme



Figure 14. Work from home meme

4.7 Wearing masks and gloves memes

In the booklet *How to Protect Yourself & Others with a Mask & Gloves*, the experts highlight: though, we try to keep our houses safe and sanitized, the chance of contagious is increased by going out to stores or public spaces. When going outdoors, wearing a face mask and protective gloves is helpful in protecting ourselves during an outbreak from infection. When an ill person speaks, coughs or sneezes, face masks may help reduce the spread of germs. Sick individuals can help prevent the spread of illness to others by wearing

these masks. Wearing protective gloves also helps prevent bacteria from being spread.



Figure 15. Wearing mask meme



Figure 16. Wearing gloves meme

It is not at all pleasant to wear a mask. People get the impression that they cannot breathe well, that they cannot hear what other people are saying. That is way, the individuals avoid wearing a mask or try all sorts of tricks to fool the authorities, either wearing it under the nose or under the chin.

4.8 Social distancing memes

Social distancing is a health and safety strategy for combating the spread of the coronavirus and it represents a popular public health management.

Social distancing is a term used to describe infection control actions taken by public health officials to stop or slow down the spread of a highly contagious disease. Most recently, it has been referenced by the Centers for Disease Control and Prevention (CDC) as one of the best strategies in preventing the spread of the coronavirus (COVID-19).

Social-distancing memes help us to incorporate social distancing in our everyday lives.



Figure 17. Social distancing meme meme

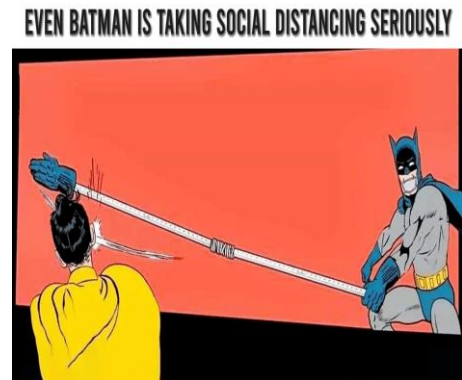


Figure 18. Social distancing

4.9 Empty streets memes

The coronavirus left empty spaces everywhere. People are being asked to avoid crowds and limit their activities, travels. Sports leagues have suspended their seasons. Museums, parks, and other popular attractions have shut down, the schools are closed, the churches have modified their rituals to respect the coronavirus orders.

Empty streets memes present a couple of memes that parody the situation of public city spaces empty during the COVID-19 pandemic.

I live in London, and since the lockdown ive never seer the streets as empty as this, went out this morning anc took these pictures, its so... eerie...
#CoronavirusLockdownUK



Figure 19. Empty street meme



Figure 20. Empty street meme

4.10 No access to beauty services or hairdresser

At the beginning of pandemic, non-essential business were forced to close, including nails salons, tanning, waxing and other beauty services. But, with these changes the people have adapted, they have tried to continue their rituals of beauty without the help of professionals.

Coming out of quarantine like



Figure 21. No access to beauty hairdresser services meme



Figure 22. No access to meme

These memes reflect the reality of the pandemic, women no longer had access to beauty services, so they started getting a sloppy look. Men could no longer benefit from the services of a barber, so they made mistakes by using friends or other inexperienced hairdressers.

4.11 No sports to watch on TV

The COVID-19 pandemic forced games and leagues to close their doors. All the sports activities have been cancelled or postponed. Internet exploded with sad memes as coronavirus has cancelled sports. One positive thing of this fact is that men have spent more time with their wives.

Today, we're all the Northwestern kid fan crying.
#MarchSadness



Figure 23. No sports to watch on TV
TV meme



Figure 24. No sports to watch on
meme

4.12 Toilet paper, hand sanitizer, disinfectant shortage, and stockpiling

All people, at the beginning of coronavirus pandemic, bought a lot of food, water, and other products to avoid exposing themselves, their families and they were alarmed by the rising death and number of confirmed cases of coronavirus all over the world; they bought store shelves of toilet paper, cleaning supplies and hand sanitizer, disinfectant were nearly impossible to find.

Commerative jewelry to always
remember 2020.



Figure 25. Toilet paper meme



Figure 26. Toilet paper meme



Figure 27. Stockpiling hand sanitizer

4.13 Implications of high demand and inflated prices memes

During the pandemic evolution, there was a high demand of masks, disposable gloves, disinfectant, hand sanitizer. The stores and their owners took advantage of this situation and have risen the prices.



Figure 28. Implications of high demand and inflated prices

4.14 Images to convey the expectations people had from 2020 year versus reality

The Netizens created memes that indicate how the year supposed and expected to go and how it is actually going; our reality was destroyed and our plans crushed, moreover, memes highlight what everyone has been feeling about the pandemic year.



Figure 29. People's expectations versus reality



Expectation Vs Reality -
Figure 30. People's expectations versus reality

The image above (Figure 29) expresses a resemblance between the shape of a cruiser and a pile of dishes. In Figure 30 we have a person who desires to be in a plane and see Eiffel Tower, but all she sees is the washing machine with some clothes.

5 Conclusions and Recommendations

At the end of my research paper, I underpin that 2020 was a hard year for all of us, many things have changed in our society: social distancing, restrictions, working from home, staying indoors to avoid the spread of coronavirus, wearing masks and gloves when we are out in public, crowds in stores, empty shelves, outbreak of fear and anxieties, the stress of lockdown.

In spite of these challenges, people from all over the world have begun to adapt to the 'new normal way of doing things'. And one thing has not changed yet: social media is still finding resources in humour.

In these uncertain and strange times, the memes about Coronavirus are welcomed, because we all know laughter is the best medicine to surmount problems, laughing distracts the mind and comforts the soul.

The purpose of my paper was to analyse more profound COVID-19 pandemic memes for a better understanding of this digital culture. My objectives were to find the meaning of memes in social media, discuss the complexity of words and images, identify the elements of irony, and explain their social representation. The first step in creating my self-made corpus was to collect real-world memes. For this purpose, I used online sources (social

media and Reddit) to gather data on the most popular memes. In total, 30 memes were selected (from April to November 2020). I analysed the comments of the memes and the conversations of these; the second step was to consult the specialist literature and references about the topic of my research.

Finishing my research, I have found informed answers to the following specific objectives: to find visual and language patterns of pandemic memes (humour, simplicity, understandability, spread awareness – so the people are aware of what is happening in the world with the pandemic); to identify the elements of irony and sarcasm; to explain their social representation and impact on the readers, based on their reactions.

Internet COVID-19 memes are visually humorous to be understood by a wider audience. The images of pandemic memes can be from movies, TV-shows, photos of celebrities, pets, animals, in general there is almost nothing that cannot act as a source for a meme.

The text of these memes can be either short or long. The same meme can have thousands of variants and encourages an active participation by a community of internet users.

Handwashing has gotten significant considerations amid the COVID-19 outbreak. Hand hygiene memes are a type of social amusement. An original and funny way to correctly wash your hands is according to the huge number of instructions posted online. They highlight that the practice of good hygiene is the most important precautionary action.

In managing the discomfort of COVID-19, memes play an important role. It can be upsetting to be under quarantine, laughter can be one of the most soothing things in these times and it can help normalize the situation we are in without necessarily minimising the problems; it provides distance from the challenging situation.

Our everyday routine has been disrupted by the coronavirus disease, stay-at-home orders placed a lot of pressure on people, and they started spending more time and money at the supermarket. This form of humour draws people attention to the exaggerations they make when it comes to shopping.

The lockdown has forced individuals to leave their jobs, no longer study face-to-face with their professors and start working and learning from home

with the help of *Zoom*, a chat room that became a core tool for our everyday lives. Learning at home, working from home, all these are challenges. Many users of social media share their stressful experiences and the battles of educating children at home, the experiences of working from home.

I would recommend as future research the analysis of similar pandemic memes. I consider my topic interesting for further research because memes offer us a rich database of linguistic, social, and visual material, and these can be studied not only in the present context of crisis.

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SIMILARITIES, DISSIMILARITIES, AND DIFFICULTIES IN THE TRANSLATION OF LEGAL CONTRACTS. AN ENGLISH – ROMANIAN CASE STUDY¹⁵

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Abstract

Legal contracts are part of everyday life since they include the exchange of goods or services between individuals, who settle a joint undertaking of obligations or rights. There are two similar terms, contract and agreement, which partially mean the same thing, yet there are still differences. The major difference is made because a contract is always legally enforceable, yet an agreement may or may not be brought in front of the law. The general principles and fundamental rules govern the applicable law to contracts, so the structure of contracts is similar, and the terminology is used and reused in the translation of documents. For this reason, I have selected a corpus based on ten different types of contracts along with their translation, in order to investigate the documents. There are three main objectives of this paper: the first is to establish similarities, dissimilarities, and difficulties encountered in the translation process, the second is to find and outline the most common boiler plates from the corpus, and the third is to extract those boiler plates and explain their use in the given contexts. The contracts are indeed similar in structure, yet the most common ones are the first and the last parts of the documents which have genuinely similar purposes of introducing the parties and concluding the agreement.

Keywords: *Legal English; Contracts; Boiler Plates; Legal translation; Difficulties.*

1 Introduction

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Legal contracts are part of human life and they are mandatory in both oral and written agreements. However, in time, contracts have become intercultural and international, containing the terms and conditions between the parties involved and the purpose of the involvement. That was the moment when a translator's presence was irreplaceable and required. A translator's job is to transfer the meaning from the autochthonous vendor to the foreign buyer or vice versa. I have chosen this topic because I consider it topical and necessary due to its constant use in everyday life. Moreover, I believe that the legal language must be known by people in general and not only by specialised persons in this domain. One needs to be able to read a legal document and to understand it, especially if one is involved in the agreement or the contract. However, contracts are attached and strongly connected to nowadays life and every possession one has needs documents to be relevant and recognised.

The law of the contracts includes the law which regulated human interrelations, considered to be part of the basis of human society. Almost the whole procedure of human life implies a conflictual fulfilment of contracts. All social life requires contracts, expressed or implied, declared or understood, which underlie all rights, all duties, all obligation, and all law. All these duties are within the scope or compulsion of contracts. Whether the obligation of a contract is undertaken by two or more parties, the general presumption of law is a joint obligation or right (Parsons, 1860: 3).

Globally, every country's private international law has systems for the government of legal contracts, which can include various similarities and dissimilarities. Even more, civil law stands at the basis of the legal contracts, and depending on the parties involved, it can include civil/non-criminal lawsuits in courts. Another important aspect regarding the contracts is the existence of void contracts which are believed to be unenforceable and against the law. Both oral and written legal contracts are equally enforceable, yet the written ones are preferable by the national systems since they are more reliable in making the parties keep the obligation for which they gave their consent.

The main objectives of this paper are to make an analysis of a corpus, made up of ten different types of contracts with their translation and to

establish the similarities, dissimilarities, and difficulties that occur in the translation process. However, in the translation of a legal contract, there is a specific structure that must be respected to properly format the text. This similar structure is encountered in most of the documents and implies some specific terms with one-at-one equivalents. In my paper, I intend to find these similar specific structures from my corpus and other similarities between these legal contracts and to analyse their use. Further, I intend to perform a qualitative analysis in my research in order to investigate the data of the corpus.

1 Literature Review

Contracts are agreements between two or more parties for establishing a relationship or a specific transaction. According to the American Translators Association's book from 1995, entitled *Translation and the Law*, contracts are the easiest documents to translate but at the same time the most difficult ones, because of the specificity of rights and obligations of the parties involved in the agreement. Moreover, they consider that the form and the style of a contract are standardised and for this reason, they became easy to translate once one is being familiar with the structure. Legal contracts can be easily translated because they contain *boiler plates*, which refers to specific structures of law that were previously encountered in other documents (American Translators Association, 1995: 160). The translation of contracts is generally easy, yet it can become difficult when speaking of complex agreements between the parties such as the transfer of a certain technology in terms of international transactions between the partners of a company. It can imply subsidiaries and joint venture companies which can have agreements with the higher companies under the same contract. Moreover, the translator must understand in full the nature of the contract and the intent of the parties, and if it is necessary and possible to confer with the drafter of the original document (American Translators Association, 1995: 161).

Linda Mulcahy and John Tillotson, in *Contract Law in Perspective* from 2004, define the contract by its function to facilitate trade. However, they find that the main point for contracts refers to the binding nature of reciprocal

promises, which are called *executory contracts* and include the exchange of promises about future conduct. In the contract law, action was accepted for the breach of the contract only if one of the parties failed in fulfilling the promise made. In other words, a person is liable not for what s/he have done but for what s/he have not done (Mulcahy & Tillotson, 2004: 34).

Joseph Chitty, in *Chitty on Contracts* from 2019 underlines that contracts are classified according to their effect and there as differences between unilateral and bilateral contracts and between valid, void, voidable, and unenforceable contracts. Unilateral contracts refer to the situation in which only one party undertakes an obligation in terms of a contract and bilateral refer to both parties undertaking obligations. A void contract is a contradiction in terms and if an agreement is a void there is no contract, so void contracts shall produce no legal effect whatsoever. Further, a voidable contract is one where one or more parties have the power to avoid the legal relations created by the contract. In English law, contracts may be voidable for *misrepresentation, duress, undue influence, minority, lack of mental capacity, drunkenness, or under the statute*. Unenforceable contracts are valid in all respects except that one or both parties cannot be sued on the contract. As an instance of unenforceable contracts in English law are those contracts which are not evidenced by signed writing as required by statute (2019: 80-82).

According to Brian A. Blum, a contract is defined as an *exchange relationship* (the most important attribute of the contract is a voluntary and consensual relationship) created by *an oral or written agreement between two or more persons* (by entering into an agreement the parties bind themselves to each other for the contract's purpose), containing *at least one promise* (for a contract to exist there must be a promise which refers to a commitment for the future, some assumptions of liability lasting as mention in the agreement) and recognised in law as *enforceable* (the purpose of this enforcement is the point that legal enforcement entails the judicial compulsion of performance) (Blum, 2007: 2-8).

On the other hand, Theophilus Parsons defines the contract as an agreement between two or more parties "for the doing or not doing of some particular thing". According to the author the essentials of a legal contract are as follows (Parsons, 1860: 7-8):

1. The parties – we cannot conceive a contract without at least two parties;
2. The consideration – this is, in legal contemplation, the cause of the contract;
3. The assent of the parties – without which there is no contract according to the law;
4. The subject-matter of the contract – what is the purpose of the contract and what is the effect of the contract.

According to Deborah Cao, a contract is discharged by performance, and the structure *specific performance* has a different meaning in contract law, referring to the situation in which damages would be inadequate compensation for disrespecting an agreement and for this reason the parties must perform what was agreed to be done in such situation. The term *remedy* refers to means whereby a breach of a right is prevented and *assignment* in contract law means the transfer of property or right. The contract law is governed by the case law and they always present difficulties when translating into another language because meanings get lost in translation. For example, the word warranty has both ordinary and legal meanings. The ordinary meaning refers to the warranty of something you have just bought and the legal one refers to the guarantee to keep the promise made in the contract (Cao, 2007: 68). Moreover, Susan Sarcevic claims that the strategy for contracts is mainly determined by function and those legal texts are the subject of the legal rules governing their usage (Sarcevic, 1997: 18-19).

In the field of legal documents indeed exists the notion of *boiler plates* which refers to the multitude of similar terms and constructions encountered by a translator during the translation process. In order to verify the accuracy of this term, I will identify the repetitive terms from my corpus and establish the similarities and dissimilarities between them and explain their use in the contexts of the corpus.

2 Research Methodology

The law is the governing force of a contract and it has the power to affect the commerce that was established in one agreement. The governing law of a contract is the law of a country, state, or jurisdiction and it will determine the validity and enforceability of the contract and its terms, the rights and the

liabilities of the parties, and the legal remedies in case of the breach of the contract. Therefore, general principles and fundamental rules are governing all aspects of the applicable law to contracts. This is the reason contracts are so similar in structure, often using and reusing the same terminology helping the translator accurately and efficiently work. For this reason, I have selected a corpus based on ten different types of contracts along with their translations, which comprises the documents as follows: life annuity contract, marriage agreement, custody agreement, affidavit of warranty, prenuptial agreement, enterprise agreement, individual labour contract, employment contract, assignment of partnership interest, contract of mandate.

The main objective of this research is to analyse the data of the corpus in order to establish the similarities and the dissimilarities between the legal terms and the difficulties encountered in the translation process of these documents. Another research objective is to find and to underline the most common and used structures, which are called *boiler plates* according to the American Translators Association, in the legal documents of the corpus. The last research objective is to select and extract the *boiler plates* encountered in the legal contracts of the corpus and to explain their use in the given contexts. After the corpus analysis I will be able to provide answers to the research questions that I have settled as a guideline in my research work:

1. *How many times do we use a specific structure in the same document?*
2. *How many times do we use a specific structure in ten different documents?*
3. *Is a specific structure changing when is used in different contexts?*
4. *Are there indeed boiler plates in the translation of legal contracts?*
5. *If yes, how we can properly use them to facilitate our work?*

Furthermore, the corpus analysis will be used as the research method of this paper, and to facilitate my work I will use online dictionaries (monolingual dictionaries, bilingual dictionaries, explanatory dictionaries, and legal glossaries) and online platforms (translators' platforms, translators' forums, translators' groups, and legislation websites) as research instruments, to find the closest equivalents of the specific terms selected from the corpus.

3 Data Collection and Interpretation

The legal contracts from the corpus present similarities in the introduction structures referring to the title, the name and the residence, the personal identification number of the parties followed by the name called thereafter in the contract, yet it may include information about the workplace, date of birth and place of birth. These structures can be as follows:

Între subsemnații:

1., domiciliat în....., CNP.....[2], în calitate de constitutor,
2., domiciliat în....., CNP....., în calitate de debirentier și
3., domiciliat în....., CNP....., în calitate de credirentier și uzufructuar.

(Tr.) **Among the undersigned:**

1., domiciled in, PIN [2], in as an owner
 - 2....., domiciled in, PIN, as debtor
 - 3..... domiciled in, PIN, as payee and annuitant
- (Translation mine).

Art. 1. PĂRȚILE

Prezentul contract se încheie între:

S.C. S.R.L., cu sediul în, str., nr., sector, înmatriculată la Registrul Comerțului sub nr., reprezentată prin, în calitate de antreprenor, denumit în continuare ANTREPRENOR; Și

S.C. S.R.L., cu sediul în, str. nr., sector, înmatriculată la Registrul Comerțului sub nr., reprezentată prin, denumit în continuare BENEFICIAR.

(Tr.) **Art. 1. THE PARTIES**

This contract is concluded between:

S.C..... SRL, headquartered in, street, no., district, registered at the Trade Register under no., represented by, as entrepreneur, hereinafter referred to as ENTREPRENEUR; And

SC..... SRL headquartered in, street no., sector, registered at the Trade Register under no., represented by, hereinafter referred to as BENEFICIARY

(Translation mine).

The first example is taken from the *Life Annuity Contract* and the latter from the *Enterprise Agreement*. They both show similarities in structure and words, except that the latter is more detailed, yet the purpose of naming the parties in a brief introduction remains identical. Moreover, as mentioned above, the Romanian word contract is translated in English in two ways according to the context, so it is either *contract* or *agreement*. But why is it not only contract or not only agreement? The difference is made because where is a contract there is an agreement legally enforceable, but where is an agreement, written or oral, there is a promise, which includes a proposal between the parties that can be brought in front of law or not. However, all contracts shall answer before the law, yet the agreements shall not necessarily have a legal obligation. Further, in the contract are settled the terms and condition the parties agreed on. This may be called the main body of the contract because it includes its purpose and the undertaking of obligations. This part is often written in different ways depending on its complexity and the need of underlining the main ideas can even create subtitles in the contract. In order to explain I will provide an example, taking into consideration the Marriage Agreement and the Custody Agreement from the corpus, from which in the former the sentences are written as articles of law and in the latter as obligations of the parties and are divided into subtitles, as I will exemplify below:

Art. 1. Noi soții am convenit să alegem regimul matrimonial al comunității convenționale, reglementat în art. 366 – 368 NCC. (...)

Art. 7. Noi soții am hotărât de comun acord că, în cazul în care vom hotărî lichidarea comunității convenționale și partajul bunurilor comune, cota-parte ce revine SOȚULUI să fie de 55% iar cota-parte ce revine SOȚIEI să fie de 45%.

(Tr.) **Art. 1.** We spouses have agreed to choose the matrimonial regime of the conventional community, regulated in art. 366 - 368 NCC. (...)

Art. 7. We jointly agreed that, in the event on our decision on the liquidation of the conventional community and the sharing of the common goods, the share that belongs to the HUSBAND shall be 55% and the share that belongs to the WIFE shall be 45% (Translation mine).

CUSTODIA LEGALĂ ȘI LUAREA DECIZIILOR.

Mama deține custodia exclusivă a copiilor și toată autoritatea decizională finală cu privire la aspecte semnificative care afectează bunăstarea copiilor, incluzând, dar fără a se limita la, probleme de educație, religie și îngrijire medicală. (...)

REȘEDIȚA ȘI DREPTURILE DE ACCES.

Mama va locui împreună cu copiii în reședința ei. Ca atare, copiii vor locui la adresa unde se află reședința mamei, iar mama va avea dreptul la pensie alimentară pentru copii, care va fi plătită de către tată.

(Tr.) **LEGAL CUSTODY & DECISION MAKING.**

The mother shall have sole and exclusive custody of the children and all final decision-making authority related to significant matters impacting the welfare of the children, including but not limited to, matters of education, religion and health care. (...)

RESIDENTIAL CUSTODY & ACCESS RIGHTS.

The mother shall have residential custody of the children. As such, the children will reside at the mother's residential address, and the mother shall be entitled to child support, which will be paid by the father (Translation mine).

However, the structure of each contract can be modified according to the clients' requirements, so this is a dissimilarity between the legal contracts. Moreover, these obligations can be written by combining articles with subtitles or by numbering them. The content of the contracts is often different, so the terminology is different, yet as mentioned above, the first and the last part of a contract are always similar. Further, I will exemplify translations from the Enterprise Agreement and from the Individual Labour Contract.

Art. 10. PENALITĂȚI DE ÎNTÂRZIERE

În caz de întârziere în execuție din culpa sa, antreprenorul va plăti penalizări de% pe zi de întârziere din valoarea aferentă părții de construcție nerealizate din culpa sa.

Art. 11. TEMPERATURA

Lucrările de construcții se sistează la temperaturi de grade C. Temperaturile se constată la locul șantierului și se comunică beneficiarului de îndată de către antreprenor. Perioada în care lucrările

se sistează în condițiile enunțate la alin. 1. va prelungi termenul prevăzut în art. 4 din prezentul contract.

(Tr.) **Art. 10. DELAY PENALTIES**

In case of delay in execution due to his fault, the entrepreneur will pay penalties of% per day of delay from the value related to the unrealised part of construction because of his fault.

Art. 11. TEMPERATURE

The construction works stop at temperatures of Celsius degrees. The temperatures shall be noted at the construction site and shall be immediately communicated to the beneficiary by the entrepreneur. The period in which the works cease under the conditions set out in paragraph 1, will extend the term provided in art. 4 of this contract (Translation mine).

L. Alte clauze:

- a) perioada de probă este de _____
- b) perioada de preaviz în cazul demisiei este de _____ zile calendaristice, conform Legii nr. 53/2003 - Codul muncii sau contractului colectiv de muncă.
- c) perioada de preaviz în cazul concedierii este de _____ zile lucrătoare, conform Legii nr. 53/2003 - Codul muncii sau contractului colectiv de muncă.
- d) în cazul în care salariatul urmează să-și desfășoare activitatea în străinătate, informațiile prevăzute la art. 18 alin. (1) din Legea nr. 53/2003 - Codul muncii, se vor regăsi și în contractul individual de muncă.
- e) alte clauze

(Tr.) **L. Other clauses:**

- a) trial period is _____
- b) trial period in case of resignation shall be of _____ days, according to applicable collective labour contract or Law No. 53/2003- Labour Code.
- c) the period of notice in the event of dismissal shall be of _____ working days, according to applicable collective labour contract or Law No. 53/2003- Labour Code (Translation mine).
- d) in case the employee intends to carry out his activity abroad, the information provided in art. 18 paragraph (1) of Law no. 53/2003 - The labour code, will also be found in the individual labour contract.

e) other clauses (Translation mine).

Moreover, the dissimilarities that occur in this middle part of the contracts are the ones that bring with them difficulties in the translation process. As we could have observed, the contracts were drafted for different persons from different fields of activity, fact which requires knowledge in all the fields in order to properly translate the documents. Anyhow, as I mentioned before, the most important aspect in translating a contract is preserving the structure, as you can see in the latter example, the format is the same, only the language is changed. I strongly support this type of approach, since there are non-specialised persons that are not aware of these legal meanings and structures and keeping the document in its initial structure helps them to identify the paragraphs or articles they need. Further, contracts end with final provisions and the number of copies, date and signature. This is similar with the first part because the final part of a contract can include a simple or complex end, which will be presented in the following example:

Tehnoredactat la ... în ... exemplare, din care unul pentru arhiva biroului notarial, un exemplar pentru RNNRM si ... exemplare s-au eliberat părților.

(Tr.) Technologically drafted today ... in ... copies, of which one for the archive of the notary's office, one for the NNNRM and ... copies were issued to the parties (Translation mine).

Prezentul contract este supus, înțeles și interpretat în conformitate cu legile [statului, provinciei sau teritoriului]. Drept pentru care, Angajatorul a încheiat acest contract respectând prevederile legale prin autorizarea agenților oficiali ai companiei și cu acordul Angajatului, prezentat aici în scris.

(Tr.) This contract shall be governed, interpreted, and construed in accordance with the laws of [state, province or territory]. In witness and agreement whereof, the Employer has executed this contract with due process through the authorization of official company agents and with the consent of the Employee, given here in writing (Translation mine).

N. Dispoziții finale:

Prevederile prezentului contract individual de muncă se completează cu dispozițiile Legii nr. 53/2003 – Codul muncii și al contractului colectiv de munca aplicabil încheiat la nivelul angajatorului, înregistrat sub nr. ... la Direcția Generală de Muncă și Solidaritate Socială, Municipiului București / Ministerul Muncii și Solidarității Sociale.

Orice modificare privind clauzele contractuale în timpul executării contractului individual de muncă impune încheierea unui act adițional la contract, conform dispozițiilor legale. Prezentul contract individual de muncă s-a încheiat în două exemplare, câte unul pentru fiecare parte.

Conflictele în legătură cu încheierea, executarea, modificarea, suspendarea sau încetarea prezentului contract individual de muncă sunt soluționate de instanța judecătorească competentă material și teritorial, potrivit legii.

Pe data de ... prezentul contract încetează în temeiul art. ... din Legea nr. 53/2003 – Codul muncii, în urma îndeplinirii procedurii legale.

(Tr.) **N. Final provisions:**

The provisions of this individual employment contract are supplemented by the provisions of Law no. 53/2003 - The labour code and the applicable collective labour contract concluded at the level of the employer under no. ... at the General Directorate of Labour and Social Solidarity, in Bucharest Municipality / Ministry of Labour and Social Solidarity.

Any modification regarding the contractual clauses during the execution of the individual employment contract requires the conclusion of an additional act to the contract, according to the legal provisions. This individual employment contract was concluded in two copies, one for each party.

Conflicts related to the conclusion, execution, modification, suspension or termination of this individual employment contract are resolved by the material and territorial jurisdiction, according to the law.

On the date of ... the present contract ceases based on art. ... of Law no. 53/2003 - Labour Code, following the completion of the legal procedure (Translation mine).

The provisions from the end of a contract can be simple as we can observe the first two examples or complex as in the last example. The difference between the first two and the latter consists in more legal procedures which are applicable to the contract and the terms the parties have agreed on, such

as duration of contract or termination of contract. Upon analysing the corpus, I can relate to the fact that *boiler plates* indeed exist but only at the beginning and at the end of the contracts, due to the similar structures, yet they have the same purpose of introducing the parties and concluding the drafted contract. However, as we have noticed above, even these structures change depending on the information required. Moreover, the main body of contracts presents dissimilarities, and each contract is different from the other. However, an analysis of similar contracts from the same domain can bring similarities, yet it is not very reliable either, since clients are different, so requirements are different. Anyhow, we can use the *boiler plates*, already presented in the examples, from the first and last part and we can use the structure of the contracts in order to ease our work, but the terminology and the main body of the contract will bring difficulties and differences with them.

4 Conclusions and Recommendations

The translation of legal contracts brings difficulties in terms of terminology, which are mainly present in the main body of the contract. The beginning and the end of contracts follow specific structures which are called *boiler plates* and they are repetitive in all the documents of the corpus. In order to respond to the first research question which refers to the repetitive similar specific structure in the same document, I must say that one contract presents more dissimilarities in legal structures which are not often repetitive, but they follow the specific structure of contracts. Moving forward to the second question which refers to the repetitive similar specific structure in ten different documents, I can relate to the presence of *boiler plates* which are encountered in every document, so the introductory part and the final part were similar in all ten contracts, having the same purpose and transmitting the same message. The third question implies the changes of a specific structure in different contexts. The repetitive structures from the corpus did not change their meaning since their purpose was identical, i.e., to introduce the parties and to conclude the contract, yet when speaking about two similar contracts from the same domain things may be a little different. If we take two marriage agreements and analyse them, we should find many similarities in both obligations and duties as well as terminology. However, since all ten

contracts from the corpus were from different fields, such thing was not possible. The fourth and fifth questions refer to the existence of *boiler plates* inside the contracts and the way we can properly use them to ease our work. In ten different documents, I have found 20 structures that are repetitive and reused in the contracts. These are the first parts and the last parts of the contracts, which are both mandatory and important in the structure of a contract. The only dissimilarity between them is the quantity of information required and given, so they can be simple or more complex.

For further research in this field and on this topic, I highly recommend the analysis of similar contracts, such as ten custody contracts or ten individual labour agreements, because this type of work will be more complex and will provide more results and conclusions upon the data collection. I must say that this was a limitation of the study, that the contracts were very different, as mentioned in the third part under the research methodology, so it was very difficult to find similarities in the main bodies of the documents. For this reason, I have mainly focused on the first and last parts of the contracts, and the main bodies were presented as different and difficult in terms of terminology. Another suggestion for future research will be to interview translators and to kindly ask them to translate a paragraph from the researcher's corpus, preferably the same paragraph to all of them, in order to analyse their type of translation and to find these similarities and dissimilarities.

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MOTIVUL SACRIFICIULUI LA CONFLUENȚA DINTRE FOLCLOR ȘI LITERATURĂ¹⁶

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Abstract

The notion of sacrifice is found in both literature and folklore. People started to mention the human sacrifice in their stories, now known as legends, from ancient times. Their view upon this matter shows that their faith was stronger than the fear of death sometimes. In this study we will analyse some legends regarding human sacrifice from some different cultures, such as Jewish, Greek, Dacian and Aztec. Also, we will use some writings from historians who mention the ritual of sacrifice practiced by these cultures. Another subject discussed in this study refers to some versions of the construction sacrifice, especially The Legend of Master Manole. Then, we will focus on analysing the sacrifice made by some characters from literature, in order to observe how the human nature behaves in such a circumstance.

Keywords: *Sacrifice; God; Sin; Folklore; Legend; Altar.*

Folclorul și literatura sunt două domenii care, de cele mai multe ori, tratează subiecte comune. Diferența constă în faptul că folclorul cuprinde mentalitatea tradițională dezvoltată pe parcursul unor lungi perioade de timp, având astfel o bogăție aparte. Sacrificiul este un motiv comun folclorului și literaturii, ambele îi oferă un loc deosebit și îl tratează în felul caracteristic fiecăreia.

Folclorul, în mod special, conține referiri frecvente la această noțiune. Dacă adresăm întrebarea de ce, răspunsul este cunoscut. În secolul al XIX-lea, Friedrich Nietzsche enunță controversata idee că omul l-a ucis pe Dumnezeu.

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Într-adevăr, descoperirile științifice au spulberat o parte dintre misterele pe care până atunci omul le atribuia divinului, iar credințele vechi de secole au cunoscut o schimbare și o scădere în numărul de adepți. Nu tot așa stăteau lucrurile înainte, când omul credea în mânia zeităților, manifestată prin furiile naturii, în spirite care trebuia îmbunate pentru a primi acordul construirii într-un loc nou, și multe alte idei din acest repertoriu. Insuccesul, dezastrele naturale, tragediile vieții erau puse pe seama unor ființe superioare, cu putere absolută de decizie. Care era metoda de a obține favoarea acestor ființe? Ei bine, doar printr-o jertfă, printr-un sacrificiu care să coste un preț mare pe cel care îl aducea. Cel mai mare preț cerut putea fi jertfa umană. Pe acest tip de sacrificiu ne vom concentra atenția în analiza surselor folclorice și literare.

Articolul de față își propune ca obiectiv principal să analizeze comparativ în prima parte a lucrării viziunea unor civilizații asupra sacrificiului uman, viziune urmărită în surse folclorice sau scrieri care menționează astfel de referiri, iar în a doua parte, analiza comparativă va fi aplicată unor opere literare care valorifică motivul sacrificiului sub diferite tipologii.

Forma și modul de închinare al evreilor sunt consemnate cu lux de amănunte în *Biblie*. Din primele capitole ale *Bibliei* găsim prima mențiune a unei forme de închinare prin jertfă: Cain și Abel, fiii lui Adam și ai Evei, își aduc fiecare jertfa pentru iertarea păcatelor din rodul muncii lor astfel:

După o bucată de vreme, Cain a adus Domnului o jertfă de mâncare din roadele pământului. Abel a adus și el o jertfă de mâncare din oile întâi născute ale turmei lui și din grăsimea lor. Domnul a privit cu plăcere spre Abel și spre jertfa lui, dar spre Cain și spre jertfa lui n-a privit cu plăcere (Biblia, 2006: 4).

Ritualul consta în ridicarea unui altar de piatră pe care se ardea obiectul jertfit. Se aduceau jertfă primele roade ale câmpului sau animalele întâi născute. Existau însă două condiții: persoana care aducea jertfa trebuia să o aducă cu inima curată, fără nicio intenție sau gând rău, iar jertfa să nu aibă nici cel mai mic defect. Scopul acestui act religios era, cum e în cazul de față, iertarea păcatelor, iar alteleori era mulțumirea adresată lui Dumnezeu.

Mai târziu, tot în *Biblie*, înainte ca Legea lui Moise să fie dată, Dumnezeu solicită o jertfă deosebită de toate celelalte de până atunci și de

cele din viitor. A fost o solicitare unică. În *Geneza* capitolul 22 găsim următorul text:

După aceste lucruri, Dumnezeu a pus la încercare pe Avraam și i-a zis: „Avraame!” „Iată-mă”, a răspuns el. Dumnezeu i-a zis: „Ia pe fiul tău, pe singurul tău fiu, pe care-l iubești, pe Isaac; du-te în țara Moria și adu-l ardere-de-tot acolo, pe un munte pe care ți-l voi spune”(Biblia, 2006: 22).

Este singura dată când sacrificiul cerut este unul de natură umană. Cerința extremă, însă, era un test merit să dovedească credința neclintită a lui Avraam în promisiunile lui Dumnezeu. Era în același timp și o metaforă a sacrificiului pe care Dumnezeu urma sute de ani mai târziu să îl facă, trimitându-și singurul Fiou preaiubit ca jertfă mântuitoare pentru lume. Ceea ce atrage atenția asupra acestui pasaj este atitudinea lui Avraam și a fiului său Isaac în această situație. Sacrificiul suprem care trebuia oficiat nu provoacă revoltă în inima niciunuia dintre ei, nu se observă nici o urmă de ezitare la Avraam, sau de opunere la Isaac când acesta este pus pe altar. Mai târziu episodul este menționat în Biblie din nou când este adusă în discuție tema credinței neclintite, în Evrei 11:17-19:

Prin credință a adus Avraam jertfă pe Isaac, când a fost pus la încercare, el, care primise făgăduințele cu bucurie, a adus jertfă pe singurul lui fiu! El căruia i se spusese: „În Isaac vei avea o sămânță care-ți va purta numele!” Căci se gândea că Dumnezeu poate să învieze chiar și din morți: și, drept vorbind, ca înviat din morți l-a primit înapoi (Biblia, 2006: 1183). Michelangelo, *Sacrificarea lui Isaac*



Acest episod este unul reprezentativ pentru motivul sacrificiului. Prețul cerut este cel mai mare pe care un om l-ar fi putut aduce: singurul fiu iubit, născut la bătrânețe. Tensiunea creată de o astfel de cerință e maximă. Și totuși,

personajele, datorită credinței absolute, conform căreia divinitatea poate învia fiul și din cenușă, se supun întocmai până în ultima clipă a testului. Scena este immortalizată în pictura lui Michelangelo Merisi, zis Caravaggio, *Sacrificarea lui Isaac*, din imaginea alăturată.

Mai târziu, aceluiași popor evreu, Dumnezeu dă o lege clară conform căreia sacrificiile umane erau interzise. Biblia menționează că celelalte popoare vecine evreilor practicaș astfel de ritualuri și îi declară necurați pe cei ce le fac. La un moment dat, un împărat care a pornit război împotriva Israelului, înfrânt fiind, se folosește de acest fapt pentru a-și salva viața. Știind că nimeni nu se va apropia de el dacă va deveni necurat, el se urcă pe un zid al cetății și acolo își sacrifică fiul prin ardere (Biblia, 2006: 391).

În altă parte, motivul sacrificiului apare din nou. Un împărat pe nume Iafat aflat în război cu un popor puternic, din dorința de a fi biruitor cu orice preț, a jurat că la întoarcerea din război cu izbândă, prima persoană care va ieși să îl întâmpine va fi sacrificată prin ardere. Deși această practică era interzisă, el câștigă războiul, este întâmpinat de fiica sa fecioară și trebuie să își respecte jurământul. El este cuprins de disperare în fața acestei realități, căci era unica sa fiică, pe care o iubea mult, și ca semn de întristare profundă, își sfâșie haina. Fiica în schimb, își acceptă soarta cu resemnare, și cere doar îngăduința de a merge în munți timp de două luni de zile, pentru a-și plânge fecioria împreună cu tovarășele ei. De atunci, *Biblia* consemnează obiceiul care a rămas în Israel: fetele fecioare merg în fiecare an în munți și timp de patru zile comemorează moartea fetei sacrificate.

Putem observa așadar, că Dumnezeu și credința evreilor nu solicitau sacrificii umane. Excepțiile de la regulă, însă, sunt exemple de credință neclintită, care merg până la posibilitatea învierii jertfei aduse. Seninătatea în fața morții și acceptarea voinței divine a acestor personaje fascinează și rămân un mister, intrat în legendă.

Spre deosebire de Dumnezeul evreilor din Biblie, alți zei slujiți de alte civilizații nu erau atât de îngăduitori încât să interzică sacrificiile umane. Unii zei se dovedeau a fi foarte setoși de sânge uman. În această categorie se încadrează cei venerați de civilizația aztecă. Mitul creației lumii în cultura lor este presărat de sacrificii, lupte între zei și dezastre produse de certurile dintre ei. Conform legendei, lumea a fost creată și distrusă de câteva ori la rând din cauza războaielor dintre divinități și au existat mai mulți sori. Când, în final,

zeii au făcut pace unii cu alții, au hotărât să refacă lumea. Ei au căzut de acord să facă un soare care să bea sânge uman și să mănânce inimi umane, iar lipsa sacrificiilor aducea cu sine stingerea soarelui. Fiecare zeu își dorea ca fiul său să devină soarele. Astfel, toți și-au dus fiii la unul dintre marile focuri care au fost aprinse pentru a da lumină în lipsa astrului. Unul dintre zei, mai rapid decât ceilalți, și-a aruncat fiul în flăcările focului, din sacrificiul căruia s-a ridicat cel de-al cincilea soare. Un alt zeu și-a aruncat și el fiul în foc, dar pentru că flăcările nu mai erau atât de mari, ci era mai mult jar și cenușă, din acest sacrificiu a rezultat luna, care are o lumină mai potolită.

Motivul sacrificiului e prezent în legendă datorită caracterului atribuit zeilor. Aceștia au defecte umane, sunt lacomi de putere, răzbunători, nu ezită în a-și sacrifica fiii. Zeii decid ca soarele să ia naștere prin sacrificiu continuu, prima dată un sacrificiu făcut de ei, și apoi continuat de oameni. În articolul publicat de Mihai Dragnea, *Câteva considerații cu privire la ritualurile aztecilor în scrierile lui Bernardino de Sahagún (sec. XVI) (2014)*, sunt prezentate câteva sărbători rituale care necesită sacrificii umane. Persoana aleasă pentru a fi dăruită zeităților era dintre cei mai frumoși și voinici tineri, trebuia să fie perfectă din toate punctele de vedere, inclusiv greutatea corporală:

La sărbătoarea dedicată zeului Tezcatlipoca era jertfit un tânăr ales dintre cei mai buni, care fusese „răsfățat” un an întreg. Se spunea că cel sacrificat trebuia să semene cu zeul și să-și însușească toate calitățile divine. După moartea celui ce fusese copleșit de atâtea plăceri și privilegii un an de zile, era ales un alt tânăr. Aceste persoane care urmau să fie trimise la zeu erau alese dintre prizonierii cei mai chipeși, fiind dați apoi în grija unor paznici numiți calpixque. Victimele trebuiau să prezinte un aspect fizic pozitiv și să nu aibă vreun defect corporal. [...] Dacă se întâmpla ca tânărul să se îngrașe, i se dădea să bea apă sărată pentru a-și menține greutatea constantă (De Sahagun Bernardino în Dragnea, 2014: 185).

Avea parte de o pregătire specială pentru a îndeplini ritualul care îi revenea a fi oficiat:

În acel an de zile, alesul era învățat să cânte perfect la flaut și să poarte cu eleganță florile și trestiele fumegânde, după moda curtenilor și a

marilor seniori. Tânărul era învățat să fumeze cu grație și să meargă precum nobilii și prinții (De Sahagun Bernardino în Dragnea, 2014: 186).

Era tratat ca un zeu de către toți care îl întâlneau și se bucura de plăceri:

Persoana care trebuia să fie sacrificată în anul acela, era salutată de toți pe care îi întâlnea cu cel mai mare respect și adorație, sărutându-se pământul pe locul în care călcase. [...] Cu cinci zile înainte ca victima să fie sacrificată, i se făceau toate onorurile, la fel ca unui zeu. [...] Cu douăzeci de zile înainte de sărbătoare, tânărul era căsătorit cu patru fete, cu care se desfăta în cele douăzeci de zile rămase (De Sahagun Bernardino în Dragnea, 2014: 186).

Când toate acestea erau împlinite, urma ziua sacrificării alesului. Nu se făcea nimic haotic, totul era programat dinainte, cu atenție la detalii:

Când începea sărbătoarea, tânărul era dus la templu, unde urca singur treptele. Pe fiecare treaptă, frângea câte un flaut cu care cântase în acel an de zile. Când ajungea sus, victima era pusă pe butucul de piatră, urmând a fi înjunghiată cu un cuțit din obsidian. După aceea, inima victimei era scoasă din piept și oferită soarelui. Spre deosebire de celelalte sacrificii, unde cadavrele victimelor erau aruncate pe scări până jos, în cazul acestui ritual, trupul tânărului sacrificat era coborât în curtea templului unde i se tăia capul, care era pus apoi în vârful unui lemn numit tzompantli (De Sahagun Bernardino în Dragnea, 2014: 186).

Exemplul citat mai sus era un ritual în cinstea soarelui. A muri sacrificat în cinstea zeilor era considerată ca onoare și totodată o datorie îndeplinită. Datorie îndeplinită, deoarece, conform miturilor, zeii și-au sacrificat sângele pentru crearea lumii și a omului, iar acum era rândul omului să întoarcă gestul de vărsare a sângelui, pentru ca lumea să continue să existe. Fiind această datorie în conștiința poporului, sacrificiile erau dese și sunt văzute de unii istorici de astăzi drept ucideri în masă, din cauza numărului imens de persoane care erau aduse pe altare.

Și în civilizația dacă această practică era folosită. Deși dovezile istorice și resursele folclorice care să ateste viața lor religioasă sunt puține, Mircea Eliade în cuprinsul cărții *De la Zalmoxis la Genghis Han* (1970) tratează un

obicei dac, notat de Herodot în istoriile sale (IV, 94), mai exact obiceiul de a sacrifica mesagerul trimis spre Zalmoxis. Ritualul începea prin tragerea la sorți. Pe oricine ar fi căzut sorțul, persoana respectivă trebuia să ducă solia poporului, referitoare la nevoile comunității, înspre zeu. Pentru a se oficia sacrificiul, solul era aruncat în vârfurile unor sulite ținute cu vârful în sus de trei persoane din popor. Moartea mesagerului dovedea primirea sacrificiului de către zeu și implicit ascultarea cererii poporului. Mircea Eliade confirmă existența unei astfel de practici la multe popoare străvechi, și o pune pe motivul dorinței omului de a reface legătura cândva directă cu zeitatea. Refacerea unei situații primordiale în care omul comunica direct cu divinul este esența unui astfel de sacrificiu. Moartea, în acest caz, nu este văzută ca o durere ce trebuie plânsă, ci un privilegiu de a pătrunde dincolo, de a depăși limitele carnalului, de a atinge idealul.

Progresul și înțelepciunea Greciei Antice sunt și astăzi studiate de cercetători. Și chiar dacă, de obicei, sacrificiile umane sunt asociate cu civilizațiile primitive, cunoscutele mituri și legende care au rămas de atunci, conțin motivul sacrificiului uman. Zeii grecilor, asemenea celor azteci, au caracter profund uman, cu toate defectele posibile, sunt capricioși și răzbunători.

Asta putem observa în legenda lui Perseu (Alexandru Mitru, 1983: 3). Frumoasa prințesă a Etiopiei, Andromeda, lăudată fiind de mama ei pentru frumusețea ce o depășea pe cea a nereidelor, stârnește furia lui Poseidon. Pentru a pedepsi cutezanța și pentru a le răzbuna pe nereide, Poseidon trimite un monstru marin care terorizează ținutul. Îngrijorat de situația poporului, împăratul cere sfatul lui Zeus. Soluția găsită este sacrificarea Andromedei pentru ca furia monstrului să înceteze. Fata este legată cu lanțuri pe o stâncă în mijlocul apelor pentru ca monstrul să vină să își ia ofranda. Dacă Perseu nu ar fi salvat fata și nu ar fi ucis monstrul, cu siguranță, sacrificiul ar fi avut loc. Asemenea multor altor personaje din legendele aceleiași culturi, soarta Andromedei este una tragică. Dacă analizăm cauza declanșării necesității unui sacrificiu, observăm că vorbele mamei sunt cele care declanșează mânia. Presupusa vină a fetei este aceea de a fi mai frumoasă decât nereidele. Prin urmare, persoana sacrificată prezintă nevinovăția unui miel adus ca jertfă de ispășire a păcatelor poporului, asemenea obiceiului evreiesc.

Concluzionăm, aşadar, că jertfele umane erau practicate și de civilizațiile avansate, ale grecilor și aztecilor spre exemplu, nu era o caracteristică doar a celor primitive. Ritualul în sine nu însemna doar uciderea unei persoane, ci cuprindea o întreagă ceremonie, care uneori dura zile întregi. Sacrificiul era calea de dialog cu divinitatea, fie că era vorba despre transmiterea unor nevoi ale poporului la urechea zeului atotputernic, fie că era un mod de a ispăși păcate și a calma totodată mânia distrugătoare a zeilor. Unii vedeau în a fi sacrificat un privilegiu unic, cea mai onorabilă moarte posibilă. Alții acceptau cu resemnare soarta aleasă de ceilalți pentru ei. În toate aceste cazuri vedem tipologii de oameni, perspective și credințe misterioase, uneori greu de înțeles pentru omul contemporan.

Numeroase surse folclorice sunt construite pe baza motivului sacrificiului sau cel puțin îl pomenesc. Lazăr Șăineanu în colecția sa de studii folclorice *Ielele sau zânele rele* (2012) adună o colecție de legende care au ca punct comun jertfa zidirii. Mircea Eliade, mai târziu, în studiul său, *Comentarii la legenda Meșterului Manole* (1943), adaugă variantelor balcanice câteva surse exotice, care demonstrează uniformitatea crezului într-un sacrificiu care dă viață construcției, indiferent de areal și poziție geografică.

Obiectele construcției sunt fie o cetate, fie un pod, fie o mănăstire, construcții cu încărcătură simbolică. Cetatea este locul ce urmează să adăpostească, să protejeze viața. Podul e cel care unește două lumi, e un loc de trecere, în lipsa căruia, apa sau prăpastia traversată ar lua victime dintre trecători. Podul e cel care face posibilă trecerea. Mănăstirea, adică biserica, este cea pentru care Dumnezeu și-a sacrificat Fiul. Mănăstirea e locul unde oamenii se dezic de lume, își jertfesc viața lui Dumnezeu și viața pământească materială își pierde interesul pentru ei. Având în vedere aceste conotații, este normal să existe împotrivire din partea lumii imateriale pentru ca aceste construcții vitale să nu fie duse la bun sfârșit. De aceea, este necesar a plăti un preț în schimbul succesului.

Conform mitului creației în cele mai multe culturi, fără de sacrificiu, actul nu este posibil. În legendele mesopotamiene, din sacrificarea trupului zeiței Tiamat rezultă geneza lumii. Asemenea consemnează și unele legende nordice, care numesc trupul unui uriaș ca material de creare a Universului. Prin urmare, omul luând exemplul de la zeii în care credea, sacrifică ce avea mai scump pentru a repeta ritualul primordial al creației prin jertfă.

Un alt crez popular este faptul că a crea ceva perfect este un drept rezervat divinității. Consimțământul din partea zeității se poate obține plătind un preț. Pe baza acestei credințe s-au format anumite superstiții în diverse culturi. Spre exemplu, dacă la baza construcției nu este îngropat un corp sau părți ale corpului, meșterul zidar va muri. Există chiar un obicei simbolic în această privință: când este zidită o clădire, unul dintre zidari măsoară în taină trupul sau umbra cuiva. Obiectul care a fost utilizat pentru a măsura este îngropat la temelie. Se crede că în maxim un an persoana măsurată va muri. Uneori sunt jertfite animale, iar dacă sângele împrăștiat atinge pe vreun membru al familiei care urmează să locuiască acolo, persoana respectivă este expusă morții.

Construcția podului peste Arta este locul care a furnizat o astfel de legendă. Există mai multe variante, care circulă în mai multe locuri, cu mici diferențe. Spre exemplu, varianta grecească din Corcyra, comparată de Lazăr Șăineanu cu varianta românească a Mănăstirii Argeșului, numește un geniu ca fiind cel care dezvăluie meșterului zidar despre condiția pentru reușită. În celelalte variante, este vorba despre o pasăre, despre un arhanghel sau despre un vis. Legenda Mănăstirii Argeșului este singura care notează ca sursă „o șoaptă de sus” (Eliade, 1943: 159) auzită într-un vis. Șoapta poate să fi aparținut divinității dacă dăm importanță conotației cuvântului „sus”. În acest caz, Manole este singurul care primește mesajul pe cale directă, de sus. Aceeași variantă din Corcyra, asemenea celor din Zacint, Creta, Iatridis, nu menționează posibilitatea ca femeia jertfită să fie alta decât soția meșterului. În unele dintre ele, soția este înștiințată printr-o pasăre care distorsionează mesajul, sau cum este cazul lui Manole, sunt invocate divinității furiile naturii, pentru ca soția să nu ajungă la locul sacrificiului.

Mircea Eliade surprinde în studiul său dedicat legendei niște caracteristici speciale ale variantei românești. În primul rând, aprobă părerea lui Dumitru Caracostea, care discută tema alegerii locului. Alegerea locului este un detaliu foarte important în analiza noastră care se concentrează asupra motivului sacrificiului. Nu avem de a face cu un simplu loc, ci cu unul damnat, semnalizat prin lătratul câinilor și tulburarea pe care le-o provoacă, aceștia fiind animale de tip catalizator al răului. Mai mult, versurile menționează dorința meșterului de a găsi un loc cu ziduri neterminate. Toate caracteristicile locului indicat de ciobanul care răspunde căutării meșterului,

sunt negative: „- Ba, doamne, -am văzut,/ Pe unde-am trecut,/ Un zid părăsit/
Și neisprăvit./ Câinii, cum îl văd,/ La el se răpăd/ Și latră-a pustiu/ Și urlă-a
mortiu” (Eliade, 1943: 157). Nu se menționează motivul pentru care meșterul
caută un astfel de loc. Deși descrierea făcută de cioban nu este deloc
încurajatoare, chiar prevestește moartea, răspunsul este primit cu bucurie.

Un loc damnat necesită răscumpărare cu preț de sânge. Acest detaliu
legat de topos este absent în toate celelalte legende menționate anterior și
oferă o explicație mesajului „șoaptei de sus”.

O altă caracteristică interesantă a variantei românești este bogăția de
cuvinte din câmpul lexical al creștinismului. În primul rând, obiectivul zidarilor
este o biserică, un locaș de închinare. Apoi, meșterul aude „o șoaptă de sus”,
„sus” în limbaj popular semnificând locul rezervat lui Dumnezeu. Pentru ca
soția să fie împiedicată din drumul ei, este adresată o rugăciune:

Cât el o zărea,/ Inima-i sărea,/ În genunchi cădea/ Și plângând zicea:/
„Dă, Doamne, pe lume/ O ploaie cu spume,/ Să facă pâraie,/ Să curgă
șiroaie,/ Apele să crească,/ Mândra să-mi oprească,/ S-o oprească-n
vale/ S-o-ntoarcă din cale!”/ Domnul se-ndura,/ Ruga-i asculta (Eliade,
1943: 160).

Elementele cu specific creștin nu figurează într-o altă variantă.

Femeia sacrificată din variantele populare în Zacint și Corcyra își plâng
soarta, căci au fost trei surori și toate au sfârșit ca jertfe ale zidirii. Plângerea
este însoțită de blestem asupra construcției care le-a cauzat moartea
timpurie.

Ana, soția meșterului Manole, își plânge durerea ei și pe a copilului
din pântec, dar nu emite niciun blestem. Ea nu depune niciun gest de
împotrivire, nu își plânge direct moartea, ci mai degrabă durerea simțită. Prin
dragostea ce o poartă soțului, ea învinge orice obstacol menit să o oprească.
Prin aceasta, ea devine jertfa absolută, jertfa care până în ultima clipă a vieții
îi vorbește cu dragoste celui ce o jertfește.

Actul de sacrificare începe sub forma unui joc sau a unei glume. Unele
variante spun că meșterul îi cere soției să caute inelul într-un anumit loc al
clădirii, după care zidarii încep toți să clădească zidul peste ea. Manole profită
de încrederea soției și, glumind, începe actul jertfirii:

În brațe-o lua,/ Pe schele-o urca,/ Pe zid o pune/ Și, glumind, zicea:/
„Stai, mândruța mea,/ Nu te speria,/ Că vrem să glumim/ Și să te zidim!”/
Ana se-ncredea,/ Și vesel râdea (Eliade, 1943: 161).

Dacă în exemplele date pe parcursul lucrării sacrificiile însemnau uciderea sau arderea unei persoane, aici întâlnim ceva diferit. Jertfa este dăruită prin zidire, cât timp persoana era încă plină de viață. Prin aceasta se făcea un transfer, construcția prinde cu adevărat viață, cu atât mai mult cu cât unele dintre variante menționează că femeia era însărcinată. Prin aceasta, jertfa își dublează valoarea și automat, acest fapt face ca zidirea să capete însușiri miraculoase: din zid țâșnește un izvor cu lapte sau cu apă.

Cel care aduce jertfa este, în majoritatea cazurilor, îndurerat de ceea ce trebuie să facă. În unele variante este încercată chiar o salvare a soției. Ce observăm special în cazul legendei românești este starea psihică afectată a lui Manole după onorarea datoriei. Observăm că, deși soția este zidită și deci moartă, el continuă să îi audă glasul plângător, ca o mustrare de conștiință menită să îl înnebunească:

Iar bietul Manole,/ Meșterul Manole,/ Când se încerca/ De-a se arunca,/
Iată c-auzea/ Din zid că ieșea/ Un glas nădușit,/ Un glas mult iubit/ Care
greu gemea/ Și mereu zicea:/ «Manole, Manole,/ Meștere Manole!/
Zidul rău mă strânge,/ Țâțșoara-mi plânge,/ Copilașu-mi frânge,/ Viața
mi se stinge!»/ Cum o auzea,/ Manea se pierdea,/ Ochii-i se-nvelea,/
Lumea se-ntorcea,/ Norii se-nvârtea,/ Și de pe grindisă,/ De pe coperiș,/
Mort bietul cădea! (Eliade, 1943: 164).

Sfârșitul conține detalii la fel de importante și simbolice precum începutul. Obiectivul este atins, mănăstirea devine un ideal realizat prin jertfă, pricină de mândrie pentru echipa de zidari. Încercarea lor de zbor se aseamănă nu doar cu mitul lui Icar, ci și cu scena căderii luciferice împreună cu îngerii supuși, cauzată de mândrie.

Mircea Eliade acordă deosebită atenție vastei răspândiri a motivului sacrificiului în legende și tradiții de pretutindeni. Se poate considera, așadar, că ideea de sacrificiu avea mare importanța în viața omului din popor.

În continuare, urmărim trecerea motivului din folclor în literatură, ilustrând cu câteva opere din literatura română și universală.

Nuvela *Moara cu noroc* de Ioan Slavici are ca loc de desfășurare principal un topos damnat. Vocea bătrânei, care are experiența vieții, este ca vocea unui mesager ce avertizează din incipit că dorința de a face bani le va aduce nefericirea. Ghiță nesocotește glasul rațiunii cu gândul de a oferi un trai mai bun soției și copiilor. Desfășurarea acțiunii descoperă faptul că, prin alegerile pe care le face, își schimbă obiectivul inițial. Baniii nu mai sunt obiectele menite să ofere un trai mai fericit Anei și copiilor, tocmai Ana devine un mijloc, un sacrificiu necesar răzbunării pe Lică.

Relația inițială dintre Ghiță și Ana este redată în următorul pasaj:

Numai câteodată, când în timp de noapte vântul zgâlțâia moara părăsită, locul îi părea lui Ghiță străin și pusticios, și atunci el pipăia prin întuneric, ca să vadă dacă Ana, care dormea ca un copil îmbăiat lângă dânsul, nu cumva s-a descoperit prin somn, și s-o acopere iar (Slavici, 2001: 146).

Observăm deci atitudinea protectoare a lui Ghiță față de soție, aproape una părintească. Cu toate acestea, evoluția lucrurilor face ca Lică să devină un factor perturbant al relației lor. Ghiță adună multă ură față de Lică. Dorința de răzbunare ajunge la culme după crima la care Lică îl face complice. Conflictul interior al personajului atinge culmi maxime în ziua de Paști, la scena jocului în cârciumă. Lică îi recunoaște slăbiciunea. Știe că o iubește pe Ana și nu ar suporta ideea ca un alt bărbat să se apropie de ea.

Obosit, în sfârșit, de joc, Lică se lasă pe laiță, o luă pe Ana pe genunchi și începu, așa în glumă, să o sărute și să o strângă la piept.

Ghiță nu se mai putu stăpâni și, făcându-se că nu vede nimic, ieși să se mai răcorească sub cerdac.

— Acu lasă-mă, grăi Ana înecată, că începe Ghiță să se supere.

— Apoi nu vezi tu că nici eu nu vreau alta? răspuse Lică. Să-l necăjim nițel. Măi Ghiță! strigă apoi, așa e că mi-o lași mie acu o dată, de ziua de Paști?

— Fă cu ea ce vrei! răspuse Ghiță în glumă; dar în dosul glumei se simțea mânia lui oarbă și nesățioasă (Slavici, 2001: 238).

Acesta este momentul în care Ghiță hotărăște să își jertfească soția pentru a se răzbuna definitiv pe Lică. Hotărârea sa este influențată de gelozia oarbă și lipsa raționamentului limpede. Când îi povestește lui Pinteasa ce a făcut, îi provoacă uimire căprarului:

— Tare om ești tu, Ghiță, grăi Pinteasa pe gânduri. Și eu îl urăsc pe Lică; dar n-aș fi putut să-mi arunc o nevastă ca a ta drept momeală în cursa cu care vreau să-l prind (Slavici, 2001: 247).

Ana este ucisă cu o explicație simplă dată de soț:

— Dar de ce să mă omori? zise ea agățându-se de brațele lui. Ce-am păcătuț eu?

— Nu știu! răspunse el. Simt numai că mi s-a pus ceva de-a curmezișa în cap și că nu mai pot trăi, iară pe tine nu pot să te las vie în urma mea. Acu, urmă el peste puțin, acu văd c-am făcut rău, și dacă n-aș vedea din fața ta că eu te-am aruncat ca un ticălos în brațele lui pentru ca să-mi astâmpăr setea de răzbunare (Slavici, 2001: 249).

Scena finală descrie focul purificator care înghite locul damnat. Sacrificiul uman adus răzbunării, continuarea acestuia prin foc, glasul bătrânei care pune totul pe seama sorții, sunt toate bine plasate de către Ioan Slavici. Pe tot cuprinsul nuvelei, tensiunea crește pas cu pas, scânteia răzbunării se înfiripă, iar în final totul se transformă într-un foc mare care consumă tot ce prinde în cale.

Un bun exemplu de jertfire de sine îl oferă personajul Sonia din romanul lui Feodor Dostoievski, *Crimă și pedeapsă*. Trăind într-un mediu decăzut moral și social, Sonia este bucata de puzzle care nu se potrivește peisajului. Caracterul ei nedeformat de factorii negativi externi o transformă într-o martiră în ochii de vinovat ai lui Raskolnikov. Ajunși în mizerie extremă după moartea tatălui, Sonia este pusă în marea dificultate de a alege între a-și lăsa familia să moară îngropată în lipsuri și datorii, sau a-și sacrifica ceea ce o fată are mai scump: tinerețea, frumusețea și curăția de fecioară. Ea nu se dă în lături de la aceasta din dragoste pentru familie. Raskolnikov vede în ea elementul salvator,

singura șansă care îl poate mântui. Finalul cărții descrie un alt sacrificiu, unul cerut ca preț pentru reabilitarea totală a sufletului său:

Sonia se simți și ea toată ziuă agitată, iar noaptea se îmbolnăvi din nou. Dar era atât de fericită că aproape se temea de fericirea ei! Șapte ani, numai șapte ani! La începutul fericirii lor, erau gata să ia amândoi acești șapte ani drept șapte zile: Raskolnikov nu știa că viața nouă nu se capătă de pomană, că trebuie răscumpărată cu preț mare, plătită cu îndelung eroism... Dar aici începe o altă poveste, povestea regenerării treptate a unui om, a renașterii lui progresive, a trecerii lui pe nesimțite dintr-o lume într-alta, într-o realitate nouă, necunoscută de el până atunci (Dostoievski, 1962: 348).

Sonia, sacrificiul adus de bunăvoie, are puterea de a-l face pe criminalul Raskolnikov, cel care ucide pentru sine, să își recunoască vina, și nu doar atât, el începe să își dorească a trăi o viață nouă, curată. Avdotia Romanovna, conform spuselor lui Svidrigailov, este gata să se sacrifice și ea pentru bunăstarea familiei, prin acceptarea căsătoriei cu Lujin.

În paralel cu aceste două personaje feminine, care au ca scop binele familiei, se află Raskolnikov. Așa cum recunoaște el însuși, a comis crima pentru satisfacerea plăcerilor personale, deși la început pretindea că e pentru un țel măreț. El declară că orice piedică care se opune oamenilor deosebiți poate fi dată la o parte, fără nici o constrângere morală. Astfel, pentru a putea face primii pași în viață, el sacrifică viața unui om care deține banii necesari succesului lui. Paralela dintre Sonia, Avdotia și Raskolnikov are la bază scopul sacrificiului pe care fiecare îl face.

Cronicile din Narnia, mai exact primul volum, intitulat *Șifonierul, leul și vrăjitoarea* prezintă, sub forma unei povești adresată în special copiilor, reia o parte din legea talionului, sub forma legii Magiei ascunse. Trădătorul prin trădarea comisă devine proprietatea Vrăjitoarei care avea drept de moarte și viață asupra lui. Aici este intercalat motivul sacrificiului capabil de a șterge orice vină din trecut. Asemănarea dintre jertfa făcută de Isus pentru a răscumpăra din păcat oamenii, și actul lui Aslan de a se lăsa ucis de Vrăjitoare în locul lui Edmund, este foarte evident. Sacrificiul lui Aslan este făcut de bunăvoie. Puterea lui este mult mai mare decât cea a Vrăjitoarei și a celorlalte personaje. El se lasă pe mâinile lor pentru a respecta legea Magiei Ascunse și

pentru ca Edmund să scape cu viață. Datorită acestui fapt, Aslan învinge moartea și totodată este desființată și legea care cerea preț de sânge.

La finalul acestui studiu, observăm cum sacrificiul uman a existat de-a lungul unei foarte lungi perioade de timp. Chiar dacă astăzi, a sacrifica o persoană este ceva ce pare doar un mit, o legendă, conștiința umană poartă și astăzi anumite reminiscențe ale gândirii de atunci a omului. Reușitele, idealurile, creația au avut mereu la temelie un sacrificiu. De orice natură ar fi el, prețul desăvârșirii și continuității în timp îl vedem plătit cu succes în legende, literatură și chiar în viața reală.

Deschiderile viitoare ale acestui studiu au în vedere aplicarea aceleiași grile de lectură (mitologică și folclorică) asupra altor opere literare, aparținând atât literaturii române, cât și literaturii universale, cu scopul de a contura un corpus de texte cât mai larg și diversificat, care să susțină ideea inițială.

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TEACHING THE PRESENT PERFECT SIMPLE TENSE TO ROMANIAN STUDENTS¹⁷

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Abstract

Tenses are a very important and difficult branch of English grammar. For non-native speakers, the use of each of them can rise several problems especially if it is not found in the mother tongue. The Present Perfect Simple Tense is such a tense for Romanian students and natives, in general. In order for this tense to be better understood, this paper aims to find the problems of understanding it and clarify them. Thus, first, we will start by comparing this tense with other tenses from European languages that have the same meaning or approximately. Then, we will focus on identifying the main issues Romanian students face and give solutions to them. We will analyse the mistakes and realise that the most important problem lies in the difference between Present Perfect and Past Simple, and the types of actions they describe. This fact will be discussed and clarified in detail. We will include a description of the methods used with students for the teaching-learning of the present perfect in context, i.e., authentic materials extracted from mass-media, songs, and contemporary literature, focusing on real-life usage of the tense. The actions in Present Perfect can bring a piece of information, can be finished recently, or can have effects, or consequences in the present. The last stage of this paper is giving students a quiz and analyse the mistakes if it is the case. Each student will receive explanations for each mistake and hopefully, everything will be clear for everybody.

Keywords: *Past Perfect Simple; Romanian students; English tenses; Perfectiveness; Present tense; Past tense.*

¹⁷ This paper was coordinated by Professor Teodora Iordăchescu, as part of the MA course Research Methodology in Linguistic Education (academic year 2020-2021).

1 Introduction

According to specialists, English grammar is easier to understand than other Romance languages grammar and for this reason, English is quite simple to be learnt. But there are also some details that can contradict this fact. One of them is the Present Perfect Simple Tense which makes the link between past and present. It is composed of two elements: the appropriate form of the auxiliary verb to have and the past participle of the main verb. The past participle of a regular verb is base + ed and for irregular verbs, see the third form of the table. (Vişan, 2015: 89)

The time of action is placed in the past and we focus on the result, not on the moment when it happened or even the action itself. There are many situations in which this tense can be used and the translations in other languages may vary. For example, a sentence like *She has worked in that factory for ten years* is translated in Romanian with a present tense as the action started in the past and continues in the present, but *We have eaten at that restaurant many times* is translated with a past tense because the action happened and repeated in an unspecified period between the past and present.

Therefore, there are many situations in which this tense can be used, such as: when the period of time referred to is not finished - *It has rained a lot this year*; when the action is completed recently - *I have just arrived*; when we do not know exactly the time when the action happened - *Someone has drunk my tea*.

Hence, in this research paper, we are going to discuss three important issues: the use of present perfect by natives- in mass-media and songs- the use of it in literature, and how Romanian students understand and use it. This last matter will focus on how Romanians perceive this tense, how they manage to understand and use it.

The motivation for choosing this topic was that in Romanian schools during the English class course this tense is taught to children in the secondary school in the seventh grade and it is quite difficult for them to understand it. They cannot grasp the idea of present tense with the action in the past and when it comes to choosing between it and *Past Simple* they tend to choose the latter. Moreover, a construction such as *I have had* seems to

be very difficult for students to understand and write it correctly even if in Romanian grammar there is a similar construction *am avut*. The first verb *am* means *I have*, but it is also an auxiliary verb with no meaning in this construction where it only helps us to form the *perfect compus* tense.

This is the reason for which I choose to speak about it and show the main uses of it and what it means for natives and for the others and I hope that after this research this tense can be easily understood by the students.

2 Literature Review

According to British Council (n.d. para. 1-4), there are four important situations when we use Present Perfect Tense:

1. To express actions that happened at an unstated time:

e.g.: They bought a new house- the time when they bought the house it is not important as it is not mentioned. Only the action itself matters.

2. To express something that started in the past and continues in the present
e.g.: She has worked in that factory all her life. - she started to work a long time ago and she is still working in the present.

3. To talk about personal experience up to the present

e.g.: I have never seen that movie before. - But this state can change in the present or in the future.

4. To talk about something that happened in the past, but is important in the present

e.g.: My friend is not at home. I think she has gone on holiday. - the second sentence has an effect on the first clause. She is not at home at the present, because she has left the house for going on holiday.

Because of the fact that this tense is permanently connected to the present, it is often used with adverbials that refer to the recent past - just, recently- or which include the present - ever, until now, so far, etc.

e.g.: They have just come back.

-Have you finished your project yet?

-No, so far I have looked for information.

Certainly, there are also other situations in which we can use Present Perfect Simple. It can be confused with Past Simple Tense and in the following, we will show the difference between the two tenses (Dooley, & Evans, 2006: 75):

Table. 1. Present perfect versus Past simple

PRESENT PERFECT	PAST SIMPLE
-Indefinite time in the past: <i>You have sung beautifully.</i>	-Stated time in the past: <i>You sang beautifully yesterday.</i>
-action started in the past and continues into the present <i>She has lived there for three years.</i>	-action is finished in the past <i>She lived there in her childhood</i>
-the action can be repeated Mircea Cărtărescu has written 78 poems.	-the action cannot be repeated Mihai Eminescu wrote 200 poems.

The last aspect which catches our attention is the use of the present perfect tense in other European languages. According to Comrie (2001: 125-127), we find the perfective aspect in other languages as follows:

German

The present perfect form implies the perfective aspect and colloquially usually replaces the simple past. The present perfect form is often called in German the conversational past while the simple past is often called the narrative past. (Comrie, 2001: 125)

E.g.: Ich habe gegessen (I have eaten)

Du bist gekommen (You have come, literally you are come.)

French

French has no present perfect aspect. However, it has a grammatical form that is constructed in the same way as is the present perfect in English. The term *passé composé* (literally "compound past") is the standard name for this form, which has a perfective aspect rather than a perfect aspect. The French simple past form, which also conveys perfective aspect, is analogous to the German simple past in that it has been largely displaced by the compound past and relegated to narrative usage. (Comrie, 2001: 125-126)

E.g. J'ai mangé (I have eaten.)

Tu es venu(e) (You have come, literally you are come.)

Spanish

The Spanish present perfect form conveys a true perfect aspect. Standard Spanish is like modern English in that haber is always the auxiliary regardless of the reflexive voice and regardless of the verb in question. (Comrie, 2001: 127)

E.g.: Yo he comido (I have eaten)

Ellos han ido (They have gone)

Romanian

The perfective aspect in the Romanian language has been replaced by the compound perfect like in French. It is still used in Oltenian Vernacular to denote recent actions that still affect the present.

E.g.: Mâncai (I have just eaten)

Venii (I have come)

As opposed to English where we can have a sentence such as *She has not come since 2009* referring to a long-ago period, in Oltenia Vernacular the perfective aspect can only refer to 24 hours ago action.

Thus, Present Perfect Simple Tense can be used in many contexts and it can have several meanings. In general, it describes unfinished actions, but we can use it for expressing completed actions as well. We never mention a specific adverbial time.

Firstly, this tense is used when we talk about habits, states, or any kind of action that starts in the past and continue up to the present. They are not finished yet.

e.g.: I've known you for ten years.

She has lived in Bucharest since 1999.

The meaning of both sentences is that the actions continue, they are not completed. *For* and *since* are time references. The first one is used with a period of time (three years, five months, etc.) and the latter with a fixed time

in the past. (June, Monday, 2000, etc.). The time reference can also be another action and the verb must be put in the Past Simple:

e.g.: I have not visited them since I was a child.

Secondly, Present Perfect can express a completed action when it comes to one's life experience. These are the events that happen during someone's life. The time is not mentioned, and the person must be alive.

e.g.: We have visited London. (We are still alive and we can visit it again in the future).

Our grandfather visited London in 1992. (He is dead.)

As the period is still continuing, we can use the tense with an unfinished adverbial phrase:

e.g.: She has not done her homework this week.

Last, but not least, Present Perfect is used for actions that happened recently. They can have a result in the present or introduce some news.

e.g.: He has broken his leg. (Thus, he cannot play football today).

They have worked in the garden all day. (So, they are tired and dirty).

She has just seen Michael. (News).

3 Research Methodology

The objectives of this research paper are to identify the uses of Present Perfect Simple Tense in English, to help Romanian students to use it correctly and understand the differences between it and other tenses such as Past Simple or Present Perfect Continuous, so as to use them correctly in appropriate contexts.

As the aim of this paper is to help students to understand easily the use of this tense, the instruments will be based on test papers and quiz. (Appendices 1, 2). In the initial test paper, there were five exercises in which students had to put the verbs in the Present Perfect, to form the interrogative and negative of it, to choose between it and Past Simple and to write a composition using verbs in the Present Perfect. Fifteen students attended the test. Briefly analysed, we observed that the first three exercises - where students have to write the correct forms of the verb - were mostly correct (only four students made mistakes) and at the fourth item - where they have to choose between Past Simple and Present Perfect - the majority made

mistakes (only two students managed to solve the entire exercise correctly). As for the composition, they used it correctly, in general.

For making things clear, we will analyse the use of the tense in mass-media articles and songs as well as in five paragraphs extracted from literary works. The articles and literary texts are not only written by British people, but we will also deal with translations in order to see how the original sounds and why it was translated with this tense in English.

The used methods will be observation, data analysis, and survey.

First of all, we will observe the use of the tense in different contexts. Furthermore, at the data analysis stage, we will see if we can use other tenses in the same sentence and how the meaning changes. For example, in a student's composition, there was a sentence such as *I have played computer games with my friends all morning*. It is correct, but we can also say *I have been playing computer games with my friends all morning*, and the meaning changes because it means that the action happened without interruption. At this point, we will interpret the ways we can say one thing in English and in Romanian, too. In the latter language, both sentences are translated in the same way and there is no difference in meaning.

At the survey stage part, we will see which application of Present Perfect is most commonly used and students will have to solve a quiz test. It will be about the uses of the tense, the differences between it and other tenses, and, hopefully, they will manage to understand and use it correctly in the future. Furthermore, we will analyse the use of Present Perfect Tense in mass-media and songs.

Firstly, we turn our attention to some reports taken from *BBC News* (2021):

A further 1,295 deaths within 28 days of a positive Covid test have been reported in the UK, the third-highest daily total since the pandemic began. It brings the total number of deaths by this measure to 88,590. There have also been a further 41,346 lab-confirmed cases, and 4,262 more people have been admitted to hospital. (BBC News, 2021)

All the underlined verbs are in the Present Perfect Tense – the first and the last ones are in the Passive Voice. They express actions that happen recently

and have consequences in the present. The time of the actions is not important, the idea is focused on the events themselves.

The government has also announced £120m in funds for the social care sector to be used by local authorities to increase staffing levels. Staff absence rates have risen in care homes and among home care staff, due to them testing positive or having to self-isolate. (BBC News, 2021)

The first verb form *has announced* shows an action which was completed in the recent past whereas *have risen* indicates a situation which occurs in an unspecified period between past and present. Staff absenteeism is a problem with which the authorities have been confronted since the beginning of the pandemic.

Furthermore, we will analyse the lyrics of some songs, and we start with the well-known John Fogerty's song *Have you ever seen the rain*:

I know
Been that way for all my time
Till forever, on it goes
Through the circle, fast and slow
I know
It can't stop, I wonder
I want to know, have you ever seen the rain,
I want to know,
Have you ever seen the rain,
Comin' down on a sunny day?

In the first part, the subject and auxiliary verb are missing, *I have been*, but the author chose that version for keeping the rhythm and the measure of the lyrics. The question refers to a personal experience. The audience is asked metaphorically, and the action is repetitive.

The next song is sung by the American actress and singer Cher.

No, no
I'm not going nowhere
Oh no,

You won't see me begging
I'm not taking my bow
Can't stop me
It's not the end
You
haven't seen the last of me
Oh no
You haven't seen the last of me
You
haven't seen the last of me.

The verb used in Present Perfect is a kind of warning. The lyrics refer to an action that is not completed yet. There are still many things that the author wants to show.

The last song analysed by us is called *She's gone* and it is sung by the Steelheart band.

She's gone
Out of my life
Oh, she's gone
I find it so hard to go on
I really miss that girl, my love
Come back, into my arms.
Lady, won't you save me?
My heart belongs to you

Lady, can you forgive me?
For all I've done to you
Lady, oh, lady
Oh, lady.

She has gone describes a recent situation. The time when the action happened is not important. The singer regrets the girl's decision and apologies. I have done describes an action that was repeated between past and present. The lyrics convey that there were made several mistakes.

The last section of this chapter refers to how Present Perfect was used in literature. Literary Devices (2013, para. 5-9) selected five literary texts where there can be found the tense which makes the aim of this paper.

The first one is the war diary *This dreadful masterpiece* written by Ernie Pyle: "Someday when peace has returned to this odd world I want to come to London again and stand on a certain balcony on a moonlit night and look down upon the peaceful silver curve of the Thames with its dark bridges." (1940: 42). In this paragraph, the author confesses to the audience that he wants to come again to London only when the peace returns. The Present Perfect gives the idea of something which has to occur in the past and continues in present and maybe forever. It is not a real situation yet, only something that the author longs for.

The next paragraph is taken from a well-known novel – *Pride and Prejudice* by Jane Austen:

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?" Mr. Bennet replied that he had not. "But it is," returned she; "for Mrs. Long has just been here, and she told me all about it." Mr. Bennet made no answer. "Do you not want to know who has taken it?" cried his wife impatiently...They are my old friends. I have heard you mention them with consideration these last twenty years at least. (Austen, 2001: 1)

Even if the characters speak about a past situation, they use Present Perfect because Mrs. Bennet considers it a topical issue. *She has just heard* the news from Mrs. Long and she is impatiently to share it with her husband. All the actions describe recent activities that can have effects in the present. For example, Mrs. Long visit brought a piece of new information.

The third literary text is *from For a Glory and a Covering: A Practical Theology of Marriage*, written by Douglas Wilson:

The language of the passage describes wisdom as a great lady who has prepared a great banquet. She has built her house, she has overseen the slaughter of the cattle, she has mixed the wine, and she has set the table. (Wilson, 2006: 20)

The Pastor makes a comparison between language and a great lady. The Present Perfect is used for describing all things that have to be made until a present event. The banquet is the time reference. Until it, there are a series of actions that have to be completed such as building the house, overseeing the slaughter of the cattle, mixing the wine, etc.

The next paragraph is taken from the children's book, *Corduroy*, by Don Freeman:

Oh, Mommy!' she said. 'Look! There's the very bear I've always wanted.'
Not today, dear.' Her mother sighed. 'I've spent too much already.
Besides, he doesn't look new. He's lost the button to one of his shoulder
straps. (Freeman, 1978: 1)

In this paragraph, each Present Perfect action describes something different. First of all, *I've always wanted* expresses the personal experience of the young girl who wants the teddy bear. In general, the adverb *always* is used with Present Simple Tense, but, in the sentence above, it reinforces the desire of the girl. She has always wanted the toy until the present when the dream can come true. But her mother says that *she has spent* too much money already and she cannot afford the teddy. This latter action shows a recent situation that has effects on the present. Mother has spent too much money and she has not got any more. Moreover, *Corduroy*, the teddy bear, does not have a button because *he has lost*. The action is recent and has a consequence in the present.

The last literary text is from the play *Cherry Orchard*, written by Anton Chekhov:

Our Yaroslav aunt has promised to send something, but I don't know when or how much. What sins have you committed? Oh, my sins ... I've always scattered money about without holding myself in, like a madwoman, and I married a man who made nothing but debts.... What have you done to me, Peter? I don't love the cherry orchard as I used to. (Chekhov, 2016: 26)

The first verb *has promised* expresses an action performed during a period, but that has not finished yet. The character says that she does not know when

they will receive the money. *I've always scattered money* can be translated as the clause from the previous paragraph *I've always wanted*. Both sentences mean that the action started in the past and continues up to the present. *What have you done to me* refers to a recent action that caused a change in the woman's universe. Because of that change, she cannot love the cherry orchard as she used to.

Of course, there are many articles, songs, and books in which we can find the Present Perfect usages, and they may vary, but we stop at these examples with the hope that everything is clearer now.

4 Data Collection and Interpretation

Fifteen students of the seventh grade attended an initial test paper based on Present Perfect Simple Tense. (Appendix 1). The first exercise was one in which they had to put the verbs in brackets in the Present Perfect. At the second one, they had to form the interrogative and at the third one, they had to write the negative form of the verb. The first three exercises were solved correctly by the majority of the students. Only five students made some mistakes. Two students mistook the forms of the verbs understood and driven. They have to learn by heart the third form of irregular verbs. For helping them, we provide a video on YouTube where these verbs are placed in such a way that they rhyme. One student mistook the form of the auxiliary verb for the third person singular. He put *have* at all exercises, but at sub-points two and four he should have written *has* because of the third person singular. Thus, we conjugate once again the auxiliary verb and made a comparison with the Romanian language. One student did not know how to form the interrogative form, he only put a question mark at the end of each sentence and another student did not pay attention and formed the interrogative - negative form at the third exercise. He wrote *Haven't they met ...*, *Haven't we asked ...* etc.

In the fourth exercise where they have to choose between Present Perfect and Past Simple, only two students managed to solve it correctly. One and two were solved correctly by the majority, but there were problems at three and four sub-points. Thus, the students understood the idea that we use Past Simple when we have a time reference, but they could not find it at

these exercises. At the third and fourth sub-points, the time references were since he broke his leg and when he was at school. As there were not as explicit as yesterday, students mistook the tenses. At the third sub-point, they saw the time adverbial since and they knew that it is a keyword for Present Perfect and they chose to use this tense in both gaps.

In the compositions, they used it correctly, in general. Three were only some spelling mistakes. Most of them chose to talk about their personal experience, things that they have done and they will repeat, or things that have effects in present.

I have lived in Aninoasa, Hunedoara County for ten years.

My parents and I have visited Spain three times because we have some relatives there.

Next year, we will go to a mountain station, and I am very happy because I have never skied.

I have played football since I was 5 because my father was a very good player and he signed me up for the town team nine years ago.

My sister has done his Mathematics homework since morning and she seems exhausted.

I have seen a horror movie with my friends and since then we are afraid of going out in the middle of the night.

These are some correct sentences from their compositions. As we said above, they limited themselves to personal experiences. They chose to use the most common verbs because they did not know the third form of many irregular verbs. Unfortunately, seven students decided to write nothing in the fifth exercise.

After noticing the mistakes, we did the research and explained to the students all the situations in which we use Present Simple. The articles, songs, and literature paragraphs helped them to better understand the meaning of this tense. After the explanations, they had a quiz to solve. (Appendix 2). Only eleven students took the quiz because four were absent. Unfortunately, one of the absents was the student who made many mistakes in the initial test paper. The first twelve questions from the quiz referred to the form of Present Perfect and at the usage of time adverbials since and for. Fortunately, everybody solved them correctly. The next twelve questions were about the

differences between Present Perfect and Past Simple. Four students made each one mistake. The first student mistook the fifth question *They finished the work last week*. He said that he read the sentences *They have finished the work since last week*. The mistake occurred because he did not pay attention. Two students mistook the ninth question: *Look! Someone has left their handbag in the room*. They chose to use Past Simple and they said that the action seemed to be completed. They did not notice the imperative verb *Look!* which indicated that the previous action was recent. One student mistook the eleventh question *I cannot get into my house because I have lost my keys*. He said that he knew the correct answer and maybe it was only a typing mistake.

5 Conclusions

At the initial test paper, we found many mistakes in the usage of Present Perfect Simple Tense by Romanian students. The main problems referred to irregular verbs, differences between Present Perfect and Past Simple, and wrong translations of the tense. Thus, we tried to solve each issue by explaining all the usage in this paper.

Firstly, we explained once again irregular verbs and students notice that even if there are irregular, there are some rules that these verbs follow and they can be put in some categories: the first and the third form are the same and the second one has an *a* – come came come, run ran run; the second and the third are the same and they end in *ought* – bring / brought / brought, think / thought / thought, etc. Moreover, they watch a video on YouTube and this may help them because it was a pleasant song.

Secondly, we talked about the form of the tense and help students conjugate the auxiliary verb *to have* in order not to make mistakes regarding the agreement between subject and predicate. Students easily understood the form of the tense because they could make a connection with Romanian past tense *perfect compus* (compound perfect). In the Romanian language, the verb *a avea* (to have) is also an auxiliary verb and the tense mentioned is formed with the participle of the verb, too: *I have gone - Eu am plecat*.

Thirdly, we use some learning - teaching materials such as mass-media articles, songs, and literary works to notice all the real-life Present Perfect

usages. Students observed the contexts in which the tense can be used and tried to translate them into the Romanian language. They noticed that the translations can differ and a sentence can be translated with present tense and another with past tense: *She has worked there since June.* (*Lucrează acolo din iunie.* – Present), but *Have you ever seen the rain?* (*Ai văzut vreodată ploaia?* – Past). They had to understand what a time reference is and how we can use time adverbials. Things became clearer when they read the explanations of each sentence in which Present Perfect was used.

Eventually, they had a twenty-four questions quiz and they managed to solve it almost entirely correctly. There were no mistakes regarding the form of the tense and few towards the differences between Present Simple and Past Simple. The mistakes were made because of not paying attention, not necessarily because they did not know the right answer.

Therefore, the results of the quiz showed that students understood the use of Present Perfect Simple Tense, and hopefully, there will not be issues with it in the future.

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Appendix 1

I. Complete with the correct form of Present Perfect Simple:

1. We an interesting film. (to see)
2. My sister school this month. (to finish)
3. You finally him. (to understand)
4. George his car for three months. (to drive)

II. Turn the following sentences into the interrogative:

1. I have remembered her address.
2. We have come in time.
3. You have told me a secret.
4. Lucy has worked hard today.

III. Turn the following sentences into the negative:

1. They have met their friends.
2. We have asked the policeman about this address.
3. Robert has stopped in front of the gate.
4. Mary and Tom have laid the table.

IV. Put the verbs in brackets in the Present Perfect or in the Past Tense:

1. Their baby out of bed yesterday. (to fall)
2. John to his new house. (to move)
3. I..... (not to play) football since I
(to break) my leg.
4. Tom..... (to play) football when he (to be)
at school.

V. Write a composition using Present Perfect Simple verbs. (80-100 words).

Appendix 2

1. Mike ____ not been to Romania.

- has
- is
- have

2. ____ you finished your work?

- Have
- Has
- Is

3. They__ gone to the theater.

- 's
- 'es
- 've

4. ____ you been to London?

- Is
- Have
- Has

5. We ____ never eaten Chinese food.

- have
- has
- are

6. Andrea has ____ her keys.

- forget
- forgetting
- forgotten

7. ____ the sun gone down?

- Was
- Have
- Has

8. The children _____ the toy.

- have find
- is finding
- have found

9. Susan has been a vegetarian ____ three years.

- since
- for
- after

10. I haven't worked ____ June.

- since
- for
- by

11. Which sentence is correct?

- I've see that movie before.
- I've seen that movie before.
- I've saw that movie before.

12. Which word completes this sentence?

Tom ____ worked in the factory for three years.

- not
- haven't
- 's not

Present Perfect or Past Simple?

Q1 - He there when he was a child

- has lived
- lived

Q2 - I her since last year

- haven't seen
- didn't see

Q3 - They a few minutes ago

- left
- have left

Q4 - She unemployed since she left school

- has not been

was not

Q5 - They the work last week

finished

have finished

Q6 - The film yet

hasn't started

didn't start

Q7 - She ill since Thursday

was

has been

Q8 - I the project last night

have finished

finished

Q9 - Look- someone their handbag in the room

left

has left

Q10 - to Rome?

Did you ever go

Have you ever been

Q11 - I can't get into my house because I my keys

lost

have lost

Q12 - Nobody the phone when it rang

answered

has answered