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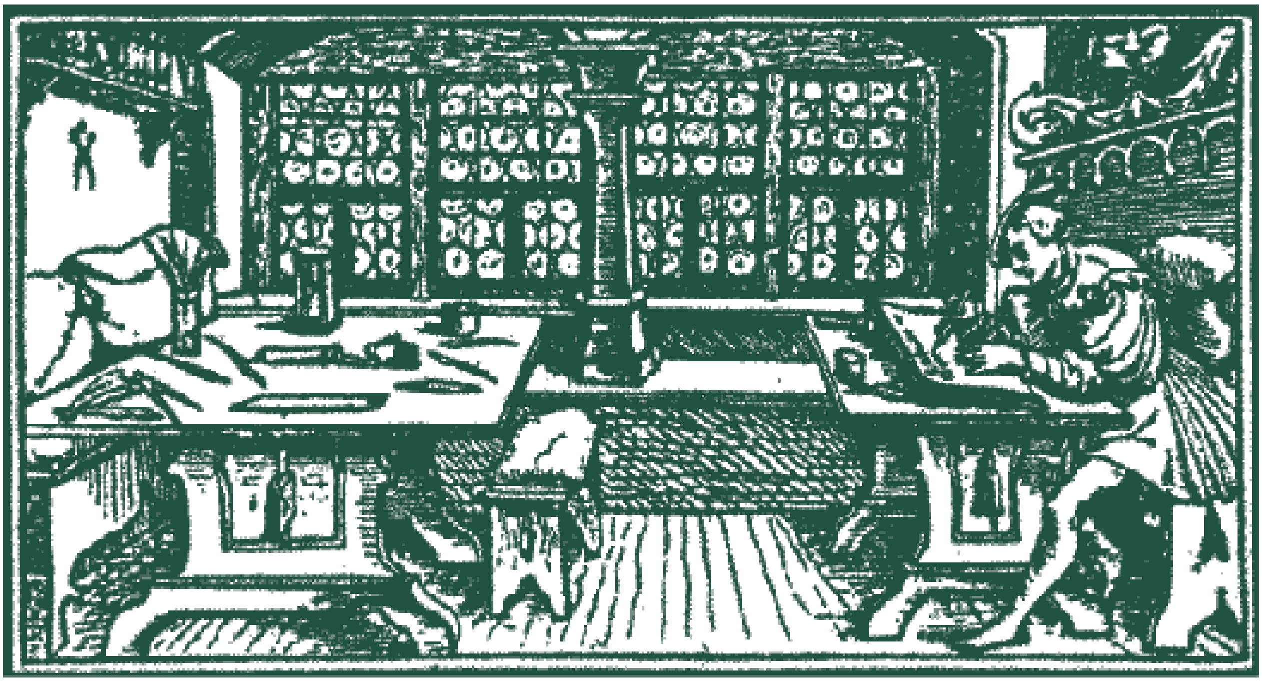

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FOREWORD

In the 25 years lapsed since the foundation of the Department of Foreign Languages for Specific Purposes at the Faculty of Letters, Babeș-Bolyai University, the educational, socio-political and cultural contexts of learning and teaching modern languages in Romania have shifted at such a pace that it has become rather difficult to predict future changes. Though mainly concerned with (very) local issues regarding the teaching and testing procedures of LSP and LAP students at Babeș-Bolyai University, the Department has always been anchored in both internal and external *realities*: the international (European) standards of quality language education, national financing, institutional strategies and priorities, the demands of the rapidly-changing labor market, the profile of the new generation of language users etc.

Language Policy documents vary across geographical and cultural space and they reflect the ways in which language experts understand their roles as agents of change inside and outside their institutions. Dedicating a special issue of Studia Universitatis Babeș-Bolyai Philologia to the relevance of language policies nowadays naturally stems from the desire of the members of this Department to impart their vision to fellow practitioners and researchers in the fields of languages for specific purposes, communication, educational technologies, applied linguistics, translation and literature.

The issue coordinators wish to thank all authors for sharing their knowledge and expertise, for understanding the importance of thematic adequacy and for investing time in the careful conception and revision of their texts. We are pleased to host contributions from the more distant corners of Europe, such as the UK (Russell Stannard) and Spain (Elisabet Arnó-Macià and Marta Aguilar-Pérez), or from our closer colleagues and research partners (Adrian Chircu, Roxana Dreve, Rodica Frențiu, Ioana-Gabriela Nan, Elena Platon, Raluca Pop, Raluca Răduț). Of course, the members of our own Department are justly represented here by Bianca Bretan, Dana Conkan, Andrada Fătu-Tutoveanu, Alina Nemeș, Roxana Nistor, Andreea Pop and Octavia-Raluca Zglobiu.

Issue coordinators,
Elena Păcurar and Maria Ștefănescu

LANGUAGES FOR SPECIFIC AND ACADEMIC PURPOSES.

INSTITUTIONAL POLICIES AND STRATEGIES

STUDIA UBB PHILOLOGIA, LXIV, 2, 2019, p. 11 - 16
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A PLEA FOR RETHINKING INSTITUTIONAL LANGUAGE POLICY DOCUMENTS

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LANGUAGE AND LITERATURE STUDIES: applied linguistics, foreign language learning, language studies
SOCIAL SCIENCES: education

ABSTRACT. ***A Plea for Rethinking Institutional Language Policy Documents.*** The present study aims to raise awareness on and to provide a synopsis of the role, function and relevance of language policy documents in HE, by bringing together some of the more recent conclusions of strategic papers or guidelines issued by representative bodies responsible for the standardization of language teaching and testing. The current definitions of and views on language policies invite reflections on the margins of the internationalisation of HE, the digitalisation of education and its tools, the role of the language instructors in the 21st century and, last but not least, the existence of institutional strategic documents. A local case (the language policy at Babeș-Bolyai University) is discussed against the backdrop of international frameworks for language instruction and in comparison with similar (national) language policies.

Keywords*: language policy, standardisation, language instruction, internationalisation of HE, 21st century skills.*

REZUMAT. ***O pledoarie pentru regândirea documentelor de politică lingvistică la nivel instituțional.*** Studiul de față își propune să atragă atenția asupra rolului, funcției și relevanței documentelor de politică lingvistică din învățămîntul superior prin scurta trecere în revistă a unor concluzii ce rezultă din câteva ghiduri sau cadre normative elaborate recent de către instituții a căror misiune asumată este standardizarea predării și învățării limbilor. Definițiile și perspectivele actuale asupra politicilor lingvistice discută și aspecte legate de internaționalizarea învățământului superior, digitalizarea educației și a instrumentelor aferente, rolul instructorilor de limbă în secolul

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al XXI-lea, precum și existența unor documente strategice la nivel instituțional. Acest articol introductiv mai include și un studiu de caz local (documentul de politică lingvistică elaborat de Universitatea Babeș-Bolyai) revăzut din perspectiva unor modele-cadru privind instruirea lingvistică existente la nivel național sau internațional.

Cuvinte-cheie*: politică lingvistică, standardizare, instruire lingvistică, internaționalizarea învățămîntului superior, abilități pentru secolul al XXI-lea*.

Despite the massive acknowledgement and awareness of the increasing role played by communication in everyday life as well as in the socio-professional sphere of foreign language learners/users, the debates around the possibilities of extending curricular standards beyond the local/institutional level are far from closing; they are rarely the subject of coherent educational research and development. In fact, the financial and decisional autonomy granted to Romanian state-budgeted universities gives the academic bodies the freedom to design and revise their curricula according to the strategic priorities of the universities in question, to their financial possibilities or constraints and, last but not least, to the needs and demands of their stakeholders. The calibration of local standards against the international quality assurance ones has been a concern for foreign language teachers in HE especially since the adoption and implementation of essential tools and frameworks such as the Language Portfolio and the CEFR. With regard to language curricula for LAP and LSP Romanian students, the responsibility for identifying, formulating and measuring learning objectives and outcomes is attributed to the specific language departments/faculty which function side-by-side or inside subject-expert departments.

There is vague, if not downright little, agreement on the role and structure of institutional language policy documents. While the 2018 version of the CEFR, for example, identifies the language learner/user first and foremost as a "'social agent', acting in the social world and exerting agency in the learning process" (CEFR 2018[2]), the actual ways in which this engagement in the social aspect of the decision-making process is outlined are not formulated as such at the level of regional/local/national language policy. The CEFR itself asserts its function of *assisting* rather than *imposing* strict criteria for curricular planning and assessment:

> One thing should be made clear right away. We have NOT set out to tell practitioners what to do, or how to do it. We are raising questions, not

[2] The new CEFR 2018 version is available at: https://rm.coe.int/cefr-companion-volume-with-new-descriptors-2018/1680787989

> answering them. It is not the function of the Common European Framework to lay down the objectives that users should pursue or the methods they should employ. (CEFR: Notes to the User 2018)

If authors like Anthony Liddicoat bemoan the absence of clear recommendations regarding specific methodology for language learning/ teaching ("Language teaching method has always been a key concern of language educators, but has tended not to receive a great deal of attention in language planning and policy"- Liddicoat 2004, 154), we believe a good starting point in finding a concord on the debates around the effectiveness of adopting a language policy document would be the very formulation of a definition for it. If we are to accept that language policy can be understood as "the deliberate choices made by governments or other authorities with regard to the relationship between language and social life" (Djité in Liddicoat 2004, 154), the next logical step would be the nominalisation of the stakeholders involved in the negotiation process of drafting and adopting such documents. The recent *Wulkow Memorandum on the Identity and Profile of Language Teachers in Language Centres on Higher Education Institutions* (adopted in 2019)[3] states that these stakeholders are: the employer, the students, the language centres, and the business sector. The *Memorandum* acknowledges internationalization as one of the main triggers of *change* in tertiary or adult language education, alongside the proliferation of a digitally-oriented society and that of the social media:

> Indeed, the internationalization of European universities has brought new target groups, who sometimes present didactic and intercultural challenges at a time when the definition of teacher roles and expectations regarding methodologies clash. (...) Both the increasing integration of technology and social media into pedagogy, and the need for creative approaches to develop flexible modes of delivery increase pressure on teachers to respond effectively to the needs of students and future employers. This will in turn have an impact on the resources, which parent institutions must provide to help ensure the quality of content delivery while increasing student satisfaction as well as success. (*Wulkow Memorandum* 2019, 2-3)

Indeed, the shifts of the fast-changing educational landscape make it even more difficult for the responsible bodies to pinpoint homogeneous criteria for a language policy that could function well beyond the local area. A

[3] The Wulkow Memorandum is available on the CercleS official webpage at: http://www.cercles.org/EN-H30/news/209/wulkow-memorandum-is-ready.html

simple exercise in self-assessment of language experts' essential 2020+ skill-sets, as formulated in the *Memorandum* (*professional expertise, openness to change, digital competence, managerial competence, team skills* – see *Wulkow Memorandum* 2019, 4-5), invites one for further reflection on the complex profile of a language instructor for the 21st century.

Consistent with the view of HE as the space of intercultural and multilingual communication and exchange, a more comprehensive definition of language policy is required and one which reflects the current challenges of both learning and teaching in an international university. The CercleS *Guidelines for Defining a Language Policy for Institutions in Higher Education*[4] advance the understanding of language policies "in context"; this might allow for generous wiggle room for both the local and the supra-regional decisional bodies to work out a coherent plan for agreeing on a core-language policy:

> A language policy document is an important strategic instrument in the general context of internationalisation, growing competition and other future challenges in Higher Education. (*Guidelines* 2015, 1)

The *Guidelines* offer those interested in drafting a language policy document a possible structure which can be adapted according to specific needs or limitations and aligned with international standards of quality assurance:

> The structure of the document could be as follows:
> a. Introduction/Vision statement
> b. Context and conditions
> c. Languages of tuition and ICLHE (Integration of Content and Language in Higher Education)
> d. Languages taught and language acquisition
> e. Use of languages in research
> f. Use of languages in Public Relations
> g. Use of languages in everyday life on campus
> h. Implementation strategies (*Guidelines* 2015, 2)

Babeș-Bolyai University (BBU) is, in this respect, an interesting case-study for examining the content of a language policy document and for illustrating the role of language departments and language centres in the decision-making process behind regulating language learning and teaching at an institutional level. Both the Language Policy Official Document (2014[5]) and

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[4] Available at http://www.aks-sprachen.de/wp-content/uploads/2015/01/Guidelines-for-a-Language-Policy-Model-CercleS.pdf

[5] The Language Policy Document of Babeș-Bolyai University is available only in Romanian at: https://senat.ubbcluj.ro/wp-content/uploads/2013/10/Politica-lingvistica-UBB.pdf

the Methodological Appendix to the Language Policy Document (2018[6]) are considered strategic documents for our university and they have been the subject of gradual negotiation between the members of language departments responsible for both the teaching and assessment of (non-)philologist students, the members of the language centres at BBU, the representative body of students at BBU and the BBU Board, namely the stakeholders. What resulted from the revisions of these documents are prescriptive guidelines for language teaching and testing, mainly for non-philologist students.

What is noteworthy about the Language Policy Document at BBU is that it clearly states the multicultural profile of the University, where the official languages of instruction are Romanian, German and Hungarian; several Faculties have decided to internationalise their academic specialisations by choosing English or French as languages of learning and teaching. Moreover, it discusses the crucial role that Romanian as a Foreign Language has played in authentically internationalising BBU. The Methodological Appendix offers viable solutions for less proficient language users enrolled in LAP and LSP classes through the "learning gap route", where remedial courses are supposed to help bridge the gap between A1-A2 and B1 users. Furthermore, in theory, the Appendix allows students to opt for the "supplementary language route" either through self-study or through CLIL courses (still to be negotiated with the Faculty).

However, there are several aspects where the Language Policy Document might be considerably improved. The Methodological Appendix (despite its name) does not suggest anything about the methods of teaching or learning; rather, it focuses primarily on teaching and testing *procedures*, not methods. Additionally, even though there are clear target levels for BA students (at least B1) and for MA students (at least B2), each Faculty is given the freedom to decide on ways of implementing the remedial or supplementary routes. This leaves the language departments little authority in homogenising teaching and testing procedures and in coherently devising a strategic plan for future development and/or improvement of the Language Policy. There is no mention of language requirements in relation to conducting research in the academia or in relation to the administrative body.

In search of better examples of good practices in the field, it might be of interest to language experts to revisit the 2005 *ESP National Curriculum of Ukraine*[7], a global project which was the result of fruitful collaboration

[6] The Methodological Appendix is available only in Romanian at: https://senat.ubbcluj.ro/wp-content/uploads/Anexa-Metodologie_final-1.pdf

[7] Free consultation and downloading available at: https://www.researchgate.net/publication/277030181_English_for_Specific_Purposes_ESP_National_Curriculum_for_Universities

between the Ministry of Education and Science in Ukraine and the British Council. It is, to this day, one of the few and best initiatives advocating for the standardisation of the study of ESP in HE. A more organic transition of national curricular design from secondary to tertiary education, clear focus on quality assurance strategies in language education, fostering collaborative work, a more nuanced correlation with the demands of the labor market, as well as a willingness to acquire cross-sector skills (on the part of students and teachers alike) are just a few of the areas that should be looked into before rethinking strategic documents such as the language policy.

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DEVELOPING LANGUAGE AND INTERCULTURAL SKILLS THROUGH AN IaH PROGRAMME AT UNIVERSITY

ELISABET ARNÓ-MACIÀ[1], MARTA AGUILAR-PÉREZ[2]

LANGUAGE AND LITERATURE STUDIES: foreign language learning, language studies, applied linguistics
SOCIAL SCIENCES: education

ABSTRACT. ***Developing Language and Intercultural Skills through an IaH Programme at University.*** Following up on a project on the impact of study abroad on the language and intercultural skills of university students, this paper focuses on how such skills can be developed through a specific "Internationalisation at Home" (IaH) programme (Beelen & Jones 2015) that combines domestic students' mentoring of international students ("study buddies") with weekly language exchanges and an English for Academic Purposes (EAP) course focusing on internationalisation and interculturality (Arnó et al. 2013). Based on previous findings that point to certain language and intercultural development as a result of a stay abroad (Cots et al., 2016; Llanes et al. 2016), we aim to find out if there are any changes among domestic students as a result of their participation in the programme. Language proficiency was measured in terms of the general score on a placement test as well as of oral skills measures. On the other hand, intercultural development was measured through closed questions about attitudes, knowledge, and behaviour—components of intercultural competence (Byram 1997)—together with open questions eliciting students' perceptions of their participation in the programme. All in all, the results of this study can shed light on the provision of intercultural and international skills through EAP courses, based on expanded notions of EAP and ESP (English for Specific Purposes), which go beyond language to cover a wider range of skills.

Keywords: *Internationalisation at Home, study buddies, intercultural competence, oral skills, English for Academic Purposes, language skills in higher education.*

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REZUMAT. ***Dezvoltarea competențelor lingvistice și interculturale prin programul academic de „internaționalizare acasă" (IA).*** Lucrarea de față reprezintă etapa ulterioară a unui proiect dedicat măsurării impactului stagiilor de studiu în străinătate asupra competențelor lingvistice și interculturale ale studenților. Studiul urmărește modul în care aceste competențe sunt dezvoltate prin programe de tip „internaționalizare acasă" (IA) (Beelen & Jones 2015), care combină mentoratul asigurat de către studenții domestici celor internaționali („parteneri de studiu") cu schimburile lingvistice săptămânale și cursul de limba engleză pentru scopuri academice construit pe politici de internaționalizare și interculturalitate (Arno et al. 2013). Pornind de la concluziile cercetărilor anterioare legate de impactul mobilităților în străinătate asupra dezvoltării competențelor lingvistice și interculturale (Cots et al. 2016; Llanes et al. 2016), scopul nostru este de a afla dacă există modificări de acest tip în rândul studenților domestici în cadrul programului menționat. Competența lingvistică a fost evaluată în cadrul unui test de plasare cu scor general și printr-un test de evaluare a competențelor de comunicare orală. Dezvoltarea interculturală a fost măsurată printr-o serie de întrebări închise care au vizat atitudini, cunoștințe, comportamente – toate componente ale competenței interculturale (Byram 1997) - căreia i s-au adăugat întrebări cu caracter deschis legate de percepția studenților cu privire la programul din care au făcut parte. În concluzie, rezultatele studiului de față pune în lumină modul în care abilitățile interculturale și internaționale pot fi gestionate prin intermediul cursurilor de limba engleză pentru scopuri academice care valorifică principiile conceptelor de limbă engleză pentru scopuri specifice și academice și care se urmărește achiziția unei game variate de abilități ce merg dincolo de competența lingvistică.

Cuvinte-cheie: *„internaționalizarea acasă", parteneri de studiu, competență interculturală, competențe de comunicare orală, limba engleză pentru scopuri academice, competențe lingvistice în învățământul superior.*

Introduction

Nowadays, the internationalisation of universities goes beyond mobility to reach the majority of students, which is covered by the concept of "Internationalisation at Home" (IaH) (Crowther et al. 2000). IaH has been recently defined as "the purposeful integration of international and intercultural dimensions into the formal and informal curriculum for all students within domestic learning environments" (Beelen & Jones 2015, 69). In this context, the present study analyses how university students can benefit from participation in an IaH programme at their own university, intended to promote students' language and intercultural skills through the interaction between domestic and international students. Set in an engineering school from a university in Catalonia (Spain), the IaH programme presented in this paper combines a university course focusing on internationalisation with a *study buddy* programme, by which local students act as mentors of incoming exchange students, and also become their language exchange partners. The programme aims to combine both domestic and international student communities into a single international student community, not only to maximise the opportunities for language and intercultural learning for all, but also to facilitate the integration of international exchange students in the host community, preventing the isolation of the international group—the so-called "Erasmus cocoon" (Papatsiba 2006). On the other hand, for local students, the study buddy/language exchange programme forms part of an English for Specific Purposes (ESP) course intended to improve language and intercultural skills. This programme also intends to familiarise domestic students with internationalisation and, hopefully, to encourage them to participate in study abroad (SA) programmes in the near future.

In the context of this IaH programme, the present study aims at measuring the development of the language and intercultural skills of the domestic students participating in it. Considering that this programme intends to provide a "taster" of what studying abroad may involve—mainly in terms of contact with foreign students and use of other languages (mostly English as a lingua franca)—this study is based on previous SA research conducted by the research group that the authors of this paper belong to. In particular, the study presented in this paper is a follow-up to previous research focusing on the development of Catalan students' language proficiency and intercultural skills after an SA sojourn (Llanes et al. 2016; Cots et al. 2016). Thus, considering the potential of internationalisation both as a mind-opening experience for intercultural development and as a context for foreign language improvement, this study aims at finding out whether and to what extent those benefits associated with SA contexts can also be obtained through IaH programmes integrated in the bachelor's curriculum. To our view, ESP courses that aim at developing students' language and intercultural skills for study and work in international settings constitute an appropriate format for curricular IaH (Arnó-Macià & Aguilar 2018). After a review of the literature on intercultural and language skills development through internationalisation (at home or abroad), this article provides an account of the design and implementation of the programme and analyses data obtained from students at the start and end of the term, regarding their language and intercultural gains. The results of this study are expected to provide guidelines for the design and implementation of IaH programmes integrated in curricular courses, with a special emphasis on ESP.

Literature review

The impact of students' engagement in international and intercultural activities has been studied in different contexts and from the perspective of both linguistic and intercultural development. Most studies have analysed the impact of a Stay Abroad (SA) in an English-speaking context, although recently other studies have started to analyse the impact of experiences where students are in contact with non-native speakers of English, termed English as a Lingua Franca in Study Abroad, or ELFSA, (Köylü, 2016). Thus, SA experiences are claimed to have the potential of promoting students' language and intercultural development in different ways.

First, studies comparing the impact on linguistic gains across different contexts have found higher linguistic gains in SA vs. formal instruction contexts (Perez-Vidal 2014, 2015). There is a strong tradition of research into language development in SA, especially in immersion in L1 settings – see detailed reviews in e.g. DeKeyser (2014) and Llanes et al. (2016). Greater gains have been reported in oral fluency (Llanes & Muñoz 2009), vocabulary (Dewey 2008; Foster 2009), and sociolinguistic skills (Regan, Howard & Lemée 2009). Recent ELFSA studies have also found linguistic gains in different areas, such as general proficiency and writing (Llanes et al. 2016), while Glaser (2017) has found differences in students' perceptions and use of pragmatic strategies in L1 vs. ELF contexts, after specific strategy training. Attention is starting to be paid to IaH contexts, as in the comparison between SA and an English-medium instruction programme (Moratinos et al. 2018). The present study fills a gap in this growing IaH trend, as it examines on-campus exchanges between international and domestic students.

Research into intercultural competence points to the mind-opening potential of SA to strengthen students' intercultural competencies (Byram & Dervin 2008; Byram & Feng 2006), viz. attitudes, knowledge and behaviour (Byram 1997), although the quality and quantity of the contact as well as other factors, such as critical reflection on the experience before and/or after the SA and effective preparation and guidance may result in slightly different transformational learning outcomes (Papatsiba 2006; Kinginger 2013; Cots et al. 2016; Wilhborg & Robson 2017).

Further studies have pointed to the impact that IaH can also create on local students' intercultural and international skills as an outcome of student interaction with foreign students on the home campus (e.g. Salisbury 2011; Soria and Troisi 2014). Specifically, Jones (2016) claims that *local* internationalisation can strengthen students' intercultural (IC) and employability skills. Research hints at the possibility that sheltered and short-term experiences like summer schools or on-campus activities can raise students' interest in participating in types of mobility where transversal IC skills can be gained (Mellors-Bourne et al. 2015, in Jones 2016). As Jones (2016) puts it, experiences with greater or lesser challenge should be accommodated to different students according to their social, economic, linguistic and intercultural profile.

Given that this accommodation probably requires a mentor or institutional support, in the setting under study this was performed and facilitated by ESP lecturers. In this research, we examine how an ESP course in combination with a tandem experience with international students can create an adequate IaH environment that facilitates local students' development of *both* linguistic and IC skills in a sheltered way. The combination of both actions in the programme is important because it aligns with recent voices (Almeida et al. 2018) claiming that an IaH context can not only integrate international student cohorts but also promote equity of access to internationalised university experience to non-mobile students.

The context: an IaH programme integrated in an ESP course

This IaH programme is encapsulated in an ESP course offered at the school of engineering of Vilanova i la Geltrú, which forms part of the Polytechnic University of Catalonia (Universitat Politècnica de Catalunya, BarcelonaTech). It is an elective three-credit course[3] offered to engineering students in the last stages of their bachelor's degree. The course was designed to develop students' academic speaking skills, as well as foster language learner autonomy and awareness of internationalisation in engineering. With this aim in mind, and taking advantage of the presence of international students on campus, the English for Specific Purposes (ESP) unit and the international and academic affairs offices designed this programme to connect both domestic and international students and promote intercultural experience through students' immersion in an internationalised environment.

One of the main concerns of the programme designers (ESP unit and international and academic affairs office) was to integrate the IaH programme into the curriculum, which is why it took the form of a course. Similar to the experience reported by Campbell (2012), the *study buddy* experience was integrated in a course focusing on interculturality (though Campbell's course did not focus on language).

The ESP lecturer, one of the authors of the paper, then decided to organise the course syllabus in such a way as to connect language development and interculturality, with the overall aim of sensitising students towards

[3] The course is worth 3 credits in the European Credit Transfer System (ECTS).

internationalisation (and hopefully encourage future mobility) and preparing graduates for the internationalised workplace. The specific details of how the course was designed and implemented are given in Arnó et al. (2013).

The course is offered to domestic students only, and combines a weekly two-hour class session with weekly language exchanges that domestic students have with their foreign partners. These language exchanges form part of a tandem programme, which involve the pairing of students who have signed up for the course with incoming international students (student pairs are made by the instructor prior to the start of term). Tandem language learning is understood as "reciprocal support and instruction between two learners, each of whom wishes to improve their proficiency in the other's native language" (Wang 2018, 38). Students are introduced to the principles of tandem language learning through the materials in the eTandem website[4], where partnerships are defined as exchanges that are beneficial for both parties, so that half of the time is devoted to communication and learning of one language and half of the time to the other language. Emphasis is placed on each partner acting as a "teacher", giving advice and correcting mistakes.

Before the start of the term, the students who have signed up for the course are briefed in a face-to-face session and given the name of their partners in an email. They are asked to make first contacts and act as study buddies of their foreign partners. In our specific case, most of the exchanges involve the learning of English (as a lingua franca), even if it is not the native language of the foreign partner (who, in spite of that, usually has a higher level of proficiency than the participating domestic students). Although students are also offered the possibility to practise a different language (usually German or French) during their exchanges, and then are paired up with a native speaker of that language, almost all of course participants choose English. Regardless of the language of the exchanges, the language of the course is English.

In particular, we follow Appel and Gilabert (2006) in orienting our partnerships towards a task-based approach—although the instructor usually does not design tasks but encourages students to produce tangible results. Given the integration of the exchanges in an EAP course, the language and tasks promoted relate to academic environments and interculturality (as the other main focus of the course). In turn, in order to monitor and assess students' language exchanges, a diary template is provided to record exchanges and reflect on learning outcomes (the completed *language exchange reports* are submitted as an assignment at the end of the course).

Together with the out-of-class study buddies and language exchange meetings, the classroom-based component consists of the following contents:

[4] https://www.languages.dk/methods/tandem/eTandem_syllabus_en.pdf.

- Spoken English for Academic Purposes (EAP), which basically involves English for study and campus life and activities for promoting learner autonomy.
- Student mobility (using articles and videos from the web) and English as a lingua franca in work and study settings (using the activities in Arnó et al. 2009).
- Intercultural competence, drawing on Byram's (1997) model based on skills, knowledge, attitudes and critical cultural awareness.
- Engineering in a globalised world and employability.
- The European Language Portfolio[2] and the Europass CV. Considering that it is a class of engineering students, the model used is the Academic and Professional European Language Portfolio (Duran et al., 2009). Emphasis is also placed on making students aware of their intercultural experiences.

Course contents are connected to student exchanges, as students are encouraged to approach them experientially, through discussion with their international partners. Input from the classes serves as the basis for interaction in the exchanges and, in turn, students present the results of the exchanges in the classes as discussions or presentations.

Considering this dual focus on language and interculturality, it was decided to collect data on students' development of such skills, using the instruments designed by the authors' research group to investigate the language and intercultural development of SA students.

The present study

This study was approached by drawing on the findings of the above-mentioned studies on the effects of SA (Cots et al. 2016; Llanes et al. 2016), which indicated significant improvement in general language proficiency (measured through a placement test) and lexical richness (in writing) as well as a slight increase in IC, particularly in the knowledge component. Therefore, the present study was designed to investigate whether and to what extent language and intercultural development can be fostered through an IaH experience involving interaction with international students. Accordingly, the following research question was posed:

> Does participation in an IaH programme have any effects on students' development of language or intercultural competence?

In turn, the following hypotheses were advanced:

1- Regarding language improvement, the greatest effect can be expected on oral skills rather than overall proficiency since, during the programme, students had expressed self-perceived oral fluency gains.
2- In terms of the development of intercultural skills, the greatest effect can be expected on attitudes, and students will have a positive perception of the IaH programme, which will be reflected in an increased interest in internationalisation.

Data and methodology

Data were collected from the cohort of domestic students (*n*=26) participating in the programme during the spring term of 2015. The instruments and methodology used were adapted from the previous studies on SA reported in Cots et al. (2016) and Llanes et al. (2016). Specifically, they consisted of a pre- and post-course survey on interculturality and overall perception of the programme, on the one hand, and a language test, on the other hand. The survey consisted of closed questions (on a 1-5 Likert scale) to measure intercultural competence (Byram 1997), in terms of attitudes (questions 1-18), knowledge (19-28) and behaviour (29-43)—see complete questionnaire in Cots et al. (2016)—as well as of open questions asking students about their expectations of the programme (pre-course survey) and evaluation (post-course), through questions 44-46, which elicited students' three main points for each item (i.e. value of the programme, difficulties, and personal change as a result of the experience).

On the other hand, language gains were measured through a placement test (*Quick Placement Test*, Oxford) and an oral narrative ("Ball story") to measure overall language gains and the development of speaking skills.

Analysis

Quantitative and qualitative analyses of the closed and open questions of the survey, respectively, were carried out. The placement test was marked to obtain the score for each student, and the score was matched against its corresponding equivalent in the Common European Framework of Reference for Languages (CEFR), which distinguishes between basic user (A1 and A2), independent user (B1 and B2) and advanced user (C1 and C2)[5]. The answers to the open questions were analysed thematically while ANOVA analyses were carried out to determine significant differences between pre- and post-test

[5] https://www.coe.int/en/web/common-european-framework-reference-languages/level-descriptions

OPT scores and answers to the closed questions in the survey. On the other hand, the oral narrative was coded and analysed with CLAN software (MacWhinney 2000) using CAF (complexity, accuracy, fluency) measures (Housen & Kuiken 2009). For the purposes of this study, both lexical and syntactic complexity were included, while accuracy was excluded. Below are the specific measures used:

- Lexical complexity, based on Guiraud's index of lexical richness (Types/√Tokens).
- Syntactic complexity, measured as clauses per utterance or AS-unit (e.g. Köylü 2016), whereby the AS-unit (Analysis of Speech unit) is defined as "a single speaker's utterance consisting of an *independent clause, or sub-clausal unit,* together with any *subordinate clause*(s) associated with either" (Foster et al. 2000, 365).
- Fluency measured as per syllables per minute (SPM), considering only pruned syllables, i.e. excluding hesitations, false starts, etc. (Ellis 2009).

Twenty students completed both surveys (out of 26 students participating in the programme) as the survey and OPT were done during class sessions (at the start and end of term). However, the oral narrative was assigned as an out-of-class activity and students were asked to send the audio file to the lecturer, which led to a low response rate. As only six students sent both the pre-test and post-test audio files with the oral narratives, the analysis of this particular task could only be based on descriptive statistics.

Results

As explained above, the results obtained for this study corresponded, on the one hand, to general language development (OPT) and speaking skills based on the oral narrative and, on the other, to the questionnaire on interculturality.

Language improvement

Analysis of the pre- and post-test on overall language proficiency (placement test), yielded the following results (n=20):

Table 1. Comparison of pre- and post- placement tests

	PRE-	**POST-**
OPT	24 (*SD* 8)	26 (*SD* 7) p=0.485

As can be seen in *Table 1*, no significant differences were found between the pre- and post-tests for the full cohort. However, when students' initial proficiency level is taken into account, the difference in language improvement becomes significant among those students (the majority) with a very low initial level of English (A2).

Table 2. Significant differences between pre- and post- placement test

	PRE-	**POST-**
A2 *n*=14 (OPT score 0-29)	20.6 (*SD* 4.8)	24.9 (*SD* 5.15) **p=0.031**

With regard to students' speaking skills, the analysis of the oral narrative yielded the following results (*Table 3*):

Table 3. CAF results of the oral narrative

	PRE-	**POST-**
Lexical richness (GUI)	4.47 (*SD* 0.54)	4.98 (*SD* 0.60)
Syntactic complexity (CL/ASU)	1.47 (*SD* 0.31)	1.52 (*SD* 0.32)
Fluency (SPM) rate B (pruned syllables)	107.34 (*SD* 30.24) Mean Duration: 81" (*SD* 59.86)	124.92 (*SD* 31.29) Mean Duration: 79.33" (*SD* 30.76)

Given the small number of participating students, these results can only be considered trends and will need to be further investigated with larger cohorts of students, to determine statistical significance. Nevertheless, the present results (see *Table 3* above) show a slight improvement in lexical richness, syntactic complexity and fluency, which would suggest that after a semester of IaH, students have improved their productive speaking skills.

Intercultural competence

The quantitative analysis of the closed questions yielded no significant results in any of the items relative to intercultural competence (*Table 4*). However, three items in particular—curiously one for each of the three components of IC, viz. attitude, knowledge and behaviour/skills—showed a slight change.

Table 4. Comparison of pre- and post- open questions on interculturality

	PRE-	**POST-**
Item 6 * (Attitude) "*I see no good reason to pay attention to what happens in other countries.*" * The score for this question should be interpreted in reverse form to the rest (a lower score indicates more IC)	1.3 (*SD* 0.75)	1.7 (*SD* 0.58*)p=0.099*
Item 19 (Knowledge) *"I could cite a definition of culture and describe its components and complexities."*	3.2 *(SD* 1.15*)*	3.6 (*SD* 0.7*) p= 0.154*
Item 36 (Behaviour/Skills) "*When I meet someone from another country, it makes me think about the differences between the way of life in their country and my country's way of life.*"	*3.5 (SD* 0.96*)*	*4.5 (SD* 0.97) *p=0.102*

While no significant improvement was found in the quantitative analysis of intercultural skills, the qualitative analysis of the open-ended questions in the survey (items 44 to 46) yielded interesting findings. Item 44 inquired about students' expectations and perceptions (*What do you find most valuable?*). In the answers to the pre-course test, three general themes emerged among students' expectations:

(1) meeting people from other countries/cultures: e.g. "meeting new people, culturally different".
(2) improving/practising English, especially with regard to spoken fluency: "gain enough confidence to speak English"
(3) "sharing", i.e. a theme derived from students' references to teaching or learning (language and culture), and expressions like "showing my culture to foreign students" or "trying to help the person who will arrive in [the city]".

In the post-course survey, students' answers to #44 (*what have you found the most valuable?*) were more varied and specific, as in this example:

> "other people, other cultures, other countries; different lifestyles; activities/debates in class; sharing experiences; contact with another person, friendship".

The following comment is a good summary of students' perceived learning, with friendship standing out as a major learning outcome. This finding resonates with research based in engineering settings, reflecting that the creation of a strong bond is not only a good strategy for sojourners to adapt to the new country (Omachinski 2013) but also for the local students to make the most of IaH:

> "I've learnt English, I've made a friend, and I've learnt a lot about his culture. For me, that's the most important, especially friendship."

The analysis of question 45 (*Expected difficulties- how you overcame them*) in the pre-course survey yielded the following expected difficulties:

- communication difficulties
- (low) level of English
- finding time for the project
- helping foreign students
- doubts regarding compatibility or partner's (un)willingness to participate.

In retrospection, at the end of the semester, students' answers usually referred to positive assessment and perceptions regarding the difficulties anticipated in the pre-course survey, such as those related to language ("It was not so difficult to communicate") or affinity with partner ("we were lucky to share ideas, hobbies"). One of the answers is quite revealing, as the student refers to his motivation to overcome potential difficulties:

> "My shyness when speaking. I approached the course with motivation and saw it as a way of making the most of the opportunity to speak English".

Finally, answers to question 46 (*Change anything about yourself?*) at the beginning and end of the semester were compared. In the pre-course survey, students mainly expected to develop their intercultural competence, through a series of positive comments referring to: motivation, enrichment; mind-opening; improving English; curiosity; and insights into culture, whether it is one's or other's ("perception of *my* own culture"). At the end of the term, comments were also positive, showing students' appreciation of intercultural learning, with mentions of personal growth, boost in confidence and empowerment (both in terms of attitude as well as behaviour and skills): "more motivated to speak a foreign language"; easier; overcoming the fear of visiting other countries; curiosity, openness ("discoveries") towards other cultures.

Discussion

Our research question (*Does participation in an IaH programme have any effects on language improvement and intercultural competence of local students*?) was based on the hypotheses that the IaH programme would have an effect on students' intercultural skills (especially attitudes), their empowerment, their (positive) perception of the project, and (increased) interest in internationalisation. We also hypothesised that rather than an improvement on global proficiency (OPT), the greatest impact would be expected on oral skills (fluency, lexical richness and syntactic complexity) given the nature of the EAP course (with no focus on grammatical accuracy).

Regarding overall language improvement gains, those were significant among less proficient students, which would be an indicator that they have more room for improvement, a finding that is in line with previous SA research (e.g. Lapkin et al. 1995; Llanes & Muñoz 2009). It is the case that the students investigated show a general low English level (70% of the 20 students scored A2 on the level test), for whom the IaH course would have created a positive impact on their familiarisation with internationalisation and foreign language use (as corroborated by their qualitative responses) and preparation for a future SA. By way of comparison, the students in Llanes et al. (2016) participating in an SA had an average score corresponding to B1 (lower intermediate). This discussion leads to the threshold level that can usually predict better performance in SA, reviewed at greater length by Llanes et al. (2016). It would appear that programmes like the one under study could be appropriate preparation before SA, especially for those students who are not yet 'optimally ready' for SA as far as linguistic proficiency is concerned, but who can benefit from friendly interactions with 'predisposed parties' (Kinginger et al. 2016).

Our results vis-à-vis the previous study on SA in the same setting (Cots et al. 2016; Llanes et al. 2016) therefore point to both linguistic and intercultural gains as outcomes of the IaH programme. In terms of linguistic gains, similar results were obtained in both the OPT and lexical richness—although the focus of the present study is on speaking (as opposed to writing in Llanes et al. 2016). In this sense, the improvement of spoken skills is coherent with students' self- perceptions and with previous SA research, both in oral fluency (Llanes & Muñoz 2009) and vocabulary (Dewey 2008; Foster 2009).

As to intercultural gains, similar results were obtained from both this IaH study and the previous SA study, considering that in both settings students showed a high initial IC and some positive impact was evidenced in qualitative analyses. No significant increase was found in the quantitative questionnaire for the present study—in the previous SA study all three components (Knowledge, Attitude and Behaviour) were found to increase, with Knowledge showing the most considerable development. Here, the three items also showed increase, though not significant. The tendencies observed towards greater appreciation of cultural differences and ethnorelativism align with previous research (Salisbury 2011; Soria & Troisi 2014).

The qualitative analysis of open-ended questions also reinforces a positive impact on the dimensions of Knowledge ("*I've learnt a lot about his culture*"), Attitude ("*more motivated to learn*", "*openness*") and Behaviour ("*overcoming fear of visiting other countries*"). Empowerment is also an effect ("*it was not so difficult to communicate*"), resonating with similar findings in SA studies. Students' replies also point to growth on the personal and human side: "*I've made a friend*", "*friendship*".

Although our results need to be confirmed through further research with higher numbers of students and reflections over the term, this study seems to endorse prior studies (e.g. Williams 2005; Salisbury 2011; Soria & Troisi 2014) which demonstrate that international exposure prior to a SA, rather than the actual SA, is more predictive to achieving high scores in IC. Even if no dramatic increases have been found, the IaH experience analysed here seems to have had a positive impact on students' IC and proves to be good preparation for a prospective SA like an Erasmus exchange. The fact that the transversal course was taught by ESP teachers confirms the potential role of ESP teachers to stand as "intercultural brokers" (Bocanegra-Valle 2015) in IaH and in increasingly internationalised tertiary education settings (Aguilar 2018).

Enhanced awareness about the importance of the emotional side of individuals, i.e., students' motivations (Krzaklewska 2008), should help design appropriate courses for developing IC and therefore helping students make the most of their IaH experience. Finally, along the lines of Campbell (2012) and Almeida et al. (2018), it seems appropriate to integrate intercultural exchanges between local and international students within a course intended to raise awareness of languages and interculturality.

Implications for course design and final remarks

Several implications can be derived from this study. First, although the findings in this research seem to substantiate recent studies on IaH (Jones 2016; Almeida et al. 2018), similar studies with a larger corpus are necessary for results to be more generalisable. Second, it remains to be seen whether the range of development can be made more significant: we think that it is necessary to track and encourage students' real engagement through qualitative instruments that measure students' linguistic and intercultural progress.

Given the limited results obtained in this study, a recommendation would be to encourage students to maximise their contact with foreign students, as the current setup requires a minimum of exchanges, and it is left to students' willingness whether or not they wish to maximise that exposure and get involved in a truly international community. In short, it is a question of quality of—and student engagement in—the IaH experience. Finally, we believe that internationalisation should not be reduced to the traditional mobility SA route and that other actions that can boost students' foreign language proficiency and IC skills should be made available to as many students as possible. The case study described in this paper is an example that attests to how internationalisation can be made more inclusive and promote language and intercultural development (Wihlborg & Robson 2017; Almeida et al. 2018) when different types of internationalisation that go beyond SA—including virtual exchange (O'Dowd 2018) and IaH—reach the majority of students in an institution.

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FROM CLILiG TO DIGITAL TOOLS: DEVELOPING READING STRATEGIES AND COLLABORATIVE SKILLS FOR UNIVERSITY STUDENTS

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LANGUAGE AND LITERATURE STUDIES: applied linguistics,
foreign language learning, language studies
SOCIAL SCIENCES: education

ABSTRACT. ***From CLILiG to Digital Tools: Developing Reading Strategies and Collaborative Skills for University Students.*** The article sets out to investigate how language awareness strategies found in the didactics of CLILiG (Content and Language Integrated Learning in German) can support, develop and train reading strategies and collaborative skills for university students. As a didactic concept, CLILiG is, on the one hand, the direct result of language policies. On the other hand, it is a natural response to the multilingual learner of today. The first part of the article focuses on CLILiG, its variants, main features (micro- and macro-scaffolding) and how digital tools for learning can be integrated in class, in order to make use of both language and specific content. The second part discusses two didactic examples designed for students studying in German Institutional Communication in the European Union at the Faculty of European Studies, Babeș-Bolyai University, Cluj-Napoca, Romania. The article offers a look into digital tools like *Coggle* and *Padlet* and how they can be used in class to train reading strategies and collaborative skills with university students. Students' interaction with challenging texts in a foreign language and digital tools supporting a learning outcome can improve reading skills and allow students to find creative ways of understanding specialized content, especially because of the features digital apps like Coggle and Padlet have to offer.

Keywords: *CLILiG, digital learning tools, reading strategies, collaborative skills, macro- and micro-scaffolding, language awareness strategies.*

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REZUMAT. ***De la CLILiG la aplicații digitale: Strategii de citire și învățare colaborativă pentru studenți.*** Articolul explorează cum principiile de *conștiență lingvistică (language awareness)* regăsite în didactica CLILiG (Content and Language Integrated Learning in German) susțin, dezvoltă și exersează strategiile de citire și colaborare ale studenților. Ca termen, CLILiG este pe de-o parte rezultatul politicilor lingvistice din spațiul german, pe de alta este un răspuns firesc la multilingvism. Prima parte a articolul prezintă abordarea CLILiG, principalele caracteristici ale acesteia (micro și macro-secvențiere) și felul în care aplicațiile digitale la clasă pot fi utilizate în a exersa atât limba străină, cât și conținutul specific al materiei. Partea a doua conține două exemple didactice concepute pentru studenții înscriși la cursul de *Comunicare instituțională în Uniunea Europeană* (în limba germană) din oferta Facultății de Studii Europene, Universitatea Babeș-Bolyai, Cluj-Napoca. Articolul prezintă aplicațiile la clasă a două instrumente digitale, *Coggle* și *Padlet* si felul în care acestea exersează strategiile de lectură a textelor specializate, imbunătățind și colaborarea între studenții participanți la curs și seminar. Exemplele arată cum o lectură planificată (determinată de scopul didactic final) a textelor de specialitate permite înțelegerea acestora și cu ajutorul aplicațiilor digitale precum Coggle sau Padlet.

Cuvinte-cheie: *CLILiG, aplicații digitale, strategii de lectură, colaborare, macro- și micro-secvențiere, strategii de conștiență lingvistică.*

Introduction: German and CLIL

When teaching foreign languages, their cultural contexts and the history of an adoptive language and country, teachers are very proud and happy to capture their students with engaging materials and exciting language phenomena. But usually teachers relentlessly underline the fact that English is everywhere. Of course, English is what motivates young people to constantly switch between their first language and English. It is obvious that English will always be a first love for many learners and a first choice of study. But trailing behind are other languages and one of them is German. Needless to say how people react to German, as they always roll their eyes and say: It is just such a difficult language. Such bad public reception and even Germans themselves bragging about their long words and how having a word for anything is really fun, makes landing a probe on the Sun easier than teaching (and learning) German. This introduction discusses second choices in studying foreign languages and how a shift in understanding education in a global context has created a proper ground for teachers and learners of German alike. We have come to the point in which our learners are not monolingual and the educational systems show that:

> Demographic developments, which have transformed European societies into communities that receive immigrants rather than dispatch emigrants, have begun to undermine this understanding, as has the political aim of European integration, embodied in the institutions of the European Union and the Council of Europe. More generally, of course, we are witnessing a trend towards internationalization and globalization, putting pressure on education systems to provide skills which will allow students to stand their ground in international contexts. (Dalton-Puffer 2007, 1)

What Dalton-Puffer discusses further is the emergence of Content and Language Integrated Learning in the European educational system. The author sees in CLIL the teaching of different subjects in non-L1 languages, especially English and, in recent years, German. This is not only a consequence of language policies in a changing world, but also that language, as a medium for content, creates the most appropriate learning context. In other words, the CLIL classrooms enable a more natural acquisition of languages and "in the European context at least, CLIL classrooms are widely seen as a kind of language bath which encourages naturalistic language learning and enhances the development of communicative competence" (Dalton-Puffer 2007, 3-4). In recent years, the Goethe-Institute in Munich, in collaboration with schools and universities in Germany and around the world, has developed extended programs for CLIL classrooms, with a focus on MINT: mathematics, informatics, nature science and technologies. This efforts could aim at bridging the gap of labor force in the German industry in the (not such distant) future. It is also a response to the ever-changing social landscape, reshaped by migration and integration policies.

What are the principles that guide CLILiG didactical approaches? To what extent can these be useful for university teaching of subjects in non-L1 languages? Language in MINT and other subjects has to be precise, as students have to name, describe, argue, explain etc. Main questions that arise are: "How do learners go about specialized texts? What techniques (images or video sequences) can support a systematic acquisition of vocabulary? What reading strategies help learners to understand complex and specialized texts? How can students become independent learners in dealing with such texts?" (MINT und CLIL im DaF-Unterricht. Ein Leitfaden 2018). In the guideline book mentioned before the authors reveal how early education and principles of CLILiG can ensure a proper language tool kit for students to later (during school or even in their professional life) present and communicate specialized content. Ingrid Gogolin and Imke Lange call upon the term "Bildungssprache", a word similar to the terms "academic language", "academic discourse" to group both language for school (*Schulsprache*) and specialized language in a didactical and pedagogical context. (Gogolin, Lange 2011, 112). Authors like

Feilke and Beese et. al take a step forward and suggest that language for school has a didactical purpose and is *constructed* upon, for example the types of texts students have to write. In Germany *Erörterung* is a written debate and very popular in German schools, as it is the case for essay writing in English speaking schools. Training the capacity to debate in writing means that students need *to use* appropriate language to compare, describe, argue, making reference to other texts etc. The competence to use this language (*Bildungssprache*) in such a particular context has to be practiced in early education, so that it can become a prerequisite in later school years. This means that not only students, for example from migrant families and non-native speakers, can face difficulties in using *Bildungssprache*, but also native speakers (Feilke 2012, 8), as such type of language is seldom the object of practice in the classroom. Beese et. al suggest that *Bildungssprache* criss-crosses all school subjects and underline how: "Language that is spoken and written in school consists of different languages". (Beese, Benholz et. al 2014, 28). The authors illustrate such a hypothesis by using the following graphic description:

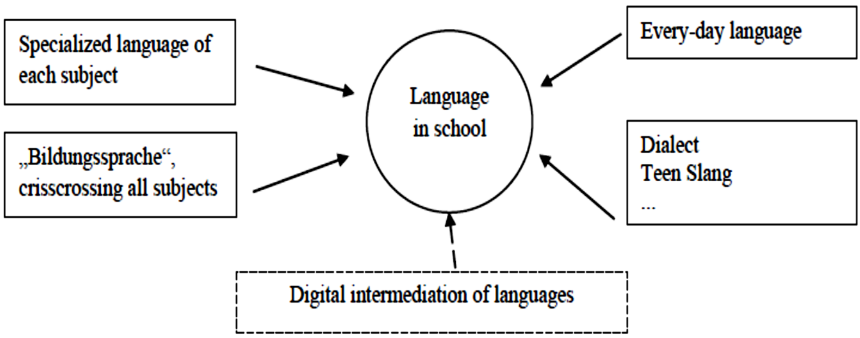

Figure 1

Next to this language assembly suggested by Beese et. al I added digital communication as part of this description mainly because of its omnipresence. The role digital communication can take up in a learning context will be discussed later in the article.

What also comes short in early education, next to practicing Bildungssprache, are learning strategies for developing language and collaborative skills. Moreover, all language types mentioned above revolve around the skill of writing and reading. Teaching (in schools) makes full use of mostly written input in subjects taught and also demands written (or spoken) output that is usually not used in every day communication. This means that students may or may not be able to (effectively and in accordance with the context, for example during a presentation) communicate content, independently of their first language.

Content Language Integrated Learning in German and Language Awareness Strategies

Outside the German speaking world, a sort of CLILiG has been a reality for quite a while. Regions like Transylvania have had German population for centuries and have schools where every subject is taught in German, both for native German speakers and non-native. Moreover, this type of approach has been fostered by the Babeș-Bolyai University in Cluj-Napoca, Romania. Students here can learn in three official languages of instruction (next to programs offered in English): Romanian, Hungarian and German. My approach is a sort of CLILiG for higher education, in which I apply principles found in the didactics of German as a foreign language. The article describes my personal approach to content found in non-L1 language input. It also describes how the usage of new media and digital apps reshape the reality of the classroom, by offering mostly a platform of collaboration and, through exchange of information and its storage, a better understanding of content and personal interpretation of findings. Moreover, such a concept can maybe answer the question, if language or content should be the centrepiece in CLILiG classes (Drumm 2017, 81). Sandra Drumm elaborates on two relevant notions that touch upon CLILiG-classrooms: teaching and learning German as a foreign language through specialized content and learning and teaching subjects (with specialized content) in a foreign language (German). In the latter, the subject's learning goal design the didactical framework. In this particular case students acquire, in parallel, both new linguistic devices and new content (2017, 82), which can turn out to be quite a challenge. Drumm goes even further and argues that the simple acquisition of specialized vocabulary and chunks (in German *Redemittel* – structures for speaking and writing) do not significantly contribute to improving language or knowledge on the subject. Specific language of a subject contains elements of every-day language. The only difference would be the company in which such language structures emerge in written specialized text. For example the passive voice (Passiv) is used in spoken and written German. But once it emerges in texts next to phrases (Funktionsverbgefüge) or nominalizations (Nominalisierunge) (2017, 83), these structures become an impediment in understanding the text or even solving a task. A manner of dealing with such difficulties is to design classes in accordance to the 4C principles that should actually guide the design of CLIL-lessons: content (topic, subject), cognition (typical patterns of thought and cognitive strategies applied to finding insights on the subject), communication (learning and using language) and culture (enabling intercultural awareness) (2017, 82). The 4C principles can, in my opinion, find realization in developing language awareness, while teaching subjects in a non-L1 language.

Inducing language awareness, developing language competences and aiming learner's autonomy, while teaching subjects in non-L1 languages, is called scaffolding. Several factors impact the manner in which scaffolding can be a tool in establishing what language structures are needed to solve different tasks. These are: the learning goals of the subject, student's level of knowledge (Beese, Benholz et. al 2014, 33), curricula, classroom setting, class size and even class infrastructure. Pauline Gibbons sees in the term scaffolding "the temporary assistance by which a teacher helps a learner know how to do something so that the learner will later be able to complete a similar task alone. It is future oriented and aimed at increasing a learner's autonomy." (Gibbons 2015, 16). Beese, Benholz et. al use macro- and micro-scaffolding to put into perspective the actual realization of such an endeavor: the macro-level consists applying a needs analysis, investigating the current proficiency level of students, formulating learning goals and the actual lesson planning. The micro-scaffolding process refers to classroom interaction and how the teacher is required to build in sequences for partner and group work or classroom discussions (2015, 41). For university teaching, scaffolding implicates a special design of the syllabus and a different approach to lecturing and organization of seminars. Furthermore, to what extent can digital learning tools, used in the context of higher education, also provide support in dealing with new content and challenging academic texts? The next part of the article will focus on the role digital tools play in teaching at this level and their utility in the CLILiG approach.

Digital Tools for Teaching and Learning in Higher Education

New media is in current days an integrated part of childhood. Authors like Tillmann and Hugger even speak about the *Medialisierung* of childhood. The term *Medialisierung* refers to how new media infuses communication on a receptive and interpersonal level. Moreover, this type of interactive communication influences the development of personality in children, generational order, but also the configuration and the experience of family (2014, 31). The versatility of new media and digital tools and their interconnectedness become more relevant in a learning context than their simple usage and consumption. The mobility of devices also changes the children's spatial perception, placing them as subjects in the world they construct (2014, 35). Such an introduction aims at defining the current generation of students and their intertwined existence with the digital.

Studies on the impact of new media in higher education have been recently published in *Jahrbuch Medienpädagogik* and address the actual usage of new media (tablets) in the context of creating a personal learning environment through this devices (Galley, Mühlich et. al 2017, 181). Other studies focus on how online platforms (ILIAS) can create a collective virtual learning environment (2017, 195). Projects like these have revealed that students do see in the freedom in how they can solve a task something positive and that independence in organizing learning habits at this level impacts most aspects of their lives. Moreover, by using learning platforms and their resources (wikis, blogs, folders, forums etc.), students test the enhanced experience of collaboration and time management, next to overcoming technical difficulties. Such endeavors show the importance of infrastructure in higher education facilities. As these teaching conditions are not necessarily always the norm, I will now focus on some principles that can guide, on a micro-scaffolding level, the usage of digital apps and tools in teaching and learning (Tulodziecki 2011, 56-57), mainly because all of my students have a smartphone and internet connection.

1. Meaningful tasks with an appropriate complexity degree: requiring decision making, opinions or the actual creation of (digital) content, ensuring that all prior knowledge on the subject matter is involved in the process of task solving.

2. Transparent learning goals and independent approaches to a task: students actively decide what they want to learn and how they want to work on tasks or on content.

3. Individual and cooperative task solving paths: students get the chance to independently work on a problem, compare, correct and expand their knowledge during cooperative learning sequences.

4. Comparing results and systemizing findings: students are required to decide on the relevance of findings, filtering essential information and how such information (and content) can be made clear for others.

5. Reflecting on the process of learning and transfer upon other subjects: How can strategies, language elements, visualization methods and task solving paths be useful in other settings?

The principles mentioned before find their core in strategies of cooperative learning and teaching. The five pillars of cooperative learning and teaching are: positive interdependence, individual accountability, promotive interaction, appropriate use of social skills and group processing (Johnson, Johnson 2008, 32). Positive interdependence is usually obtained by setting transparent learning goals and by creating the frame for individual accountability. Group members will always have different tasks and will assume different roles during the attempt to solve the designated group work. Promotive interaction requires group members to promote not only their own productivity, but also of other team members in order to succeed. The constant exchange of information, materials and ideas sets up a proper frame for negotiations and best decision making to achieve the goals of the entire group. Social skills that need to be taught to group members during cooperative learning sequences will be used to build trust, acceptance, and support, but are also used in solving emerging conflicts. Group processing requires the implementation of feedback mechanisms on how the group work evolves and what adjustments need to be made (2008, 23-25).

Digital Tools and CLILiG in Higher Education

What digital tools are useful in teaching university students? To what extent can digital tools improve the understanding of specialized texts? Is there a need for a detailed comprehension of texts or is, for example, the training of reading comprehension more relevant? How can social and cooperative skills be trained through the usage of digital tool? To answer such questions it would be best to refocus on the scaffolding process and the establishing of learning outcomes.

I understand reading in higher education as reading-literacy. It is a concept that has marked the findings in PISA studies of recent years and reveals the active process of (re)construction of meaning during the act of reading. Moreover, reading is an active process mainly because the understanding of the content in the text is linked to prior knowledge on the topic of the text, knowledge and understanding of the world, but also to the language level of the reader (Garbe 2009, 21-22). The types of texts that students are required to read are either continuous or discontinuous texts. The latter refers to texts that are supported by graphical elements. Moreover, authors like Beese, Benholz et. al discuss the term logical image, when referring to diagrams, tables, figures or images (2015, 49). These elements can have little textual support. Hence, their understanding and interpretation depend on how much knowledge students have on the topic and if they can make use of language to interpret these logical images.

In the following I will describe two different ways of training reading strategies, with the support of two digital tools and smartphone/tablet and laptop I have used in class. Reading strategies can be trained before, during and after reading the text. Making students aware of such strategies help them identify the proper reading type (global, selective and in detail) they can use. Before describing the group of learners/students, learning goals and the digital tool used in class, I will shortly mention some reading strategies and the moment to use them. Activating knowledge on the topic, formulating hypothesis in regards to images, graphics, content and titles, formulating questions to the text and identifying the source and the type of text are strategies that can be used before reading. Identifying paragraphs and a proper title for each paragraph, underlining relevant information, formulating and answering questions and separating relevant from irrelevant information are strategies that can be used during reading. In the aftermath of reading a text students can be encouraged to bring further examples linked to the text and to present information found in the text in a graphical manner, for example a mind-map (see Beese, Benholz 2015, 48-49).

Didactic example number 1: Digital tool - Coggle (mind-map online creator)

Using a mind-map digital creator has two major advantages. Firstly, it offers an instrument to collect key-ideas from all participants in real time. Secondly, it enables the participants to actively negotiate what are the main and secondary issues of the text. It also offers the possibility (through its features) to graphically represent cause-effect relations in the text. The students that have worked with Coggle are in the first semester of study at the Faculty of European Studies (Babeș-Bolyai University, Cluj-Napoca, Romania). Students are taught all subjects in German and the course I offer is called Institutional Communication in the European Union. The students' German language level varies between B1+ and C1, with one native German student. Their other foreign language is English. Working with both German and English texts means that reading strategies become more relevant than an accurate understanding of entire texts. It also meant that the types of reading had to be discussed. In the first week of the seminar, students became familiarized with notions of communication and the public sphere. The text I offered to practice global understanding of a text was *Der Begriff der Öffentlichkeit* (2017, 28-41) by Alexander Godulla. In preparing the class, I decided to offer two preparatory steps, before the actual reading of the text.
Step 1: Was assozieren Sie mit dem Begriff der Öffentlichkeit? (What do you associate with the term public sphere?)

Step 2: Wichtige Wörter im Text: Was passt zusammen? (Words from the text: Assign the right definition). In step 2 I collected relevant and difficult words like heuristisch, normativ, empirisch, Steuerung, Verortung, zwangsläufig, Rückkoplung etc. and mixed in a simpler definition. I aimed at familiarizing my students with words that, out of the context of the text, can have a different meaning.

Step 3: Lesen Sie den Text. Füllen Sie das Mind-Map mit Hauptideen aus dem Text bei coggle mit Ihrem Partner aus. Sie haben 40 Minuten Zeit. (Read the text and fill in with your partner the key ideas on the Coggle app. You have 40 minutes).

The last step of the 90 minutes sequence consisted in sharing a mind-map of one group and reconstructing the text, by adding other key-ideas as shown in the following image:

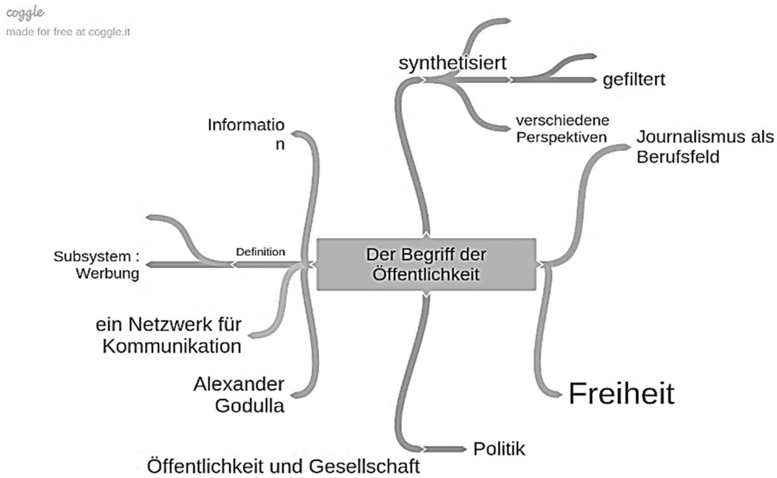

Figure 2

Using the digital app Coggle created a platform of exchange of information (through pair work) and negotiation with the entire group. As the sequence had aimed the global understanding of the text, the transfer onto a written task was postponed for the next meeting. During the reconstruction of the text students I projected language structures (Sprachmittel) to offer support during speaking:

Der Text wurde von … verfasst; Der Text handelt von...; Zunächst beschreibt der Autor/die Autorin ...; Dann geht er/sie auf ... ein; Anschließend untersucht er/sie ...; Der Autor/die Autorin befasst sich mit ...; Er/sie setzt sich auch mit dem Problem des/der ... auseinander.

The last part of the sequence introduces the written task. Following the principles of micro-scaffolding students prepare for the next meeting a summary of the text, based on their mind-maps and on a series of typical language structures offered by the teacher (Buchner 2015, 87).

Didactic example number 2: Digital tool - Padlet (collaborative online platform)

I will now focus on a second didactic unit during which students tackled a text in English. During a needs analysis at the beginning of the semester, it became clear that students find reading in English easier than in German. But the chosen text *What are institutions?* by G. H. Hodgson is very complex in content. In the first year I introduced this particular reading, I noticed how determined students became to look for certain and definitive answers in the text for concepts like rules, conventions and institutions. But this particular text (or other texts) on this topic does not offer such final answers. The following example is what I call task-related reading. It is a simple answer to a quite general problem: what happens when students do not read their assigned texts at home?

As I mentioned before, the Hodgson text discusses institutions from several points of view. It is also the author's answer to other scientists dealing with the term, making it difficult to understand, if one has not followed the entire polemic. Hence, a working sheet with certain tasks could help in refocusing students on interesting aspects of the text and making them curious to do research on the debate. Usually working sheets can be solved in individual and pair work and, as I already knew that my students will want final answers to their questions, I decided to allow them to work on their task sheet on the online platform Padlet. This digital app is a collaborative platform, in which students can post, edit or delete their findings, but also upload videos and photos. At the same time, students can see what their peers are posting on the same topic. Padlet has a free version (3 padlets/platforms) and students can access the platform by using a QR code or by receiving a link. As in the prior didactic sequence, I decided to introduce the topic by discussing the term institution and what associations can be made with the concept and to introduce Hodgson's main approaches to the issue. During the seminar, students were asked to read (or re-read) the first eight pages of the text and approach the text by following the task sheet and solving at least three or four exercises:

Lösen Sie mit dem PartnerIn folgende Aufgaben zum Text **What are Institutions** von G. Hodgson? (die ersten 8 Seiten)

1) Welche Informationen haben Sie markiert? Warum waren sie interessant?
2) Welche Perspektive hat der Wissenschaftler: A. sozio-politisch B. wirtschaftlich C.philosophisch. Begründe die Wahl.
3) Wie definiert der Autor am Artikelanfang die Institutionen? Schreiben Sie mit dem Partner/mit der Partnerin die Definition auf Deutsch.
4) Was bewirken Institutionen in der Gesellschaft (3. Absatz / Sektion *On Institutions, Conventions and Rules*? Notieren Sie.
5) Was versteht der Autor unter Regeln und Konventionen? Wo liegt der Unterschied?
6) Welche Sätze passen am besten zu der Sektion: *On How Institutions Work***?**

   a. Grundlage einer Institution sind Regeln, die dann vom Individuum als Gewohnheiten übernommen und weitergegeben werden.
   b. Institutionen sind sowohl objektive Strukturen, als auch subjektive Quellen menschlicher Tätigkeit.
   c. Institutionen interagieren nicht mit dem Individuum. Es gibt keine wechselseitige Beziehung.
7) Notieren Sie, welche Informationen Sie leicht verstanden haben.
8) Notieren Sie Ihre Unklarheiten/ Fragen.

The results of the team and pair work had to be written on the collaborative platform Padlet by using one smartphone in the group. Students were asked to write their names and task number. During the reading and task solving, but also after the reading of the text I noticed two relevant aspects. Firstly, students never asked in what language they have to write their findings. All of them started posting in German and there was no usage of English. Secondly, because the Padlet they were working on was projected, students began noticing similarities in their answers. Writing from their smartphones made it difficult to avoid misspelling, but the Padlet has an edit button and some of them decided to correct their errors. The following image is the end result of a 60 minute working sequence:

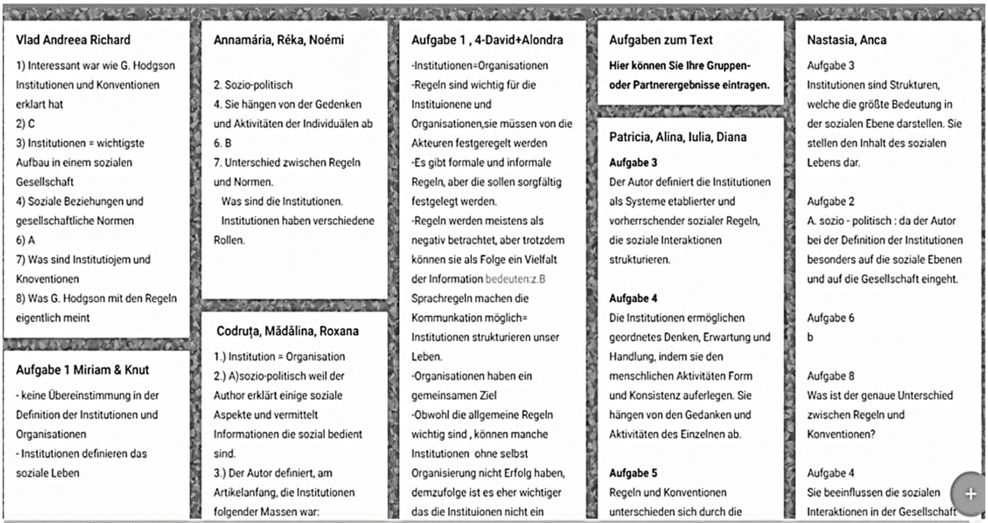

Figure 3

At the end of the sequence we decided to discuss the eight tasks most of the students managed to solve. There was a minimum requirement and all of the students finished at least three to four tasks. In the final class discussion we talked about similar answers and attempted to answer open questions (as required in task 8).

Next to using task-related reading, Padlet becomes a useful tool in training students' collaborative skills. Most of the groups decided to split the eight pages and take up 1-2 tasks per member and also have a person in charge with writing on the smartphone. Some students tackled the tasks in the designated order and post directly, after they had found the information. The most important aspect students had mentioned during feedback was that they now have information on the text saved for future usage.

Conclusion

Both didactic examples follow the principles of micro-scaffolding and cooperative learning. The usage of digital apps and tools in the reading process ensures a platform for exchange and creation of digital content. Through both Coggle and Padlet students have the chance to independently work on a text and then expand their knowledge on the topic through comparing results and deciding on meaningful information from the texts. Moreover, during group work, members have to upload their findings on the platforms and make them intelligibly for their peers. Working with mind-maps in the app Coggle enables students to have a tool for sharing information and applying reading strategies on all the texts they are required to read. The digital app Padlet is a platform for creating (written) content based on readings and tasks. It offers the possibility to focus on the content of the text, but also revise the written online product according to specific requirements. Furthermore, students' interaction with challenging texts and digital tools supporting a learning outcome can on the one hand improve reading skills, on the other hand it allows students to find creative ways of understanding specialized content in a foreign language, especially because of the features digital apps have to offer. Using smartphones to communicate in a classroom setting creates a personal learning and collaborative environment.

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LE WEBINAIRE OU LA CLASSE VIRTUELLE DANS L'APPRENTISSAGE DES LANGUES

ALINA-LUCIA NEMEȘ[1]

LANGUAGE AND LITERATURE STUDIES: applied linguistics, foreign language learning, language studies
SOCIAL SCIENCES: education

ABSTRACT. ***Webinar or Virtual Class in Language Learning***. Currently, with the development of the new technologies that have revolutionized the world, language learning has also changed. Webinars or virtual classes or online seminars are increasingly present and appreciated for reduced cost and better time management. But are they as efficient as the traditional classroom? Webinars are an excellent solution for distance learning education and for foreign language learning. The webinar is an interactive seminar, conducted via the Internet, in real time. Not being required to attend the traditional classroom, students are able to follow the course from the comfort of home and, especially, are given the possibility of consulting later the teacher's explanations, which offers more flexibility to the learning process, while the objectives pursued are the same as in the traditional classroom. The interaction remains similar to that of a face-to-face meeting and the learner is given immediate feedback, which helps him/her to discern strong and weak points, which is a very good modality of improving language skills. In the article entitled "Webinar or Virtual Class in Language Learning", we will present how to set up the webinar, the conditions of use, the succession of the training, the benefits and risks involved and examples and recommendations of good practice, so that teachers could make an informed choice when organizing a language class, whether traditional or virtual.

Keywords: *webinar, language, skills, teaching, learning, feedback, flexibility, interaction.*

REZUMAT. ***Webinarul sau clasa virtuală în învățarea limbilor străine***. În prezent, odată cu dezvoltarea noilor tehnologii care au revoluționat lumea, învățarea limbilor străine a suferit modificări. Webinarele sau cursurile

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virtuale sau seminariile online sunt din ce în ce mai prezente și apreciate pentru costurile reduse și o mai bună gestionare a timpului. Dar sunt oare la fel de eficiente precum ora tradițională? Webinarele reprezintă o soluție excelentă pentru învățământul la distanță și pentru învățarea limbilor străine. Webinarul este un seminar interactiv, realizat prin Internet, în timp real. Prin renunțarea la sala de clasă tradițională, studentul poate urmări cursul din confortul casei, fără a se deplasa, și, mai ales, are posibilitatea de a consulta ulterior explicațiile profesorului, ceea ce oferă procesului pedagogic o mai mare flexibilitate, fără a se pierde obiectivele principale ale orei tradiționale. Interacțiunea rămâne similară întâlnirii față în față, oferind cursantului un feedback imediat, ceea ce îl ajută să discearnă punctele tari de punctele slabe, aceasta fiind o modalitate foarte bună de a-și îmbunătăți abilitățile. În articolul intitulat „Webinarul sau clasa virtuală în învățarea limbilor străine" vom prezenta modul de creare a webinarului, condițiile de utilizare, desfășurarea formării, beneficiile sau riscurile pe care le implică, exemple și recomandări de bună practică, astfel încât profesorii să poată face o alegere potrivită atunci când pregătesc o oră de limbă străină: tradițională sau virtuală.

Cuvinte-cheie*: webinar, limbaj, competențe, predare, învățare, feedback, flexibilitate, interacțiune.*

Actuellement, avec le développement des nouvelles technologies qui ont révolutionné le monde, l'apprentissage des langues a connu à son tour des transformations. Il s'agit d'un changement dans la manière d'enseigner, d'apprendre et d'accéder aux connaissances. Les webinaires ou les classes virtuelles ou encore les séminaires en ligne, dont l'usage est plus répandu dans la formation en ligne dans le cadre des entreprises que dans le domaine éducatif[2], sont de plus en plus présents et appréciés pour des raisons liées à la réduction des coûts et pour une meilleure gestion du temps. Tout le monde se plaint du manque de temps, prétexte utilisé assez souvent pour ne pas apprendre une langue étrangère. Mais qu'est-ce qu'un webinaire ou une classe virtuelle ? Sont-ils aussi efficaces que la classe traditionnelle ? Sont-ils accessibles à tout le monde, enseignants et étudiants ? Ont-ils seulement des avantages ou bien ils comportent aussi des risques ?

Le présent article va définir les termes, expliquer les conditions d'utilisation, le déroulement de la formation, les opportunités et les risques que le webinaire ou la classe virtuelle supposent, par rapport aux classes

[2] Remarque qui est le résultat de notre recherche, retrouvée aussi chez Verquin Savarieau, Daguet 2016, 49 : « La classe virtuelle synchrone une substitution médiatique de l'enseignant pour renforcer la présence en formation à distance ? »

traditionnelles de langue, pour confirmer ou infirmer leur efficacité dans l'apprentissage des langues.

Le mot *webinaire* (avec ses variantes : *webinar*, *web-séminaire*) ne figure pas dans les plus importants dictionnaires de la langue française, tels la 9e édition du *Dictionnaire de l'Académie française* ou le *Larousse*, même s'il est présent dans la langue courante. Ni le *Dictionnaire explicatif du roumain*, ni le *Dictionnaire de l'Académie espagnole* n'incluent le terme. Pourtant on utilise en roumain le mot *webinar*, *webinare*, *webinarii* au pluriel, ou, en espagnol, *webinario*, *webinarios* au pluriel. Il s'agit d'un néologisme, emprunté à l'anglais, que le dictionnaire *English Oxford Living Dictionaries* définit comme séminaire sur Internet, terme dont les origines remontent aux années 1990, ayant le sens de mélange de web et de séminaire. La définition du *webinaire* selon le *Cambridge Advanced Learner's Dictionary & Thesaurus* est la suivante : « an occasion when a group of people go on the internet at the sametime to study and discuss something » [« une occasion lorsqu'un groupe de personnes se connecte à Internet en même temps pour étudier ou discuter quelque chose », notre traduction].

Le site Internet immofacile.ca définit le terme *webinaire* comme abréviation de web et de séminaire et l'explique comme équivalent de conférence en ligne, pratique très courante de nos jours. On y trouve d'autres synonymes du vocable *webinaire* : Webinair, webinar, conférence sur Internet, classe virtuelle, web séminaire, séminaire en ligne, cours en ligne, cours virtuel, webex, gotomeeting (les deux derniers termes sont métonymiques, transformant le nom des plateformes qui hébergent des webinaires en noms communs).

Selon *Wikipédia*, « le webinaire est un mot-valise associant les mots web et séminaire, créé pour désigner toutes les formes de réunions interactives de type séminaire faites via Internet, généralement dans un but de travail collaboratif ou d'enseignement à distance.

Le webinaire est un séminaire qui se déroule en ligne, sans que les participants se déplacent. Pareillement, la classe virtuelle « désigne la simulation d'une classe réelle. La diffusion du cours se fait à l'aide d'une solution réseau, à une date et une heure précises auprès d'apprenants éloignés géographiquement. Cet environnement intègre des outils reproduisant à distance les interactions d'une salle de classe » (http://eduscol.education.fr). Certains chercheurs mettent le signe d'égalité entre les deux termes, d'autres les envisagent séparément. Ce qui est sûr c'est que cette nouvelle manière d'enseigner et d'apprendre comprend l'idée de réunion, d'interactivité et de collaboration, qui caractérisent l'éducation classique. Ce qui est différent c'est la distance entre les participants, mais elle ne représente plus un problème puisqu'elle est éliminée à l'aide d'Internet. On ne se sert pas d'une salle de classe, on a seulement besoin d'un PC, d'un téléphone portable intelligent – *Smartphone* – ou d'une tablette, dispositifs qui doivent être connectés à Internet.

Les universités se sont adaptées à cette nouvelle réalité et elles ont créé des classes virtuelles pour la formation à distance qui permettent, parmi d'autres bénéfices, de « favoriser la mise en œuvre des acquis d'une formation, prolonger les échanges à l'issue d'une formation, partager une attente ou un retour d'expérience » (www.elearning-cego.fr). Ces cours réunissent les caractéristiques adéquates pour organiser des tutorats et pour la promotion de l'offre universitaire.

De même, l'Institut français d'Allemagne a créé ses propres classes virtuelles, destinées à ceux qui veulent apprendre le français en ligne, à leur rythme, assistés par un professeur personnel. En fonction des résultats du test de niveau et de l'analyse des besoins, on établit les rendez-vous et les contenus du cours, les sessions ayant lieu en *live*, en mode visioconférence. Pour mieux acquérir, approfondir et fixer les connaissances, l'apprenant va bénéficier aussi des enregistrements des sessions (avec son accord exprimé au préalable) sur la plateforme de l'institut, au format vidéo ou audio (formats .mp3 ou .mp4).

En termes de coût, bien qu'il y ait des classes virtuelles payantes, comme c'est le cas des cours organisés par l'Institut français, par exemple, habituellement, l'étudiant bénéficie d'accès gratuit à la formation et le professeur trouve facilement les moyens pour créer une classe virtuelle à l'aide des plateformes gratuites en ligne.

Dans cet article, qui porte sur le webinaire ou la classe virtuelle dans l'apprentissage des langues, nous allons présenter comment mettre en place le webinaire ou la classe virtuelle, les conditions d'utilisation, le déroulement de la formation, les avantages ou les risques qu'ils comportent, des exemples et des recommandations de bonne pratique, de sorte que les enseignants fassent un choix pertinent au moment d'organiser une classe de langue : traditionnelle ou virtuelle.

Pour les enseignants qui n'ont pas les connaissances techniques nécessaires pour créer des classes virtuelles ou des webinaires il y a des cours, en ligne ou présentiels, organisés par des universités ou des académies, avec auto-inscription, qui proposent des formations aux usages pédagogiques du numérique, et il y a aussi des tutoriels, abordant des thèmes très divers : usages pédagogiques des réseaux sociaux, évaluation avec des services en ligne, utilisation de certaines applications d'apprentissage des langues étrangères, réalisation de documents (rédaction et exploitation de textes, d'images, de vidéos) en ligne etc. Pour avoir un modèle concret, le professeur peut suivre des webinaires enregistrés, proposés gratuitement par les maisons d'édition. Sur *Campus Difusión*, où il est nécessaire de se créer un compte, sont disponibles des enregistrements, comme par exemple « Vamos a empezar bien. Algunos trucos para empezar bien un curso », du 23 septembre 2015, diffusé également sur You Tube, où l'on voit les intervenants, leurs présentations, les commentaires, les questions et les réponses de la boîte de dialogue.

Les étapes à parcourir pour organiser un webinaire sont les suivantes : la rédaction et l'envoi des invitations, la préparation des supports diffusés, la connexion des participants, la formation proprement dite, la mise à disposition d'une version enregistrée du webinaire pour que les apprenants puissent faire un retour sur l'apprentissage, si nécessaire.

Au préalable, il est nécessaire de s'inscrire en remplissant certains champs ou un formulaire avec des informations personnelles, tel le nom, le prénom, le courriel électronique. Après cette préinscription, l'intéressé reçoit une invitation sous la forme d'un lien Internet et, à l'heure établie pour la formation à distance, il s'y connecte. La durée des séquences didactiques est de deux heures maximum tandis que pour les tutorats, une demi-heure serait suffisante.

Pour éviter les situations de confusion ou d'embarras liées à l'utilisation de la plateforme et des contenus, il serait utile que le professeur connaisse très bien l'interface et qu'il sache gérer les principales étapes de la classe virtuelle ou du webinaire : connexion des participants, fonctionnalités d'affichage (diffuser une vidéo, créer un tableau blanc), passage d'un écran à l'autre, partage d'écran, vérification de l'intégration des supports proposés (outils, contenus, navigation entre les contenus, ajout d'un lien vers un site Internet), communication avec les participants (webcam et microphone à activer ou à supprimer, boîte de dialogue), possibilité d'enregistrer la session. Une simulation de la classe serait recommandée (au moins pour les premiers essais) pour que tous les participants vérifient leurs dispositifs et leurs possibilités de se connecter (utiliser un réseau Internet stable pour la réussite de la session, pour éviter les cas d'interruption du réseau ou de baisse de débit où les participants ne peuvent pas s'entendre, car une mauvaise qualité du son affecte la communication, les distorsions temporelles empêchent les situations interactionnelles), d'avoir accès aux supports du cours, pour effectuer éventuellement des configurations ou résoudre des problèmes.

Les webinaires représentent une excellente solution pour l'enseignement à distance, y compris pour l'apprentissage des langues étrangères, assurant la participation d'un plus grand nombre d'étudiants aux activités. Le webinaire est un séminaire interactif, fait via Internet, en temps réel. Il n'exclut pas les cours présentiels, mais le fait de sortir de la salle de classe traditionnelle, de pouvoir suivre le cours du confort de la maison, évitant de se déplacer, et surtout la possibilité de consulter ultérieurement les explications du professeur, offrent plus de flexibilité. Donc il y a deux possibilités d'assister à la formation : visionner la formation en direct ou *offline* pour revoir certaines séquences, certaines explications, autant de fois qu'il est nécessaire, aller en arrière ou en avant, stopper l'enregistrement pour une pause, ce qui permet aux apprenants de mieux gérer leur programme. Ainsi, l'espace et le temps sont différents, permettant que l'apprenant décide ce qu'il veut étudier, quand et comment (Tiffin, Rajasimgham 1997, 224 : « la clase virtual deja que el aprendiz decida lo que quiere estudiar, cuándo y cómo », notre traduction).

L'enseignant se sert d'une plateforme en ligne pour organiser le webinaire, pouvant utiliser à la fois des réseaux sociaux ou des applications d'apprentissage des langues étrangères. Parmi les solutions techniques utilisables on peut mentionner *Gotowebinar*, *Adobe Connect*, *Zoom*, *Webex*, *Webroom* etc., qui sont gratuites. Il y a aussi des services payants, sur lesquels on ne s'arrête pas dans ce travail.

Par exemple, *Webroom*, plateforme disponible en plusieurs langues (anglais, français, italien, arabe, hongrois, chinois), fournit tous les outils et les fonctionnalités nécessaires dans ce sens. Il existe aussi une version mobile pour Android. Dans une première étape, l'enseignant tape son nom, son courriel électronique et accepte les conditions d'utilisation et tout de suite il peut créer sa classe. La deuxième étape suppose l'invitation des participants. Pour assister à la formation, les étudiants reçoivent par courriel électronique une invitation qui contient un lien Internet où ils peuvent s'inscrire en complétant un formulaire, c'est la troisième et la dernière étape. L'accès est filtré lorsque la formation est dédiée à un groupe restreint de personnes, mais l'organisateur du webinaire a la liberté de donner l'accès libre, gratuit ou payant, à un public plus large.

Pour les webinaires ou les classes virtuelles destinés à l'apprentissage des langues étrangères, il est recommandable qu'il y ait un nombre réduit de participants, comme dans le cas des classes traditionnelles. Pour le bon déroulement de la classe, c'est le professeur qui établit le nombre de participants. Ce serait assez difficile de gérer un trop grand nombre de personnes. En fonction du nombre d'apprenants, le professeur a la possibilité d'imposer des conditions supplémentaires d'accès ou de créer des filtres complémentaires. Par exemple, il demande aux futurs participants de passer un test de niveau dont les résultats permettent de les diviser en plusieurs groupes équilibrés du point de vue des connaissances déjà acquises, si nécessaire. Les classes virtuelles se prêtent à la création de sous-groupes pour la réalisation de certaines activités.

Les prérequis techniques sont les versions actuelles des navigateurs Google Chrome et Mozilla Firefox. De même, il faut que l'ordinateur utilisé ait un microphone ou un casque et une webcam, de sorte que tous les participants apparaissent à l'écran. Lors des webinaires on partage l'écran avec tous les participants en mode visioconférence. Selon le déroulement de la classe, établi au préalable par le professeur, chaque participant peut intervenir, prendre la parole, avec la mise de l'image de l'intervenant au centre de l'écran. On y ajoute une boîte de dialogue – un *chat* – pour discuter, une fenêtre pour écrire des commentaires et des questions – une messagerie instantanée, ce qui facilite la communication individualisée et collective ou publique (Peraya, Dumont 2003, 52), à la fois. Tout cela nous fait conclure qu'il s'agit de la même relation professeur – étudiant et étudiant – étudiant comme lors d'une formation présentielle. C'est pourquoi les classes virtuelles sont préférables aux modules e-learning, très connus et utilisés pour l'enseignement à distance, lesquels se déroulent d'une manière asynchrone et sans la présence du formateur, tandis que sa présence lors des classes virtuelles impose un certain rythme, mais permet un suivi adapté, personnalisé de l'apprentissage, qui réponde aux besoins personnels de chaque apprenant, donc une flexibilité des objectifs pédagogiques, ce qui démontre qu'elles sont centrées sur l'apprenant et non pas sur la transmission d'un contenu informationnel préétabli. En plus, le fait d'être intégré dans un groupe où interagir et collaborer est un facteur motivant pour les participants. L'histoire et la nature humaine nous démontrent une préférence pour l'apprentissage collectif (Martínez 2004, « El hombre es un ser social y aprende DE otros y CON otros, y la historia y la naturaleza humana nos demuestran que preferimos el aprendizaje colectivo. » [« L'homme est un être social et il apprend DES autres et AVEC les autres, et l'histoire et la nature humaine nous démontrent que nous préférons l'apprentissage collectif », notre traduction). C'est la raison pour laquelle les classes virtuelles sont une alternative à prendre en considération en raison de son efficacité pédagogique.

En plus, le mode d'acquisition, d'organisation et de distribution des informations, des connaissances par les classes virtuelles est pareil à celui de l'éducation présentielle. Le professeur met en place les mêmes stratégies didactiques, les activités se déroulent selon le même scenario où l'enseignant offre des informations, partage des documents (faisant attention aux restrictions liées aux droits d'auteur), des fichiers, des liens Internet, tandis que l'élève, à son tour, accède le manuel, les ressources. En ce qui concerne les ressources, le professeur met à la disposition des élèves le manuel, des fiches de travail, en format imprimé (envoyé aux élèves à l'avance) ou en format électronique (PDF, Word, JPEG), soit il écrit au tableau blanc virtuel auquel il a accès. Pour ce qui est des exercices à résoudre, on peut avoir recours aux exercices du manuel dont les élèves disposent ou aux exercices en ligne ou les télécharger (exercices d'orthographe, de vocabulaire, de grammaire, de conversation, d'interprétation de textes, de culture et de civilisation, exercices à choix multiple, à compléter, à reformuler etc.). Ils peuvent souvent être corrigés automatiquement et dans ce cas le rôle du professeur est d'interpréter les résultats et d'expliquer l'emploi correct, ou encore à correction différée (la vérification des travaux individuels), qui aide l'apprenant à réfléchir sur son propre parcours et à prendre conscience de ses erreurs. Un avantage serait la statistique ou sondage automatique – dont le formateur dispose en temps réel, ayant une importance significative pour l'évaluation graduelle du cours, l'évaluation du travail des apprenants qui l'aident à adapter le contenu, les tâches, le timing, en fonction des besoins de chacun afin d'atteindre les objectifs établis.

En vue de l'appropriation et de la fixation des formes correctes, le professeur propose des activités asynchrones, des exercices supplémentaires, centrés sur les structures problématiques, à résoudre individuellement (travail différencié), à correction automatique (pour décharger le professeur d'une tâche supplémentaire) lorsque chaque contribution de l'élève est accompagnée de la correction ainsi que du score obtenu ou de la note, ce qui contribue à l'amélioration des compétences linguistiques et au développement de l'autonomie de l'apprenant. Selon son choix, le professeur utilise des didacticiels, c'est-à-dire des logiciels spécialisés dans l'enseignement des langues étrangères, assisté par ordinateur. Les inconvénients seraient qu'ils sont payants (c'est une question d'acquisition de licences), la plupart, et ils peuvent être utilisés sur un seul ordinateur ou bien il y a des taxes additionnelles pour les partager avec d'autres dispositifs électroniques, mais on peut trouver aussi des didacticiels gratuits.

Une autre option serait les exercices trouvés en ligne ou créés par lui-même à l'aide de *Google docs* (qui impose l'utilisation d'un compte Google – Gmail – pour accéder aux documents en format docs – Word, des feuilles de calcul, des présentations, des diaporamas, des formulaires, des graphiques, des diagrammes) ou de *Google Drive*, un service gratuit et très populaire à présent, auquel on se connecte par l'intermédiaire du compte Google, en accédant à drive.google.com ou en téléchargeant l'application, qui permet de stocker des fichiers en ligne, de créer des documents, d'importer des fichiers, de les organiser (renommer, créer, déplacer, supprimer, rechercher, trier), les partager, ce qui rend plus facile le travail avec les autres.

Une autre possibilité vient de *Hot Potatoes*, un logiciel téléchargeable gratuitement. Après s'être enregistré (nom et mot de passe) et après avoir reçu le message de confirmation de l'enregistrement, à l'aide de ce logiciel le professeur peut créer plusieurs types d'exercices : *JQuiz* (des questionnaires à choix multiples, des exercices du type question – réponse, pour lesquels le professeur doit offrir plusieurs variantes de réponses correctes, sinon le programme informatique ne réussit pas à prendre en considération toutes les réponses correctes que les apprenants peuvent donner), *JCloze* (exercices à trous, textes lacunaires), *JCross* (exercices de mots croisés), *JMatch* (activités qui utilisent des mots, des phrases, des images à associer, à mettre dans le bon ordre). Les exercices peuvent être sauvés au format Hot Pot.

À son tour, le professeur dispose du même support : tableau blanc virtuel, *flipchart*, ordinateur, projection d'images ou de vidéos (utilisant un panneau et un projecteur), une présentation Powerpoint dont il se sert pour doubler son discours oral. Le professeur introduit le thème, propose des activités, du travail individuel, en groupe ou en équipe, des simulations de situations réelles, maîtrise les interactions et essaye d'engager tous les participants. L'interaction est pareille à celle d'une rencontre en face-à-face. Un premier aspect commun est la prise en compte des mêmes objectifs : compréhension orale, compréhension écrite, expression orale, expression écrite, interaction. Toutes ces activités sont suivies du feed-back, de l'évaluation ou de l'auto-évaluation.

À la différence des sites web, des applications, des livres classiques ou électroniques qui offrent des cours de langues étrangères, contenant des documents multimédia, des liens vers d'autres documents, qui sont plutôt unidimensionnels ou unilatéraux, fournissant des informations, des unités thématiques, centrées sur le contenu (vocabulaire, grammaire, littérature, culture et civilisation), qui permettent l'apprentissage des langues en autonomie, les classes virtuelles ou les webinaires sont plus proches des cours traditionnels, en face-à-face, fait qui les rend plus efficaces parce que l'apprenant a un feed-back.

Étant donné que pendant les séminaires en ligne les apprenants ont la possibilité de poser des questions, d'intervenir oralement en utilisant le micro de leur ordinateur, l'enseignant donne à l'intervenant un feed-back immédiat, qui l'aide à discerner les points forts des points faibles, donc une très bonne manière d'améliorer ses compétences. À part le feed-back, un aspect positif des classes virtuelles est l'interaction avec le professeur et avec les autres apprenants, qui donne l'impression de proximité. Pourtant il y a des spécialistes en pédagogie qui affirment que la classe virtuelle « donnerait [...] l'illusion d'une proximité retrouvée mais ne serait pas efficace en termes d'apprentissage » (Ferone, Lavenka 2015, 6).

S'il s'agit d'un cours magistral, d'une présentation, le professeur dispose d'un instrument technique de rendre indisponible le microphone et, dans ce cas, les étudiants posent des questions par écrit et, à la fin, le professeur y répond.

Ultérieurement, les enregistrements des sessions sont disponibles au format vidéo ou audio. Le fait de revoir certaines séquences, d'adapter l'apprentissage au rythme de chaque apprenant, a une importance majeure dans la motivation des étudiants. Un avantage pour le professeur est qu'il peut réutiliser ces enregistrements, créant ainsi une banque de vidéos ou audio pédagogiques.

Malgré la multitude de bénéfices que comportent les webinaires, il y a aussi des risques. Les défis que le professeur doit surmonter sont : le temps pour préparer les classes (qui serait nettement supérieur à celui de préparation d'une classe traditionnelle), le choix de la meilleure solution technique, des problèmes d'administration des contenus, des connexions (par exemple, le manque de connexion à Internet ou les navigateurs, tels Chrome ou Firefox, pas mis à jour, pourraient compromettre toute la session), l'acquisition des licences qui impliquent des coûts supplémentaires pour les logiciels utilisés. La superposition des activités (interaction orale, boîte de dialogue, animation) que le professeur doit gérer constitue un facteur de stress pour lui (Verquin Savarieau, Daguet 2016, 66).

Pour certains auteurs « les classes virtuelles conjuguent tous les avantages de l'enseignement présentiel (en premier lieu la présence du professeur) et de l'enseignement à distance (éloignement des apprenants) tant au niveau de la pédagogie, qu'au niveau de l'efficience, celle-ci incluant les facteurs économiques » (Wallet 2012, 102).

Pour trancher les discussions qui comparent les classes présentielles avec les classes virtuelles et qui s'interrogent sur les bénéfices de l'utilisation d'une nouvelle manière d'enseigner et d'apprendre, nous aurons recours à la comparaison du même cours animé en présence et à distance, présentée par George Ferone et Aurore Lavenka dans l'article intitulé *La classe virtuelle, quels effets sur la pratique de l'enseignant ?* (2015, 6), qui s'appuie sur les trois dimensions de l'analyse interactionnelle (Peraya, Dumont 2003, 53-54) : la dimension référentielle, relative aux contenus d'apprentissage, la dimension relationnelle, qui comprend les actes de socialité, et la dimension régulatrice des mécanismes conversationnels. Parmi les conclusions qui nous semblent pertinentes, mentionnons le volume de mots échangés qui est supérieur pendant la formation à distance. « Le flux de parole est continu et les pauses dans le discours moins nombreuses et moins longues, il y a moins d'hésitation. En présentiel, la mise en route effective du cours a été décalée de six minutes, temps nécessaire à l'installation et à la distribution des sujets. […] des pauses, des attentes » (Ferone, Lavenka 2015, 14). Une explication serait le clavardage (communication textuelle en temps réel sur Internet) qui permet aux étudiants d'intervenir pendant le discours du professeur ou des autres participants, sans respecter le tour de parole comme en présence (Ferone, Lavenka 2015, 15). Comme conclusion, « l'analyse […] montre une plus grande variété d'interactions à distance » (Ferone, Lavenka 2015, 16).

Peraya et Dumont aussi font une comparaison entre les deux types de classes et ils observent des différences au niveau du discours pédagogique (2003, 53), mais aussi « la similitude de comportement des acteurs qu'ils interagissent en face à face ou à distance » (2003, 59), l'enseignant occupant « une position prépondérante » (2003, 59). D'autres remarques font référence aux aspects liés au déroulement des deux types de cours : des instructions précises pour guider les étudiants sont données en classe virtuelle, le temps est respecté dans les deux cas, le même contenu est exploité, les digressions sont plus fréquentes en présence, le canevas d'apprentissage fixé est respecté.

L'interaction n'arrive cependant à être équivalente à la conversation en face à face, d'après certains auteurs, si l'on considère les aspects non-verbaux (regards, postures, mimique, gestes), qui ne sont pas toujours évidents derrière les écrans, mais qui ne portent pas atteinte à la fluidité de la conversation (Dessus, Lemaire, Baillé 1997, 149).

Compte tenu de ces remarques, nous concluons que les classes virtuelles et les webinaires concilient les avantages d'une formation présentielle et de l'apprentissage à distance. Une alternance des deux modalités ou la combinaison des deux dimensions synchrone et asynchrone seraient enrichissantes tant pour les enseignants, que pour les apprenants, afin de sortir de la routine.

Conclusions

En conclusion, même si les premiers pas vers la création des classes en ligne ou des classes virtuelles ou des webinaires semblent difficiles : avoir des connaissances élémentaires d'utilisation de l'ordinateur et d'Internet (toutefois, sans qu'il soit nécessaire d'être spécialiste dans le domaine), préparer la classe (les ressources didactiques, mais à la fois la vérification technique des dispositifs électroniques à utiliser et des connexions Internet), s'habituer à la plateforme en ligne, créer du matériel pédagogique, trouver des ressources en ligne pour enseigner, la mise en œuvre est assez facile et les classes virtuelles sont une excellente solution pour l'enseignement à distance notamment, couvrant n'importe quel domaine de la connaissance. Les classes virtuelles s'adressent à une personne qui étudie une langue en autonomie ou accompagnée par un professeur ou à un petit groupe, combinant les bénéfices d'un cours présentiel et d'une formation à distance.

Les classes virtuelles ou les webinaires démontrent leur efficacité reproduisant les classes traditionnelles tout en économisant du temps et de l'argent, étant de ces points de vue plus simple à gérer qu'un rendez-vous physique. Ils sont dynamiques et ils offrent un feed-back immédiat aux apprenants ; ils font appel aux mêmes types d'interaction entre l'enseignant et les apprenants et entre les participants, ils leurs donnent aussi la possibilité de revoir les sessions, de les suivre à leur rythme, fait qui a un rôle motivant, en vue d'acquérir de nouvelles connaissances, de les fixer et ainsi d'améliorer leurs compétences, leurs habiletés.

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A REVIEW OF SCREEN CAPTURE TECHNOLOGY FEEDBACK RESEARCH

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SOCIAL SCIENCES: education, communication studies
LIBRARY AND INFORMATION SCIENCE: education and training
ECONOMY: ICT information and Communications Technologies

ABSTRACT. ***A Review of Screen Capture Technology Feedback Research.*** Screen capture technology (SCT) is one of the most widely used technologies in teaching and learning. SCT allows the user to record the screen of their computer as if a video camera was pointed at it. Anything the user does on the screen is recorded as a video and their voice is also recorded. It is principally used to create learning assets. For example, a teacher can record themselves talking over a PowerPoint presentation or a graph and then share the resulting video with students. However, the same technology can be used to provide feedback on student's written work. It is possible, for example, for a teacher to open a student's written work onto the screen of their computer, mark the errors and problems with the work, turn on the SCT and record themselves working through the student's work and providing feedback. The resulting video can then be sent to the student. The students can play back the video and see their teacher correcting their paper and they can also hear their teacher's commentary. This idea has been quite extensively researched and has been enthusiastically received by both students and teachers. This paper attempts to summarise some of the findings from the growing body of research, much of which have been connected to the topic of English Language Learning. It also suggests possible directions for future research.

Keywords*: feedback, reflection, dialogic feedback, feedback cycle, audio feedback, engagement, 21*st *century skills.*

REZUMAT. ***O trecere în revistă a cercetării asupra feedbackului din perspective tehnologiei de tip „screen capture".*** Tehnologia de tip „screen capture" (TSC) este intens utilizată în procesul de predare-învățare. TSC îi permite utilizatorului să își înregistreze ecranul calculatorului ca și cum ar

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avea o cameră video îndreptată spre acesta. Toate activitățile redate pe ecran sunt înregistrate, acest lucru fiind posibil inclusiv la nivelul materialelor audio. Este un tip de tehnologie folosit pentru crearea resurselor de învățare. De exemplu, un cadru didactic își poate înregistra materialul PowerPoint sau un grafic descrise oral și apoi împărtășite studenților în format video. De asemenea, TSC funcționează și în cazul în care profesorul dorește să ofere studenților feedback cu privire la sarcinile scrise ale acestora. Acest lucru este posibil prin deschiderea fișierului, marcarea greșelilor prin corecturi vizibile pe ecran și explicate verbal prin înregistrarea comentariilor din partea cadrului didactic. Materialul video rezultat de aici este, după aceea, trimis studentului în cauză. Acesta din urmă vizualizează materialul, având posibilitatea de a vedea și auzi feedbackul legate de sarcina sa. Această inovație educațională a fost dezbătută și receptată cu entuaziasm atât de către profesori, cât și de către studenți. Scopul lucrării de față este să redea o sinteză a celor mai relevante discuții în jurul TSC, în strânsă legătură cu cercetările în vigoare dedicate învățării și predării limbii engleze. Ba mai mult, lucrarea merge până în punctul în care indică posibile direcții de cercetare în domeniu.

Cuvinte-cheie: *feedback, reflecție, feedback dialogic, ciclul feedbackului, feedback audio, participare activă, abilități pentru secolul al XXI-lea.*

Introduction

Screen capture technology (SCT) allows the user to record the screen of their own computer as if a video camera was pointing directly at the screen and recording everything the user does on their screen. The user's voice is also recorded. This technology is widely used in education to create digital learning assets. For example, a teacher could record themselves talking over a series of PowerPoint slides or talk over an image, graph or table. The resulting video can then be saved and distributed to students in a variety of ways.

Much of the content included in MOOCS, distance learning courses, flipped classrooms and blended learning courses includes digital content produced using SCT. However, this same technology can be used to provide feedback on student's written work. It is possible for a teacher to open a student's written work onto their computer screen, mark areas of the work that need attention and then turn on SCT and create a recording providing feedback on the student's work. The subsequent SCT video can then be sent to the student. The students can watch and listen to their feedback and see their work as the teacher marks and highlights points.

Using SCT for feedback is not a new idea. However, there is now a growing body of research, particularly in the area of language teaching, on the impact of this way of providing feedback. This article reviews the key research that has taken place over the last 12 years and synthesizes the findings, looking for patterns and commonalities between the various research articles. Its aim is to provide a better understanding into what impact this form of feedback may have on language learning and why it has shown to be so popular amongst students. It also suggests a few directions for future research.

Literature review

Nothing new

Studies in the use of technology to provide audio or audio-visual feedback to students is nothing new. Indeed, there are studies into the use of analogue tapes where teachers provided recorded feedback on tapes for their students to play back (Farnsworth 1974). Recorded feedback was found to save teachers time in providing feedback and was positively received by students. More recently there have been a wide range of studies into using podcasts to give feedback. Merry and Orsmond (2008) writing on the use of podcasts to give feedback in higher education wrote: “the students responded very positively to the audio file feedback judging it to be good quality because it was easier to understand, had more depth and was more personal” (Merry and Orsmond 2008, 4). Other studies into the use of providing feedback via podcasts have found similar types of findings (Olesova et al. 2011; McFarland and Wakeman 2011).

Early studies into the use of SCT to provide feedback to students tended to focus on the feasibility of the idea and the student’s reaction (Stannard 2007; Brick and Holmes 2008/2010). These early studies were of limited interest to institutions and organisations, since few such organisations and institutions had access to SCT and internet speeds also limited access to the SCT videos. The growth in the use of broad band internet connections, the use of 4G as well as improvements in SCT mean it is now accessible to a general audience and contemporary feedback videos made using SCT can easily be watched on any screen device with an internet connection or even a 4G connection.

Today we have a large number of studies that have looked into the use of SCT for providing feedback to students. However, it is quite a challenge to draw any overall conclusions from these studies. This is because the flexibility of the tool means it can be used in a variety of contexts, with different types of students, studying on a broad range of courses and each providing feedback in a different way. We must remember that SCT is a tool that offers us a medium for providing feedback. It is not a prescribed system or approach to giving feedback and different teachers have used it in different ways. However, there are a number of strands that we can identify.

Clarity

We know from a whole range of studies into written feedback that students often complain that the feedback they receive is unclear, hard to read and sometimes confusing (Zamel 1985; Nurmukhamedov and Kim 2009). One thing that seems to emerge from many of the studies into feedback using SCT is that students have consistently highlighted the clarity of the feedback (Mathisen 2012; Harper et al. 2012; Stannard 2017): "The great advantage that screen capture has over written feedback is that screen capture gives a much clearer impression of what is being commented upon and assessed" (Mathisen 2012, 105). Ali (2016) found that 94% of the students thought the feedback was specific and clear and that the SCT feedback meant that the students were clear about what they needed to revise, with the fact that the feedback is both visual and oral contributing to the clarity.

Amount of feedback

The second point that comes up in almost all the studies regards the amount of feedback provided. Since the teacher is able to orally express the feedback and guidance, the feedback tends to be much more detailed (Séror 2012). Though there is some disagreement in the various papers, around 140 words can be spoken in a minute and so a five minute SCT video can provide around 700 words of feedback. Séror makes the point succinctly:

> Freed from the physical limits of a margin on a page, I also find that I can address a wider range of issues in students' texts. This includes, for example, taking a few extra seconds in a recording to comment on the overall organization of a text or taking advantage of the digital environment in which the recording is being produced to jump on screen from a student's assignment to outside resources such as a web page or course documents relevant to the feedback being offered. (Séror 2012, 111).

More recent studies have couched the argument in a slightly different way, highlighting the fact the video feedback often results in double the number of words of feedback being provided to the students in comparison with written feedback (Anson et al. 2016). This may in turn lead to a shift in the type of feedback given, moving away from a focus on surface errors like grammar and syntax to a focus on content, organisation and the logic of arguments (Orlando 2016).

How a teacher is perceived

Receiving SCT feedback from teachers seems to affect the way the students actually perceive and view their teachers. There is often the impression that the teacher is going the 'extra mile' and doing more to help their students. This has interesting implications. In a more and more competitive environment and especially since students now often pay for their courses, the way students perceive a course is important. These two quotes highlight the point:

> There is reason to claim that through the use of screen capture as a medium of feedback, a closeness desired by students is created with their teachers. (Mathisen 2012, 110)

> Really good! It is a perfect tool to give students a personal feedback of their work. Only yesterday we talked about the comments written on coversheets of courseworks and we came to the agreement that in many cases these comments are really short and often impossible to read. A teacher working with this software however shows that he really has spent some time while looking at the students work. (Brick and Holmes 2008/2010, 340)

Personalisation

A common theme among many of the papers is that the feedback is more personalised (Mathisen 2012). This could be due to a number of reasons. Since the feedback is oral, the style of feedback tends to be more chatty and informal. There is also the suggestion that oral feedback often means that some of the feedback serves a more social function, for example through salutations, compliments, and is therefore more personal (Mann and Stannard 2017). It is common for the teacher to refer to the students' names while giving the feedback. Students sometimes refer to SCT feedback as being like a face to face meeting, which is quite interesting since in reality it is not a face to face meeting but simply a video recording (Mathisen 2012). As argued by students, "Using audio feedback is a very useful way of giving feedback. It makes me feel as if you are besides me. It is easier to comprehend what kind of idea you want to communicate to me" (Mann 2015, 162).

Type of feedback

Since more feedback can be given, the type of feedback also tends to differ. Moore and Filling (2012) found the feedback included less surface error type corrections and more tended to elaborate on points and provide specific details. Lamey (2015) made a similar point highlighting the fact that the feedback tended to focus less on spelling and grammar mistakes and more on intellectual arguments and content.

Enjoy

A number of teachers have pointed out how enjoyable the process is. Many teachers find the experience of using their voice to provide feedback frees them up, making the process more enjoyable (Harper et al. 2012). This is partly because the use of the voice allows for more complex and in-depth feedback which is not limited by the written medium. Teachers can contextualise feedback and provide more guidance on how to correct the work (Lamey 2015).

Teacher presence

One key area where SCT feedback has been highlighted as particularly significant is in the area of teacher presence (Mann and Stannard 2017). Teacher presence is particularly relevant to online courses, where the students do not actually meet their teacher. This problem of teacher presence is also exacerbated by the use of 3rd party content being included in online courses since it can sometimes be unclear who is actually delivering the course. Students can feel isolated due in part to the lack of teacher presence (Olesova et al. 2011). Screen capture can play an interesting role here since the feedback includes the teacher's voice and builds teacher presence within the course and with the students. This may be particularly relevant to fully online and distance learning courses.

Reusing the content

Most of the research has tended to focus on the perceived benefits of the SCT feedback from either a teacher or a student perspective. There is little real research into the actual impact of the feedback on second drafts or subsequent written pieces. There is also little known about how students actually use the video feedback, though a number of studies have referred to the fact that students seem to watch the videos more than once and like the control they have over replaying feedback:

> the ability to rewind and stop their teacher at will is an advantage that screencasting offers over face-to-face conferences. Indeed, with screencasting, students can access live comments without the affective stress typically associated with having their teacher present. (Séror 2012, 110)

Preference

Students' reaction to SCT feedback is generally very positive. Most of the studies show that students express a preference for screen capture feedback over traditional feedback methods (Lamey 2015, Moore and Filling 2012). Teachers too have been positive about its possible use: "it was a very positive, personalised and motivating experience" (Harper el al. 2012, pg n/a). The preference for SCT feedback over traditional forms of written feedback is perhaps due to the clarity of the feedback:

> Students consider that the video format affords a clearer understanding of marker comments and helps avoid misinterpretations, with the visual and aural cues communicated in video significantly improving clarity and detail and reducing the ambiguity of feedback information. (Mahoney et al. 2019, 164)

The novelty of the idea must also be taken into consideration and it may be that if students were always receiving feedback via SCT videos they may feel very different (Mahoney et al. 2019).

Challenges

Technical

There are a number of problems related to SCT feedback. There are a number of technical issues related to the playback of the videos that have been highlighted in several studies (Mathisen 2012). Students find it harder to play back the videos to find specific comments and issues as they have to play through the video and find the right point (Séror 2012). It is also important to recognise that though internet speeds have increased in many parts of the world, video is not easily accessible to all students and this continues to be a major consideration in the feasibility of this approach to feedback. Teachers also need access to the technology, though there are in fact a number of free tools available.

Not dialogic

So far the use of SCT feedback has tended to focus on a rather traditional view of feedback that sees it very much as a transmission of information. So the students do their work and the teacher then comments on it and suggests improvements etc. There is little real dialogue taking place in most of the SCT feedback examples, yet it is clear that having a dialogue is important in the feedback process (Boud and Molloy 2013). It is thus advisable

> to rethink the unilateral notion of feedback from one in which information is transmitted from the teacher to the student to a bilateral and multilateral one which positions students as active learners

> seeking to inform their own judgements through resort to information from various others. (Boud and Molloy 2013, 699)

At the moment the approach to using feedback is very much a one-way experience with teachers providing SCT feedback in various forms but not really facilitating clear lines of communication with students. It would be interesting for example if the students could create their own screen capture video responding to the teachers' comments. Another alternative might be for students to respond to the video feedback by providing a written sheet that outlines what they have understood from the feedback or what action the students are planning to take after viewing the SCT feedback video. Another possibility that may to some degree make the process more dialogic is if the students actually outlined key areas where they would like feedback. For example they might hand in their written work and include a sheet where they highlight the areas they would like the teacher to focus their feedback. The teachers could then provide the SCT feedback based on the students' requirements and this, to at least some degree, would facilitate some sort of dialogue with teachers responding to the students' requests.

Using the videos

There are many questions that can be asked around how the SCT feedback is used. Henderson and Phillips (2015) have highlighted that students had difficulties in using the videos and felt anxious about how they were going to deal with the feedback. We need a greater understanding into how the students use the videos and what type of feedback they need. For example, would it be better if the SCT feedback videos provided a number of questions for the students to consider? Would it be more effective if we, say, limited the feedback to 4 or 5 key points? As mentioned at the beginning of this piece, SCT feedback is a medium and the form that the feedback can take can vary widely. There are no clear guidelines on best practice.

Not focused on improved performance

Most of the studies conducted up until now have really focused on the feasibility of the idea and the reaction of both students and teachers (Mathisen 2012, Brick and Holmes 2008/2010). What we know little about is the actual impact of the feedback. Feedback is a key part of the learning cycle and for it to be effective we need to understand its impact (Hyland & Hyland 2006). The impact of feedback can be viewed in a variety of ways but one obvious way would be to understand the number of changes made to a student's written work in subsequent drafts. It would be hard to prove that SCT feedback has an impact on 'learning' as there are often far too many variables and other factors to consider when trying to measure when 'learning' has taken play. However, it would be feasible to compare the number of changes to the second draft of a paper and, say, compare the impact of written feedback with one group of students and SCT feedback with another group of students. Some initial studies have attempted this (Moore and Filling 2012) but much more information needs to be gathered and a more systematic approach to counting the number of corrections made in the second drafts.

Limitations of existing research

There are a number of other issues that need to be considered around the research itself. Many of the studies have been quite small scale and in most cases the teacher has been involved in the research, which can influence the outcome of the studies: "this involvement of the researcher in the feedback process may influence the data and the types of studies reported, and may also account for the high levels of marker enthusiasm for the video feedback format" (Mahoney at al. 2019, 172).

The Technology

There is a huge range of screen capture technologies available. Indeed, some are free and can be easily accessed on the internet (screencast-o-matic, available at https://screencast-o-matic.com). A number of the studies used a technology called JING (JING, available at https://www.techsmith.com/download/jing/) but this tool can create problems when it comes to playing back the videos as it does not produce standard MP4 videos that can be played back on the vast majority of devices. Here is a summary of some of the more useful and successful technologies:

	Cost	Access and tips
Screencast-o-matic	Free to use from the internet https://screencast-o-matic.com	A little tricky to use at first. You can find some excellent help videos on YouTube.
SnagIT	Free to use for 2 weeks. https://www.techsmith.com/download/snagit/ After 2 weeks the educational version costs $30	Sold and reliable. Very easy to use. You can find help videos to learn SnagIT on the internet.
JING	Free to use https://www.techsmith.com/jing-tool.html	Easy to use but limited to online storage for playback purposes. Downloaded files require special plugin to play back.

A search on Google using the terms 'Screen capture software' or 'Screen cast software' will bring up a huge number of different tools and many new tools are emerging in the market. Many of these tools are free, though most do require some sort of plugin or small app to be downloaded onto your computer. The technology is easy to use once it has been downloaded and often requires no more than one button click. In most cases videos are immediately playable as the standard output format is an MP4 file. Most teachers find this a very simple tool to work with.

Conclusions

Though the idea of using SCT to provide feedback has now been around for over a decade (Stannard 2007), it is only perhaps since 2012 that its use in a large range of contexts and institutions has been a realistic possibility. What is clear is that the idea has potential and can provide much richer and in-depth feedback to students. It may be especially relevant on distance learning courses or courses that rely heavily on online content since it facilitates teacher presence and helps build a stronger connection between the student and the teacher.

Education is undoubtedly changing with both teachers and students making greater use of video in teaching and learning. It may be that, with this shift, the use of SCT video for feedback becomes a more natural choice and will eventually become quite normalised. It would be interesting to see whether its widespread use would be so enthusiastically received by students. At the moment it may be the novelty value that is offering such positive responses in the research.

A much broader and more extensive body of research is needed including research that answers some of the following questions: (1) How do students actually use the videos?; (2) Does feedback provided by SCT videos result in more changes to second drafts on written papers than feedback provided in written form?; (3) How much quicker or longer is the process of providing SCT feedback than written feedback? Is it a more efficient or less efficient way of providing feedback?; (4) How feasible is the idea when used on large scale courses where teachers may have to deal with, say, 100 students?

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NEEDS ANALYSIS AND ENGLISH FOR LEGAL PURPOSES COURSE DEVELOPMENT: A CASE STUDY ON AN ELP SYLLABUS DESIGN FOR UNIVERSITY STUDENTS

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LANGUAGE AND LITERATURE STUDIES: applied linguistics, foreign language learning, language studies
SOCIAL SCIENCES: education, psychology

ABSTRACT. ***Needs analysis and English for Legal Purposes Course Development: A Case Study on an ELP Syllabus Design for University Students.*** The present paper investigates the connection between students' learning needs as reflected in the initial needs analysis and ELP syllabus design. Initiated at the beginning of the academic year the study investigates solutions to bridge the gap between the linguistic and professional needs of students attending legal English classes and their course syllabus. A typical challenge for the students' instructor is the fact that they have little, typically no prior experience with the profession for which they hope to qualify during their studies. The fact that compulsory language courses are often placed in the students' first year of bachelor study programmes makes the intention to offer relevant course content even more difficult. The structure of the article is the following: first is given a scope for the study, then needs analysis is presented in relation to teaching ESP for the general public and university students; finally, the findings are interpreted in the context of changes in teaching strategies and course design. The article concludes by pointing out that taking into consideration students' expectations and needs is strongly correlated with the quality and the relevance of the course.

Keywords: *ESP, ELP, language teaching and learning, needs analysis, course design, professional needs, law students, higher education.*

REZUMAT. ***O analiză a corelării nevoilor de învăţare cu conţinutul cursului: studiu de caz-elaborarea unui syllabus de limbaj juridic în limba engleză pentru studenţi.*** Articolul de faţă analizează legătura dintre nevoile de învăţare ale studenţilor aşa cum sunt ele reflectate în analiza de nevoi iniţială

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şi crearea unui syllabus de curs pentru limbaj juridic. Început la debutul anului universitar, studiul investighează soluţii pentru micşorarea decalajului dintre nevoile lingvistice şi profesionale ale studenţilor care participă la cursul de limbaj juridic de specialitate şi syllabusul de curs. Una din încercările la care e supus profesorul într-o asemenea situaţie este faptul că, în general, studenţii primului an au o părere foarte vagă despre cunoştinţele pe care ar trebui să le posede în limbajul de specialitate referitor la profesia pe care o vor îmbrăţişa. Structura articolului este următoarea: se prezintă scopul studiului, apoi se discută relaţia dintre analiza nevoilor de învăţare şi predarea limbajelor de specialitate publicului larg şi studenţilor; în cele din urmă sunt interpretate rezultatele în contextul schimbărilor pe care acestea le aduc în ceea ce priveşte strategia de predare şi conceperea cursului. Concluzia articolului este că luarea în considerare a dezideratelor şi nevoilor studenţilor este în strânsă legătură cu calitatea şi relevanţa cursului.

Cuvinte-cheie: *ESP, ELP, predarea şi învăţarea limbilor străine, analiza nevoilor de învăţare, creare de curs, nevoi profesionale, studenţi la Drept, educaţie universitară.*

Introduction

Over the past decades the growing interest and demand for study programs in general English has only been surpassed by the increasing need for courses in English for Specific Purposes. The aim of ESP courses is to teach the language and communication skills that specific groups of language learners need or will need to function effectively in their disciplines of study, professions or workplaces (Basturkmen 2010, 17). Usually this type of courses is directed towards groups of adults who are interested in the aspects previously mentioned and have a strong motivation to achieve their goal. However, it has to be mentioned a second kind of situation when ESP courses address a different target group. What I have in mind is the community of undergraduate students who have to attend ESP classes in their first year of university studies. This trend is a result of the European Union language policy according to which "foreign language competence is regarded as one of the basic skills that all EU citizens need to acquire in order to improve their educational and employment opportunities".[2] This demand was put into practice in universities throughout the EU and its implementation raises a series of challenges for the ESP practitioner.

One main challenge stems from the fact that the context created by the EU language policy is different from the classical ESP setting in what concerns learners' motivation, pursue of aims and expectations from the course. Pre service

[2] www.europarl.europa.eu/portal/en

undergraduates in the first year of their academic studies are barely aware of their professional goals, fact that might diminish the traditional central role that needs analysis plays in an ESP environment. Or, it is not the existence of a need as such but rather an *awareness* of the need that distinguishes ESP from General English (Hutchinson and Waters 1987, 54). Moreover, freshmen usually lack professional background knowledge which is essential for providing the carrier content as a context for teaching real content. For those reasons some authors consider that "relying on students' self-perceived needs to help the instructor design relevant courses may thus have only a limited value" (Chovancova 2014, 49).

The previously mentioned aspect is in fact the starting point for the current study which tries to clarify the following research problem: can needs analysis be used as a reliable instrument in university settings where students presumably lack awareness of their specialized language learning needs?

The aim of the study is to contribute to the existing discussions on the topic with a point of view based on researching a relevant local law student population. The case study focuses on the specific situation at the Faculty of Law, Babes-Bolyai University in Cluj-Napoca. According to the University's Language policy, students undertaking legal studies have to attend English for Legal Purposes classes in order to be able to conduct research in their specialized area and communicate with international members of the same professional community.[3]

However, the document doesn't specify a clear statement of principles that could stay at the foundation of all ESP courses. It could only be inferred from the list of objectives that students' communicative needs should determine the structure and the content of the course. Therefore it is the ESP practitioner's task to design an efficient course syllabus and to establish achievable aims.

Literature review

Firstly this section presents relevant opinions on the role that needs analysis plays in ESP. Secondly it will focus on the importance that taking into consideration students' needs plays in the success of a specialized language course.

From the early stages of introducing the notion of learner centred teaching needs analysis was seen as a cornerstone of any course based on that methodology. Nunan (2015, 26), quoting researches from the field of adult learning, asserts that adults learn best when they are involved in developing learning objectives for themselves that are congruent with their current and idealized self-concept. Besides, they also learn best when the content is personally relevant to past experience or present concerns and when the learning process is relevant to life experiences. The same opinion is shared by Dudley-Evans and St John who explain the reasons for performing this stage:

[3] https://senat.ubbcluj.ro/wp-content/uploads/2013/10/Politica-lingvistica-UBB.pdf

"[...] needs analysis is the corner stone of ESP and leads to a much focused course (Dudley-Evans and St John 2012, 122). The aim is to know learners as people, as language users and as language learners; to know how language learning and skills learning can be maximised for a given learner group; and finally to know the target situations and learning environment such that we can interpret the data appropriately" (Dudley-Evans and St John 2012, 126). Discussing the outcome of the needs analysis, Nunan states:

> "In considering needs and goals, we should keep in mind that the teacher's syllabus and the learner's syllabus or 'agenda' might differ. One of the purposes of subjective needs analysis is to involve learners and teachers in exchanging information so that the agendas of the teacher and the learner may be more closely aligned. This can happen in two ways. In the first place, information provided by learners can be used to guide the selection of content and learning activities. Secondly, by providing learners with detailed information about goals, objectives, and learning activities, learners may come to have a greater appreciation and acceptance of the learning experience they are undertaking or about to undertake. It may be that learners have different goals from those of the teacher simply because they have not been informed in any meaningful way what the teacher's goals are." (Nunan 1988, 80)

More recently, Helen Basturkmen joined the group of authors that agree on the importance of incorporating needs analysis in the course design:

> "Needs analysis should be incorporated in the course design as it represents one important source for choosing content, teaching style and materials. Needs analysis in ESP refers to a course development process. In this process the language and skills that the learner will use in their target professional or vocational workplace or in their study areas are identified and considered in relation to the present state of knowledge of the learners, their perceptions of their needs and the practical possibilities and constraints of the teaching context. The information obtained from this process is used in determining and refining the content and method of the ESP course." (Basturkmen 2010, 19)

The idea of taking into consideration learner's needs in order to promote learning is linked to the efficiency of the course:

> "Each situation must be judged according to the particular circumstances. What is important is that the ESP course designer or teacher is aware of such differences and takes account of them in materials and methodology. There is little point in taking an ESP approach, which is based on the principle of learner involvement and then ignoring the learners' wishes and views." (Hutchinson and Waters 1987, 58)

In what concerns the relevance of the language program for students, the opinion is that "students' intrinsic motivation is linked to a basic strategy that takes into consideration present needs and incorporates them in the language course tailored to run in tandem with the student's academic program" (Wilson 1986, 9).

Research Methodology

The current study is a quantitative research based on the hypothetic-deductive method. The research questions posed were:

- Does needs analysis offer sufficient and reliable data to the course instructor who intends to design an ELP course?
- Does the course designed by taking into consideration students' responses motivate them to participate to classes?

As the research was limited to a period of four weeks the use of questionnaires (a widely accredited tool in the social sciences) as the main instrument seemed the most convenient choice in terms of data collection. Taking into consideration the number of participants, interviewing was not a practical option. The results were introduced in an Excel computer program that provided accurate percentages.

There were 88 participants in the focus group as follows:

Table 1. Questionnaire participants, their academic affiliation and gender

Faculty	Total number of students	Females	Males
Law	88	62	26

There were three components taken into consideration in the needs analysis: learner factor analysis, present situation analysis and target situation analysis.

Table 2. The structure of the needs analysis questionnaire

1. Learner factor analysis Identification of learners factors such as their motivation, how they learn and their perception of their needs (Dudley-Evans and St John 1998)	• On a scale of 1 to 5, how much do you like studying English? • On a scale of 1 to 4, how useful were the following strategies for learning English in your opinion? • What is the most important thing for you in the learning process? (Circle 1 answer) • What type(s) of lesson draws your attention and stirs up your curiosity most? (Circle 2 answers)

2. Present situation analysis Identification of what the learners do and do not know in relation to the demands of the target situation. (Dudley-Evans and St John 1998)	• Circle the number that best indicates your language ability in English • On a scale of 1 to 5, how would you rate your general knowledge on Law topics? (1 – very poor; 2 – poor; 3 – satisfactory; 4 – good; 5 – excellent). Circle one option. • results from the placement test
3. Target situation analysis Identification of tasks, activities and skills learners will be using English for (Dudley-Evans and St John 1998)	• What are your aims for studying ELP? Please tick at least one option.

The procedure applied in the study was the following: in their first week of academic studies the students took a placement test meant to ascertain their level of language knowledge. The minimum level accepted in order to enroll in the course was B1 according to the Common European Framework of Reference for Languages. In the second week they were asked to fill in the needs analysis questionnaire in order to help the course instructor to identify those factors that could influence learning. Taking into consideration the information provided by the two sources (placement test and needs analysis) the course teacher designed a 32-week course syllabus.

Table 3. Sample from the ELP course syllabus

Week	Topics	Skills	Teaching techniques	Materials
Unit 1 Week 1,2	The Common Law and Civil Law Tradition	Reading: for gist and specific information Speaking: describe and compare the two legal systems	Solo work Pair work	Course book texts
Unit 2 Week 3,4	Common Law, Case Law and Statutes	Reading: for gist and scanning Writing: explaining what a law says Speaking: debating a statute (pro and cons)	Solo work Pair work Debate	Course book texts Authentic texts: Internet link www.parliament.uk
Unit 3 Week 5,6	Documents in Court, Use of Legal Latin	Reading: for gist and scanning Listening: types of documents Speaking: Describing documents	Solo work Pair work Note-taking Information gap activities	Course book texts Authentic texts: samples of different documents

Week	Topics	Skills	Teaching techniques	Materials
Unit 4 Week 7,8	People in Court, Courts of Justice in the UK and the USA	Reading: for gist Listening: types of courts Speaking: presentation of the court system in England and Wales followed by group discussions	Solo work Group work Presentation	Course book texts Internet link www.supremecourt.uk

After studying the first two units (four weeks), students were given a feedback questionnaire with the aim of measuring their satisfaction from the course. They had to answer the following questions:

- Would you attend ELP classes if the presence weren't mandatory?
- If you could change something in your ELP course, what would you modify?

Results and discussion

The first research question that this study attempts to answer is: Does needs analysis offer sufficient and reliable data to the course instructor who intends to design an ELP course? The needs analysis questionnaire was designed in such a way as to gather information about three areas: learning strategies, present situation and target situation. The interpretation of results revealed the following:

a) Learning strategies (learner factor analysis)

- *How much do you like studying English (on a scale of 1 to 5 where 1 is not at all; 2 is I like it a little; 3 is I don't mind it; 4 is I like it very much and 5 is I love it)*. At this item 53% of those interviewed reported to love it, 29% to like it very much and 16% don't mind it. Overall, 82% of the respondents have a strong intrinsic motivation to study English.
- *On a scale of 1 to 4, how useful were the following teaching strategies for learning English in your opinion? (1 – not useful at all; 2 – a little useful; 3 – useful; 4 – extremely useful).* Most students agree that pair work and group work were useful (50%), followed by projects (48% useful) and role-plays (36%). The situation changes with problem solving activities (rated as extremely useful by 31% of the students and useful by 49% of them). When the teaching strategies focus on language skills development, the situation is the following: among speaking activities

discussions and debates are at the top (considered extremely useful by 74% and useful by 18%), among writing activities the favorite ones are research papers (53% see them useful), essay assignments (useful for 40%), note-taking (useful 38%) and writing letters (useful 37%). Reading activities were seen as extremely useful by 50% of the students and listening ones as extremely useful by 48%. The interpretation of the figures gives the course teacher relevant information on what kind of activities should be included in the ELP class in order to activate students and engage them in tasks.

- *What is the most important thing for you in your learning process?* At this question 55% responded with *Mastering a topic and developing new skills* and 39% with *Using my time in a fruitful and relevant way.* Taking into consideration this result the teacher can design a lesson based on teaching relevant, organized content with an appropriate level of intellectual challenge.
- *What type(s) of lesson draws your attention and stirs up your curiosity most?* For 54% of the interviewees the lessons in which the teacher introduces new information correlating it to already acquired knowledge about that topic are most interesting, followed by the lessons in which the teacher uses additional materials (internet, worksheets, videos, images) 32%. This question indicates directions for material development and the importance of providing an organized sequence of lessons.

b) Present situation (Identification of what the learners do and do not know in relation to the demands of the target situation)

- *Circle the number that best indicates your language ability in English (1 very poor, 2 quite good, 3 good, excellent).* The best rated were the writing skills (good for 60%) followed by listening skills (good for 53%), reading (good for 49%) whereas speaking was a well developed skill only for 39% of the students. This type of information is very useful for the teacher as it indicates as a diagnostic where to intervene in order to improve the situation. Together with the results of the placement test (according to which 68% of the students are at the B2 level) gives a clear indication of the target group.
- *On a scale of 1 to 5, how would you rate your general knowledge on Law topics? (1 – very poor; 2 – poor; 3 – satisfactory; 4 – good; 5 – excellent).* Thirty-five percent of the respondents considered it as poor and 31% as satisfactory which means that the initial worries about how much can teachers rely on their students' specialized knowledge were real.

c) Target situation analysis (Identification of tasks, activities and skills learners will be using English for)

- *What are your aims for studying English? Please tick at least one option.* At this item 35% responded with *I want to learn some Legal English terminology, 30% with I want to learn more things about common law, 28% think that it would be useful to know English legal terminology in order to understand European legislation.* These answers indicate a certain interest for learning ELP although the legal system in English speaking countries is different from the branch of law that is used in Romania.

The direct result of analysing the answers from the questionnaire was the course syllabus that took into consideration the information provided by students. In the first semester the class teacher decided to introduce topics related to the common law with the goal to facilitate the understanding of its history, structure and sources of legislation. The second semester focuses more on developing professional skills such as writing legal documents (the register of letter writing, emails language, elements of good style and use of terminology) or interviewing and advising clients, making a presentation. The activities include discussion, role-plays, reading for gist and scanning, listening for gist and detailed information, note-taking on a lecture etc. Every class is based on additional materials (worksheets) that accompany the coursebook and most of them are authentic (such as statutes, court orders, legislation etc.)

Following a four-week period of study according to the proposed syllabus, students were asked to answer a feedback questionnaire with only two questions. The aim was to check the relevance of the syllabus content and to see the degree of motivation for attending the course. At the first question (*Would you attend ELP classes if the presence weren't mandatory*?) a surprising number of 78% of the students answered with *yes*. This was a clear indication that the level of intrinsic motivation was high and that fact was correlated with the structure and content of the course syllabus. At the second question (*If you could change something in your ELP course what would you modify?*), 90% of the students said that nothing should have been changed and those who were in favor of changes had comments regarding the class timetable or location. It can be said that students' responses offered a positive feedback to the teacher by giving an unambiguous signal that the ELP course was relevant and motivating.

Conclusions

Going back to the initial research problem "Can needs analysis be used as a reliable instrument in university settings where students presumably lack awareness of their specialized language learning needs?", we can say that in this type of situation needs analysis is an extremely useful instrument that can offer relevant indications on how to raise students' interest in a course by employing successful teaching strategies and activities from their past learning experience. This kind of information can direct the teacher towards designing a student oriented course. In this particular case students' answers indicate their interest towards topics that would familiarize them with the branch of law that is used in English speaking countries such as the U.K, the U.S.A or Australia.

Regarding the two research questions proposed in the study it can be said that the answer to the first one ("Does needs analysis offer sufficient and reliable data to the course instructor who intends to design an ELP course?") is definitely "yes" and it is the teacher's task to think up a detailed questionnaire that could provide as much information as possible on the group of students.

In order to answer the second one ("Does the course designed by taking into consideration students' responses motivate them to participate to classes?"), a follow-up feedback is needed in order to check the level of students' interest in the course. In this particular case the answer was a favorable one pointing that the course was in the right direction.

In conclusion, it can be said that the use of needs analysis indicates the ESP practitioner how to intervene efficiently in re-defining the course aims, deciding on the situations in which language will be used and responding to students' expectations by providing a tailored course syllabus.

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ECONOMICS AND THE HUMANITIES. A SWOT ANALYSIS

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LANGUAGE AND LITERATURE STUDIES: applied linguistics, foreign language learning, language studies
SOCIAL SCIENCES: education

ABSTRACT. ***Economics and the Humanities. A SWOT Analysis.*** According to some authors, economists and humanists have nothing in common, given the diametrically opposed intellectual approaches. In this article, I wish to probe the validity of that opinion by seeing whether "humanomics" departments (understood as the outposts of the humanities inside a field populated by economists) can make any positive contribution that both research areas may benefit from. In my description of the present state of the humanities in relation to economics, I will adopt a specific technique usually employed to analyse the state of a business organisation: its current strengths and weaknesses, but also the opportunities it should take advantage of and the threats it should try to avoid, in an attempt to see my own field with the clarity allowed by this particular economic research tool.

Keywords: *economics*, *humanities*, *SWOT analysis*, *leadership*, *rhetoric*, *narrative*, *literature, language*.

REZUMAT. ***Ştiinţele economice şi ştiinţele umaniste: o analiză SWOT.*** Potrivit unor autori contemporani, economiștii și umaniștii nu au nimic în comun, abordările lor intelectuale fiind diametral opuse. În acest articol, voi încerca să probez validitatea acestei opinii, discutând în ce măsură departamentele de științe „umanomice" (înțelese ca avanposturi ale științelor umaniste în teritorii populate de economiști) pot aduce contribuții pozitive, în

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beneficiul ambelor arii de cercetare. În descrierea situației actuale a științelor umaniste în relație cu științele economice, voi adopta o tehnică folosită de obicei în vederea analizării situației unei organizații de afaceri, respectiv punctele ei tari și punctele ei slabe, dar și oportunitățile de care ar putea profita și pericolele pe care ar trebui să le evite, în încercarea de a-mi privi propriul domeniu cu claritatea pe care o permite acest instrument de investigație specific economiștilor.

Cuvinte-cheie: *științe economice, științe umaniste, analiză SWOT, leadership, retorică, narațiune, literatură, limbă.*

Introduction

To someone weaned on the tradition of linguistics and literary studies, teaching language at a faculty whose focus is on economics and the administration of companies can be a daunting experience. Confidence in one's mastery of foreign languages is at first only mildly challenged, but as one delves deeper beneath the surface of a completely unfamiliar idiom, one experiences, in an increasingly more alarming progression, first surprise at one's unanticipated ignorance, then a sort of intrigued frustration followed by tentative interest in the unknown, and finally such an urgent need for explanation and understanding that some measure of research into the field of economics itself feels nothing short of mandatory.

Over the recent years, a phenomenon known as "cultural appropriation" has brought to the fore, once again, the issue of cultural "correctness" and of how much of other peoples' cultural heritage we are allowed to claim as our own whenever we decide to borrow their recipes, their clothes or, in general, their customs and traditions. Even though this whole issue may sound to some as nothing more than a case of useless or even pernicious hair-splitting, the point is that we need to assume our ignorance by recognising the Other's claim to authenticity, or, when speaking about a different field of study from our own, the Other's justified right to meaningful expertise.

In my case, economics has played the role of this Other, its infamously cold vantage point preceding any other, more informed, consideration on my part. That is why this account performs just such a gesture of intellectual appropriation, as I am endeavouring to understand where I, the philologist, stand in an economists' land, and what task, if any, I could be called to carry out here. In doing so, I must profess my limited acquaintance with the field of economics even as I must also try to defend the perspective of the liberal arts, in an attempt to discover how the latter can help point out some insufficiently explored avenues of research and learning to benefit students and specialists in both fields.

When it comes to teaching core specialist courses to non-specialist students, the experience of teaching modern languages to students who do not major in philology is not a singular one. Other disciplines that can frequently be found among those taught to non-majors are philosophy and ethics, mathematics and computer science. As teachers who only meet their students for a limited length of time, which can also vary significantly since it is prescribed by each institution independently, we do not usually have the privilege of connecting with the students in the same way their departmental professors do and so we can rarely, if ever, assume the role of mentors, advisors or dissertation coordinators. For instance, even though sometimes languages are part of the core curriculum, our courses are still not of primary concern. In addition, despite the fact that over the last few years institutional policies have been requiring that comprehensive language proficiency tests be administered to all students before graduation, this process has been generally inconsistent and has been left to be carried out by each individual teacher, to the best of their abilities and conscience.

Under these circumstances, there are few alternatives left but striving to be good teachers and trying to get students interested in our discipline, however vulnerable, off-balance and out of our depth in their own specialisation we may feel ourselves (Arvidson 2008, xii). The students' assumption may be that they have enrolled for classes of economics and that learning a foreign language is rather an imposition that comes with that decision, so it may not be easy to get them to leave behind their initial reluctance, find their motivation and take responsibility for their learning. It may take silence and patience, and also moments of intellectual provocation, when the language teacher, this time from their perspective, becomes the intriguing Other.

As for the SWOT analysis method, it has been chosen for two reasons. First, it is obviously connected to economics, employed as it is in business management to provide a strategic instrument for assessing and improving the productivity of companies. Also, some economics professors currently use this kind of analysis to evaluate their own research results in a more objective fashion. The other reason is that I feel that the humanities could take advantage of this kind of self-examination, too, especially at a time like this, when their mission is being so often questioned. The term is an acronym formed by the first letters of four words: strength, weakness, opportunity and threat, each of them describing the state of a business at the time of this kind of evaluation. The strengths and the weaknesses of an organisation are those aspects specific to the company that may give it an advantage or place it at a disadvantage relative to others. On the other hand, the components of opportunity and threat are factors either internal or external that can improve or harm its prospects.

Strengths

The term "humanities" is often perceived as vague enough to be mistaken for related concepts such as "humaneness" or "humanitarian action". Actually the humanities describe a specific educational system, the word itself being part of a Latin collocation, "studia humanitatis", translatable as "liberal education". The expression was used as such in the Renaissance to refer to the renewed interest in the study of classical Latin and Greek texts providing convincing proof that it was the ideals and aspirations of the human being that should be the subject matter of all fields of learning, from politics to science and philosophy. In fact, most of the humanists of the Renaissance were also educators, and although their idealised view of humanity did not prevent violent wars or religious schisms from happening either in their own time or later on, their educational programme proved to be a lasting contribution, its imprint fixed on school curricula until the end of the 19th century.

Even though many of the Renaissance humanists were leading figures in their respective scholarly fields, the question of leadership per se does not often come up in the context of a liberal arts education. It is, on the other hand, to be found and studied nowadays as an important phenomenon connected to business administration and management. However, even here the fact is generally acknowledged that the role of a manager and that of a leader can be widely different, with that of leadership especially difficult to define in simple terms. The mysterious quality of leadership seems to be connected to inspiring people to action, "igniting something in others" (Bethke Elshtain 2004, 119). In this sense, the terms "leadership" and "humanistic leadership" are actually synonymous, both emphasising a fundamental concern for the dignity of the people involved in any leadership situation, with consideration for both their skills and their drawbacks.

But the type of humanistic education all language teachers have themselves benefited from can also bring to the fore another meaning of the expression "humanistic leadership". This time, it is one connected to moulding complete human beings, a role that has been built into their own vocation as teachers of the humanities. In this sense, it is their duty to remind students of today and tomorrow who the intellectual giants are who lived before us and on whose shoulders we stand nowadays, to show them that, in this respect, there is no hiatus between the past and the present, that the present we live is the direct result of the work of ingenious minds before us, and that the future their own children will face is the direct result of their responsibility today.

Moreover, even as we appreciate the work of economists and doctors, for instance, to ensure the greatest possible material good for the greatest number of people, or to heal diseases that used to be life-threatening only a few short decades ago, we need to also acknowledge the immaterial need for, and the power of, the stories told by literature, philosophy and history to nurture and to heal and to remind us of what it means to be human. They are "the place to go to find ourselves now that everyone else has given up" (Bloom 1987, 371). Otherwise, both meanings of "humanistic leadership" may be lost as we increasingly come to accept without questioning the dismal view according to which we are all, in essence, a mass of rational choice-makers who go about calculating marginal benefit and cost. Such a definition of human beings is far too narrow to account for all the qualities and flaws of humanity, and a humanistic type of education can and must complete it.

Weaknesses

The core disciplines of the humanities (history, philosophy, literature) are undergoing a crisis of identity. Their relevance to the present political and economic conditions has come into question. Of the three main islands of the university, the natural sciences and the social sciences seem to be the only inhabitable ones nowadays, with the "old Atlantis" (Bloom 1987, 371) continent of the humanities struggling to stay afloat. Even rhetoric, which survived on the western curriculum until the end of the 19th century, has now been largely banished from it, so distant and unrelated to the other academic disciplines and their methodologies it appears to be. This gap is further widened by new curricular approaches and computer-based teaching methods that may leave teachers of these "old subjects" baffled about how they could adopt them without compromising the very "soul" of their disciplines, with their reliance on the Great Books, on figurative language and on storytelling.

The perceived lack of practical purpose of the liberal arts and their clash with the latest trends in educational theories have led to teachers either becoming disillusioned about the future of their disciplines or locking themselves in the ivory tower of traditional values, never to emerge for meaningful contact with the newer generations. Very often, practitioners in the fields of the humanities will argue that these disciplines have intrinsic value and that society cannot do without them, but they do not take the time to explain exactly what this usefulness may consist of in today's world.

Under these circumstances, the future of the liberal arts may look bleak indeed. Their teachers are already well on the way of being perceived as a minority of "idiots savants", whose only foreseeable prospect is to place their expertise at the service of more relevant fields of study such as science or business. Ironically, the serious strive to turn disciplines such as literature, philosophy or history into respectable sciences has led to what now appears as nothing more than high-minded overspecialisation of a kind that neither matches the students' ability level nor responds to their real interest.

In some countries, liberal arts teachers have found a safe haven in the so-called "writing centres" functioning within universities. Here, their expertise is recognised and they are provided with clear tasks consisting mainly of teaching academic reading and writing skills to undergraduate and graduate students in all departments. However, one of the main complaints of these teachers of writing, "among the noblest and most despised labourers in the academy" (Bloom 1987, 65), is that they cannot get their students to read in the first place, let alone to write. Confronted with this phenomenon, even if transmitting their love of the old literary masters is about the only reward they might get, their only choice is to give up on this passion, "become realistic" in their expectations and conform to what is actually expected from them, limiting themselves to teaching students the kind of "technical writing" they need to get and keep a paid job.

If tradition is to be understood as the belief that there are old books out there that are the repositories of truth, then tradition is bound to disappear when information explodes, as it does nowadays. In the words of Allan Bloom, "as soon as tradition is recognised as tradition, it is dead" (Bloom 1987, 58).

Opportunities

The dilemma of choosing between idealising the past or accepting a subordinate level in the teaching hierarchy can be overcome by breathing new life into old practices such as rhetoric. The spirit of rhetorical education could be revived by adapting some of the old rhetorical methods. This would enable teachers of liberal arts to show the continuing value of teaching the humanities outside their own narrow field of specialisation, and, to students of other disciplines, the opportunity of learning how to think critically about the scientific discourse there.

Above all, the force of humanism as taught by the liberal arts resides in reaffirming that the proper object of education is mankind in its entirety. Such an aim cannot be accomplished without learning the basics of rhetorical investigation and so becoming able not only to speak and write effectively and persuasively, but also to evaluate critically what others have said and written themselves. At the same time, however, as pointed out by Socrates against the Sophists, language is not to be treated as an instrument for winning arguments at the cost of the truth. Rather, constructive rhetorical analysis is to emphasise reasoning flaws as they are articulated at discursive level. Language, therefore, far from being a neutral carrier of meanings, should help articulate ideas such as justice and morality. That is how rhetorical skills are closely connected to citizenship skills and a formative power for ethical behaviour.

Today, a hundred years after the creation of the Romanian state, a pressing need is felt for generations of citizens who are articulate enough to manage a debate and able to think through some difficult questions for themselves, before making decisions that will affect their future. The role of humanities teachers is to encourage these skills to develop by exposing their students to alternative interpretations of the world, thus giving them the chance to make a rational decision for themselves. In other words, training students in rhetoric forces teachers to take responsibility for their guiding role. Far from having to feel obsolete, they are called on to assist their students, in their professional and human capacity, as the latter arrive at the truth themselves, by means of argument and reasoning.

Another opportunity that comes with studying languages in particular is that students take advantage of the renewed interest in learning study skills rather than raw factual information. Moreover, learning a foreign language has always involved a degree of individual discovery and certainly, a significant portion of the process relies on continuous practice. In other words, the process of learning is as important as what is learnt. Here, "training and practice are propaedeutic in the full sense: they enable us to learn how to learn" (Mason and Washington 1992, 6). If the same teaching/learning process could be applied to other disciplines, it would help blur the lines between the humanities and these other study fields.

Although it is quite possible to teach language skills or study skills without necessarily selecting the most representative texts to do so, some authors suggest that skills and content should be integrated (Mason and Washington 1992, 9). For teachers of English applied to economics, for example, this would mean that it might be possible to teach elements of composition starting from texts authored by world-renowned English-speaking economists, among whom there is no shortage of gifted writers (John Maynard Keynes, for instance, comes readily to mind in this respect, but the names of Thorstein Veblen or John Kenneth Galbraith can be invoked as well). Controversial questions could also be debated started from questions that these men and women asked. By reading these texts and thinking about the issues outlined there, students will get exposed to exemplary discourse in their own field and learn how to interpret such a text not only linguistically but also rhetorically and narratologically, in terms of structure and argumentative power.

In fact, it was not before the second half of the 20th century that economists themselves started thinking in terms of statistics and mathematical models, aggregating and averaging the existing realities out there so they could better interpret their implications and interactions without getting bogged down by their overwhelming complexity. Until then, economists had also relied on a narrative-historical type of discourse focused on studying the economic causes of unique past phenomena (Dasgupta 2007, 10).

Today, the fear is that a narrative style would make it hard for specialists to assess objectively an economist's work, and that a flair for literary tropes would distract from the accuracy of the model proposed (Dasgupta 2007, 11). Although it is felt that narratives should continue to play a significant part in modern economic discourse, they should do so in conjunction with model-building and econometric techniques, the two kinds of discourse – mathematical and linguistic-representational – reinforcing one another (Dasgupta 2007, 12).

Another, quite radical, point of view on the matter, is strongly defended by economics history professor Deirdre McCloskey, author of two unusual books on the narrative and rhetoric of economics (*The Rhetoric of Economics*, 1985; *If You're So Smart: The Narrative of Economic Expertise*, 1990) that endeavour to prove to her fellow economists that their own culture is also largely literary, rather than wholly positivistic, in nature. In the first, her goal is to point out that economics, too, is based on a persuasive kind of discourse and that, by uncovering the metaphors that support this discourse, one could reveal a poetics of economics (McCloskey 1998, xii-xiii). The second proposes a narratology of economics based on its storytelling techniques. She shows that, by acknowledging the literary side of economics, by seeing its metaphors and stories as "the two possibilities of thought" (McCloskey 1998, xiii), scholars in the field will finally get to see it as part of the "larger conversation of humankind" (McCloskey 1998, xiii) in which scholars in other fields are also equal participants.

Working for a while with philosophy professor Richard Rorty, McCloskey finds out that, unlike her fellow economists, humanists do not find it at all surprising that economic discourse, however technical, cannot do away with issues related to literature, ethics and rhetoric (McCloskey 1998, xvii). Her conclusion is that perhaps economists are not willing to look at their own language nearly hard enough. If they did, they would notice that rhetoric can be construed as an economics of language, where scarce linguistic resources must be employed to satisfy unlimited persuasion needs (McCloskey 1998, xx).

Literature, and especially literary criticism, can prove useful too, in the sense that it can serve as a model for economics to understand itself and its results (McCloskey 1998, xxi). Without even being aware of it, she states, economists are poets, novelists, philosophers (McCloskey 1998, xiv) who use figures of argument, but also metaphors and plots as exciting as any fairy tale's. What is more, unlike mathematical models, these tales are also carriers of moral meaning. In the final analysis, the use of mathematical arguments cannot fundamentally replace a need for explanation.

Students, too, need such stories because they are closer to their lives. They should be given the chance to discover that no other stories seem to resemble economic scenarios more than the fictional-realistic ones displayed in the best of the 19th century novels (McCloskey 1998, 15), which some economics professors even use to illustrate their economic theories. Not only economics, but science in general "requires more resources of the language than raw sense data and first-order predicate logic" (McCloskey 1998, 19). Besides facts and logic, it requires metaphor and story, whose power is to evoke the world, rather than reproduce it, something that the humanities have found out very early (McCloskey 1998, 17).

Far from being restricted to the field of the humanities, this type of rhetorical inquiry is becoming popular, even though not common enough, in the social sciences, and even in mathematics and physics. Thus, "if even [...] economic study [...] is literary as well as mathematical, if even the science of human maximisation under constraints is part of the humanities as much as it is part of the sciences, then all the stronger is the hope for the rest" (McCloskey 1998, xxi) that they can transcend their self-imposed limitations and join in a real intellectual dialogue.

Embedded in the adjective "liberal", from collocations such as "liberal education" or "liberal studies", is the meaning of "general broadening of the mind" (*The Concise Oxford Dictionary* 1982, *s.v.*) However, the same definition continues by adding that liberalism understood in this way must necessarily stand in opposition to anything that is described as "professional or technical" in nature, just as all the liberal arts are to be distinguished from science and technology by negation, as any knowledge that is not practical. Nevertheless, the term "education" itself presupposes a liberal type of education, namely training that is intellectual as much as moral and that develops not only one's mental powers but also one's character (*The Concise Oxford Dictionary* 1982, *s.v.*).

Exclusive focus on a university's research mission may often lead to its losing touch with its educational purpose, which is to instruct the citizens in a given society "liberally", that is, free to think for themselves, by endowing them with a set of skills that are applicable to any field and transferable to any profession or vocation. For instance, an encounter with literature and languages, philosophy and history can develop abilities such as critical self-examination, effective and persuasive spoken and written communication, empathy and understanding of the human condition, appreciation of artistic beauty and a genuine sense of social responsibility (Ferrall 2011, 17-18).

The focus of education today seems to rest exclusively on directly marketable skills. Whatever constitutes learning for its own sake is dismissed from the start as a waste of time. In other words, even though the above-mentioned skills constitute the strong core of any well-educated society, students are "constantly distracted from the utility of acquiring knowledge by the utility of the knowledge being acquired" (Ferrall 2011, 18). The latter is considered the only kind of knowledge worth possessing because it is the only kind that can be sold and bought in return for a pay check.

Little do students realise that there are many experienced and successful CEOs out there who appreciate exactly this sort of skills, employed in business on a daily basis: analysing a situation from multiple perspectives, reading and writing effectively, developing a persuasive line of argumentation. Some of these business leaders are liberal arts graduates themselves and are happy to admit to the value of the skills acquired as a result of a liberal education: "We had the opportunity to read great literature and history, to focus and to consider. This developed a standard of depth and care that calibrates our work for the rest of our lives."[2]

In the United States, although the number of liberal arts colleges is significantly inferior to that of universities, the proportion of leaders having graduated here is huge by comparison. They represent every field, from education to business, many of them being also recipients of prestigious awards (Ferrall 2011, 21). The situation may get to be the same in our country too, as soon as the value of liberal studies is acknowledged once again.

Threats

Before the scientific revolution in the 17th century, education consisted of learning Greek and Latin and of reading and translating the classical texts by Latin and Greek authors. As such, philology and rhetoric were central to the rearing of respected and respectable citizens. The employment of the scientific method of inquiry after this point also marked the start of a long debate placing the literary-philological tradition and the emerging sciences on bitterly opposing sides, each defending its own values. In fact, terms such as

[2] Susan Crown, quoted in Ferrall 2011, 19.

"tradition" and "cultural heritage" have been invoked to support the continuity of literary and linguistic studies ever since. At the same time, advocates of the scientific approach within the humanities themselves saw an opportunity to rebuild the educational system on empirical research and clearly stated principles, thus reinforcing the binary opposition that is felt to this day – that of a type of education oriented towards the past versus one glorifying the present. One of the most palpable effects has been the increasing marginalisation of the study of literature and of languages, as long as they are considered neither to serve an obvious purpose describable in terms of "relevance", nor to take responsibility for effecting any visible changes in contemporary society.

Moreover, even when the two parties – the scientists and the humanists - agree that the object of study of both the arts and the sciences is human nature, the syntagm is bound to be interpreted differently: for the humanities, human nature is understood as ineffable and unchangeable, untouched by social, political and economic conditions. To scientists, on the other hand, human nature is the very product of such an ever-changing environment.

Over the past few decades, the value of the humanities has come into question once again. For instance, in his 2013 State of the Union speech, American president Barack Obama urged the high-school educators of his country to prepare their graduating students for the challenges of an economy heavily reliant on technology, promising to reward those schools that focus on developing skills like science, technology, engineering and mathematics because these are the skills that will bring young people jobs, not only in today's world but also in that of the foreseeable future (Steinberg 2013, 2).

In themselves, such goals are commendable, since economy and technology are certainly important. However, these skills are only half-learnt if not accompanied by some careful training in the humanities, which President Obama said nothing about on that occasion. Without such education, in an increasingly materialistic world dominated by technology we may find ourselves in danger of not knowing how to handle any of these skills to better ourselves or assist our fellow human beings. The fact that knowledge and morality are, for us, bound together has not changed since Socrates, and in this resides the ultimate value of the humanities: in examining ourselves so that we can transport ourselves in other people's shoes, in expressing ourselves artistically, in being able to enjoy our humanity.

When it comes to higher education, the students' orientation towards the lucrative industries is reflected in an American survey conducted in 1993, showing the distribution of income of university graduates at bachelor level, based on their major specialisation. The results show that, while Economics graduates were making a little less than $50,000 a year at this time, with no major difference in earnings between male and female respondents, those who had graduated in Linguistics or Foreign Languages were making a little less than $35,000, with a small difference between male and female students. Thus, while Economics graduates came seventh out of twenty-nine fields of study included in the survey (with Engineering placed first), graduates in Linguistics and Foreign Languages found themselves near the bottom end of the ranking, in twenty-fourth place, with Philosophy and Religion placed last (McEachern 2006, 15).

Another study conducted in Romania[3] concludes that, for the year 2009, the United Kingdom was among the countries of the European Union where students were most interested in the humanities, while Romanian students were among those to whom this kind of university education appealed the least (Micu (Fekete) 2012, 278). Business, on the other hand, proved to be extremely popular with students in Romania, and among the least popular study fields in Britain (Micu (Fekete) 2012, 278). We can only speculate from this that there is a direct correlation between a country's GDP and the preference of its student population for one field of study or the other, with the humanities more popular in countries that are more stable economically.

The same paper draws attention to the fact that the lack of thoughtful correlation between admission policies in each domain and the demands of the labour force market, determined by a need for universities to enrol as many tax-paying students as possible, may lead not only to their making the wrong choice by ignoring their real talent or vocation, but also to the labour market being flooded by graduates in a certain field. The example given is that of economics graduates themselves. If the labour market is in demand for economists, the number of business and economics graduates will explode, causing a shortage of available jobs compatible with their qualifications.

Conclusions

A frequent criticism levelled at economics touches its very methodological core. On the one hand, by working with models so as to discard any cumbersome variables, it adopts the most rational position from which to provide solutions to what would otherwise be problems too complex to even contemplate. At the same time, this unique positioning allowing a bird's eye view of the most diverse human phenomena often causes economics to exaggerate the definitive quality and usefulness of its explanations. Overreaching, overextending, taking conclusions too far – observations such as these seem to address the overconfident downside of the overarching

[3] Micu (Fekete), Adriana Corina. 2012. The Management of Change in Higher Education. PhD diss., Babeş-Bolyai University Cluj-Napoca.

claims of economics. For example, claiming that competitiveness and self-interest are the only motives that push our behaviour leaves out the fact that we have actually cooperated our way to the present accomplishments. Likewise, claims that the economic approach can explain all human behaviour, like Gary Becker, the 1992 economics Nobel Prize recipient seems to have made (Lanchester 2018, Morson and Schapiro 2017, 2),[4] brings one to the conclusion that, indeed, economists are very good at relating everything to a unifying principle, that their thinking is often centripetal and monist (Morson and Schapiro 2017, 57).

There are, on the other hand, no such shortcut methods in the humanities, where the value of explanations resides elsewhere than in their capacity to account to the highest degree for the largest number of cases. Literature and languages are "case-sensitive" (meaning they allow for ethical questions to be considered against very particular backgrounds), besides being culture-sensitive, language-sensitive and story-sensitive. In other words, humanists' thinking often functions according to different coordinates than those of the economists: it is non-exclusive, non-hierarchical, many-levelled. In an essay on the work of Tolstoy, Isaiah Berlin employs an adage by the Greek poet Archilochus, which Morson and Schapiro find to be a suitable metaphor to describe humanists and economists, respectively. "The fox," he says, "knows many things, but the hedgehog knows one big thing" (Morson and Schapiro 2017, 57).

Reading the Great Books could benefit both economics and other disciplines. This kind of "humanomics" (Morson and Schapiro, 8) should start by taking into account the fact that people are not reducible to equations but culturally complex, that storytelling is the most common means by which one can understand human beings, and that economic theories can be complemented by genuine ethical concerns learnt from the great Realist novelists (Morson and Schapiro, 8-10). At the same time, literary and philosophical Romanticism could perhaps teach investment managers how to broaden their definitions of economic rationality by acknowledging the role of imagination, sentiment and language in the behaviour of business organisations, and by borrowing alternative metaphors to reduce the utilitarian bias in the economists' worldview (Bronk 2009, xiii).

Judging by these suggestions, economists themselves appear willing to look to the humanities to adjust their views, reconsidering economics in the broader context of the community of ideas and engaging in "the rhetoric of the

[4] Apparently, he was not alone in doing so. In 1970, the first American winner of the Noble Prize in economics was also describing his field as a science no less factual or unified than physics (Canterbery 2001, 5).

intellect" (Canterbery 2001, 2). It remains to be seen whether the humanists will prove sufficiently open to accept to cooperate in bridging the gap between the two fields. As shown, there are many challenges ahead, and some difficulties may prove institutionally insurmountable. But there are powerful arguments on either side that point to the conclusion that this meeting should take place.

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DESIGNING AN ESP COURSE ACCORDING TO WHAT STUDENTS WANT AND NEED. AN ANALYSIS OF STUDENTS' NEEDS AND EXPECTATIONS

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LANGUAGE AND LITERATURE STUDIES: applied linguistics, foreign language learning, language studies
SOCIAL SCIENCES: education, psychology

ABSTRACT. ***Designing and ESP course according to what students want and need. An analysis of students' needs and expectations.*** Starting from the premise that, in designing a course of English for Specific Purposes, the language instructor should also check and take into account what students want, the purpose of this article is to present information about the proficiency and diagnostic test and the needs analysis questionnaire applied to some first-year students enrolled at the Faculty of European Studies within Babeş-Bolyai University. The findings of our study showed the needs and the problems of our students, and revealed that they want to improve their communication, grammar, and writing skills, but they also want the English course to be enjoyable and to focus on various specialised topics, not only on their specific field of study.

Keywords: *initial test, needs analysis, questionnaire, ESP, course design, European Studies, skills*.

REZUMAT. ***Elaborarea unui curs de limba engleză pentru scopuri specifice în funcție de ceea ce studenții doresc și le este util. O analiză a nevoilor și așteptărilor studenților***. Pornind de la premisa că, în elaborarea unui curs de limba engleză pentru scopuri specifice, profesorul de limbă trebuie să verifice și să ia în considerare și ceea ce își doresc studenții, prezentul articolul își propune să prezinte informații referitoare la testul inițial și la chestionarul privind analiza de nevoi aplicate studenților din anul întâi înscriși la Facultatea de Studii Europene din cadrul Universității Babeș-Bolyai. Rezultatul studiului nostru evidențiază problemele cu care se confruntă studenții, nevoile acestora, precum și faptul că aceștia vor să își îmbunătățească abilitățile de comunicare, gramaticale și

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de scriere în limba engleză și că își doresc să participe la un curs de limbă care să fie plăcut și care să se concentreze pe diferite teme de specialitate, nu doar pe cele specifice domeniului lor de studiu.

Cuvinte-cheie: *test inițial, analiză de nevoi, chestionar, engleză pentru scopuri specifice, designul cursului, studii europene, abilități*.

Introduction

The methods of teaching English as a Second Language (ESL) generally and English for Specific Purposes (ESP) particularly have greatly changed over the past two-three decades in Romania. If, at the beginning of the 1990s, ESL courses focused mostly on written tasks (grammar and vocabulary exercises), in the past years the emphasis has moved to the communicative language teaching method.

The emergence of ESP as a subdomain of ESL has brought more importance to the usage of English in various specialised fields and is meant to help English language learners "play" easily with words and phrases according to their field of interest.

Whether we speak about a General English course or about an English for Specific Purposes (ESP) course, the first step in the design of the learner-centred English syllabus and course materials is a *needs analysis*. This is of utmost importance to find out not only what students want, but most importantly what students need in terms of grammar and vocabulary. *Needs analysis* provides even better answers if a needs analysis questionnaire is corroborated with a (proficiency and diagnostic) test.

Literature review

ESP and *needs analysis* go hand in hand, and it is important to analyse them together. In terms of definitions, the Online Cambridge Dictionary defines *ESP* as "the teaching of English for use in a particular area of activity, for example, business or science."[2] A more comprehensive definition would be the one provided by Richards & Schmidt: "the role of English in a language course or programme of instruction in which the content and aims of the course are fixed by the specific needs of a particular group of learners." (Richards & Schmidt 2010, 198). In what *needs analysis* is concerned, several definitions have been

[2] The Online Cambridge Dictionary: https://dictionary.cambridge.org/dictionary/english/esp.

put forward (Ellis & Johnson, 1994; Altschuld and Witkin, 1995; Brown, 1995; Dudley-Evans & St. John, 1998; Richards, 2001; Flowerdew & Peacock, 2001; Bosher & Smalkoski, 2002; Rossi, Lipsey and Freeman, 2004; Richards & Schmidt, 2010, just to mention a few). Part of curriculum development, *needs analysis* (also known as *needs assessment*) represents "the process of determining the needs for which a learner or group of learners requires a language and arranging the needs according to priorities" (Richards & Schmidt 2010, 389). Another comprehensive definition is the one provided by Brown:

> The systematic collection and analysis of all subjective and objective information necessary to define and validate defensible curriculum purposes that satisfy the language learning requirements of students within the context of particular institutions that influence the learning and teaching situation. (Brown 1995, 36 *apud* Brown 2016, 4)

The importance of *needs analysis* is undeniable as it is meant to answer questions referring to "*who* it will be used *with*", what types of communication should be included, as well as the learners' proficiency levels. *Needs analysis* uses both objective and subjective data, which is collected through various instruments: questionnaires and diagnostic tests to collect objective information; interviews and learners' observation to collect subjective information (Richards & Schmidt 2010, 389).

Building on the information presented, our own general definition of *needs analysis* would be: *needs analysis* represents the process involving various *methods* (e.g.: questionnaires, tests, interviews, observation, etc.) and *stakeholders* (e.g. language learners, language instructors, universities, companies, etc.), from whom information is gathered in order to identify the *stakeholders*' needs and wants for the development of a comprehensive *syllabus* meant to improve the learners' language level in terms of listening, reading, writing, spoken production and spoken interaction.

In the case of English for Specific Purposes (ESP) courses, *needs analysis* is even more necessary, the two notions being intertwined. ESP cannot exist and be developed "without knowing what the learners' *specific needs* are" (Brown 2016, 5). When an English for Specific Purposes course comes into question, our own definition can be made more specific: *needs analysis* represents the process involving various *methods* (e.g.: questionnaires, tests, interviews, observation, etc.) and *stakeholders* (e.g. language learners, language instructors, universities, companies, etc.), from whom information is gathered in order to identify the *stakeholders*' *needs*, *wants* and *expectations* for the development of a comprehensive *syllabus* meant to improve the learners' language level in terms of listening, reading, writing, spoken production and spoken interaction *in a specific field of activity* (e.g. European Studies, business, medicine, law, etc.).

Background

This article analyses the proficiency and diagnostic test, as well as the needs analysis questionnaire applied to some of the first-year students enrolled at the Faculty of European Studies within Babeș-Bolyai University, with the purpose of identifying our students' needs, expectations and language problems.

Founded in 1993, the Faculty of European Studies offers students courses in European studies and international relations, management, European administration, European funds, cultural studies, and even American studies (see the website of the Faculty of European Studies[3]). The languages of instruction the students can choose from are Romanian, English and German. Initially first-year students had the possibility to opt for two foreign languages to study as mandatory subjects for three academic years. As of 2012, students only have one mandatory language course to study during their first academic year. This is an important piece of information as time is an essential element in designing a syllabus and preparing the course materials.

When filling in their study contracts, students have to choose a foreign language to study for one academic year. Because the minimum required level in the language they opt for is B1, students mostly choose the language they (think they) are most familiar with. However an initial test is of utmost importance because oftentimes this initial test proves that students overestimate their language skills.

Designing the initial test and the needs analysis questionnaire

At the beginning of the first semester, students always have to take a test that is meant to evaluate their language skills as thoroughly as possible. There are four possible types of testing: proficiency, placement, diagnosis, and achievement (Alderson, Krahnke & Stansfield, 1987, *apud* Brown 1995, 108). We drafted and applied a proficiency and diagnostic test to check students' initial level and, accordingly, to be able to set an appropriate course level for those students who opted for English. Ideally, this test could have also been a placement test; however, due to time and setting constraints (lack of available time intervals in the students' timetable, lack of available rooms), this option was not possible.

Based on our previous experience, we drafted the proficiency and diagnostic test meant to cover the most important grammar and vocabulary aspects in English. The test was designed under the form of a longer multiple-choice exercise, which included 100 items, where the first twenty items were easier and were meant to cover basic vocabulary and grammar aspects, such as

[3] Faculty of European Studies, BBU: www.euro.ubbcluj.ro.

present tenses, interrogative forms, irregular plurals, articles, genitive forms, possessive adjectives and pronouns, adjectives and some prepositions. The following twenty were designed to cover past tenses, modal verbs, conditional sentences (types zero and one), the passive voice, -ing forms, adjectives that end in -ing and -ed, basic phrasal verbs. Items forty to sixty covered other vocabulary and grammar aspects, for example future forms, more difficult phrasal verbs, fixed expressions, prepositions, comparisons, conditional sentences (types two and three), modal verbs followed by the perfect infinitive. The next twenty items were designed to be a bit more difficult than the previous ones; we therefore included items meant to check the students' knowledge of more advanced quantifiers, expressions, sequence of tenses, mixed conditionals, whereas the last twenty items focused more on vocabulary than on grammar (idiomatic language, exceptions from grammar rules, academic English). If the students' score ranged between 0 and 20 points, they were given an A1 language level; if they scored between 21 and 40 points, they received an A2 level; if they obtained a score between 41 and 60 points, they were given a B1 level; if they scored between 61 and 80 points, they received an B2 level; if they obtained a score between 81 and 99 points, they were given a C1 level; and finally, if they made a perfect test, they received a C2 level.

Additionally, students were also asked to fill in a needs analysis questionnaire, which was designed to elicit more information about what students say they need, but also about what they want, so that the course design would also take into consideration their needs and wants. In drafting the questionnaire, we started from the assumption that students are able to self-assess their language skills, as well as their language needs. The structure of the questionnaire was designed to obtain information regarding students' motivation, expectations, abilities, problems, needs and wants[4]. We, therefore, divided our questionnaire into two larger sections.

Section 1 included five questions meant to collect general information about the students (why they opted for English (Q1), if the English language course would help them in the future and how (Q2), if they had any expectations from the English language course and if they saw any advantages in a language course meant to suit their needs (Q3), the amount of time spent outside the English classes to work on their language skills (Q4), and the elements of an enjoyable language course (Q5)). Through these questions we also wanted to check how the students wrote in English, which helped us confirm/disconfirm the score they obtained on the proficiency and diagnostic test.

Section 2 included four subsections, where students simply had to tick the option that best corresponded to their needs/wants. The first subsection

[4] Our questionnaire was adapted from http://www.chem.kyushu-u.ac.jp/gcoe/eng/symposium/pdf/English%20needs%20survey.pdf, accessed on 15/09/2018.

asked them to evaluate their own language skills (listening, reading, writing, speaking), as well as their knowledge of specialised terminology in their field of studies. The second subsection wanted to see if they were motivated to attend an ESP language course focused on European studies and international relations or management (according to the specialisation the students were enrolled in). The third subsection asked students about the elements that they would like to focus on during the English language course, while the fourth section included items referring to specific skills that they would want to focus on during the first semester language course.

We were able to differentiate between the students' *situation needs* and *language needs*, as well as between their *objective needs* and their *subjective needs*.

Findings

The initial test and the needs analysis questionnaire were applied to first-year students enrolled at the Faculty of European Studies, specialising in European Administration (19 respondents) and in International Relations and European Studies (the English line of study, where the students study everything in English – 14 respondents, as well as the German line of study, where students have German as medium of instruction – 19 respondents). We decided to choose these three different specialisations because of the students' different perspectives on language but also because, from our past experience, students studying European Administration are known to have lower English levels, whereas those studying International Relations and European Studies in English and German are known to have better English levels.

The first question in Section 1 was designed as a very simple open-ended question (*Why did you opt for English?*) because we wanted to see, first of all, what motivated the students to (continue to) study English, and, secondly, to also check how well they could write in English. Motivation "refers to the combination of effort plus desire to achieve the goal of learning plus favourable attitudes towards learning the language" (Gardner 1985, 10). Whether intrinsic or instrumental, "motivation is responsible for determining human behaviour by energising it and giving it direction" (Dörnyei 1998, 117). In the case of our respondents, irrespective of their specialisation, they all answered this question by emphasizing the importance of English not only for their personal lives, but also for their professional lives, which showed us they are both intrinsically and instrumentally motivated to improve their English language skills.

The purpose of the second question introduced in our questionnaire was to see their expectations regarding the way in which the English language course could help them in the future. Here, students' answers varied. Some of them (19.5%) thought about the more immediate future, mentioning that they expected that the English language course would help them improve their speaking skills or any other weaker areas of language. Others (75.23%) thought about their long-term development, writing that their expectations were to improve their language skills to be able to make friends internationally or to work in a foreign country. The remaining 5.27% of the respondents were very unsure about their future; therefore, they did not give an exact answer to this question. Mention should be made that, generally, it was those students who had obtained lower scores on their initial test who provided more exact answers, proving this way they knew exactly what they wanted and how important English is in their personal and professional lives.

Their expectations were verified through question number three as well, because students were asked to mention what they expected from the English language course they opted for. Not surprisingly, most students (approximately 90%) answered they wanted it to be fun and enjoyable, to focus on group activities where they would have the possibility to communicate as much as possible. Modern research on language teaching and language learning focuses on *learner-centred methods*, rather than on *language-centred methods*, and the students' answers prove they prefer a *communicative approach* to language learning.

The fourth question included in section 1 of the questionnaire was again meant to indicate how motivated students are to work on their English language skills. When asked about how much time they are willing to work on their English language skills outside the regular English classes (two hours per week), 6.98% of the respondents said they spent more than one hour per day working on English outside English classes, 25.46% mentioned they spent between two hours per week and one hour per day, while 67.56% of them answered they spent two hours per week or less. The results were surprising at first, because they showed that students were willing to work extra to improve their language level; however, the percentages did not materialise after the beginning of the semester—when they received homework, very few of them did it, proving that they were not very willing to actually make an effort and work outside the English classes.

The purpose of the final question in Section 1 was to see what students like and enjoy in the learning process, and this way to respond to their wants by including in the course development materials and activities they enjoy. That is why, for question five they were asked to think about a (language) course they really enjoyed and to enumerate the elements that made that course an excellent one. Unfortunately, for this question, we did not receive as many clear answers as expected. Instead of writing clearly about the elements that made that course enjoyable, most students were quite vague and wrote they liked that particular course because "the topic was interesting". There were, however, other students who provided clear examples. Again, most of them remembered courses that were interactive and fun, that made them work in groups, where they also learnt new information.

Section 2 of the questionnaire was divided into four smaller subsections designed using Likert-type scales. As previously mentioned, the first subsection asked the students to evaluate their own language skills (listening, reading, writing, speaking). Here, we were able to compare their self-assessment (subjective evaluation) with the scores they obtained on the initial test (objective evaluation). Irrespective of their specialisation, the students with high scores on the proficiency and diagnostic test (levels B2 to C1) were able to correctly self-assess their general English language levels (i.e. B2 students ticked an "intermediate" or "upper-intermediate" level, C1-level students ticked "advanced"). The findings were more interesting for some of the students who had obtained lower scores on the initial test, as some ticked "upper-intermediate" even though they had only obtained an A2 or a B1 level on the test. This result led us to believe that they are either unfamiliar with the existing language levels (according to the Common European Framework of Reference for Languages) or they overestimate their language skills (which was quite interesting since in section 1, for question 2, those students who had obtained lower scores on their initial test were the ones who provided more exact answers, proving this way they knew exactly what they wanted to improve).

The second subsection was introduced to check the students' interest in attending an ESP course. Therefore, the students were first asked if they were interested in attending an English course that focused on topics related to "European Studies". They had four answers to choose from: *very interested*; *interested*; *not very interested*; and *not interested at all*. In the case of the students studying in German, 69.23% of the respondents said they were very interested in such a course, while the remaining 30.77% said they were interested. 57.14% of students from the English line of study said they were very interested, 28.57% declared they were interested, while 14.28% said they were not very interested in an ESP course on European studies. European Administration students declared they were very interested (26.31%) or interested in such a course (57.89%); only 10.52% said they were not very interested in one, while one student did not tick any option. We can therefore conclude that the majority of interviewed students would like to attend an ESP course focusing on European studies.

The purpose of the third subsection was to see the exact needs of the students according to what they consider important. Using a Likert-type scale, they had to mark the given items as being *not important*, *important* or *very important*. The items the students had to prioritise included fluency, accuracy, general English vocabulary, specialised terminology in English, as well as reading, listening and writing skills. Most of the interviewed students considered fluency, accuracy, general vocabulary and specialised vocabulary to be very important. What was interesting was the fact that among those students who did not mark 'specialised vocabulary' as being important are the intermediate ones, who considered all the other items more important than this one. Also, those who had obtained high scores on the initial test did not mark reading and writing as being important priorities for them to develop further during the English class.

The fourth subsection included items related to the four major language skills: listening, reading, writing and speaking, where the students had to tick the items that they would like to improve during the one-year ESP course. Using again a Likert-type scale, they had to mark each of the listed items as *not important*, *important* or *very important*. Following the analysis of this subsection, we were able to notice that, in what their listening skills are concerned, they are mostly interested in being able to listen to presentations and lectures in English. As to their reading skills, they ticked items related to the business field, such as marketing, management, project management, but also European studies. This is not surprising at all, since the website of the Faculty of European Studies informs its future students about their career opportunities, which include working for EU institutions, for central or local administrative institutions, multinational companies, business centres, etc.; therefore, business knowledge represents a must. Next, referring to their writing skills, students marked reports, translations, and business e-mails as "important" or "very important", whereas for the last section, concerning their speaking skills, most students ticked items related to giving presentations, taking part in conferences, speaking to foreign colleagues or visitors, which shows their wish to be able to communicate on various topics related (or not) to their field of specialisation.

To sum up, through the answers the students provided in this needs analysis questionnaire and through the proficiency and diagnostic test applied to students, we were able to differentiate between their situation needs and language needs, as well as between their objective needs and their subjective needs.

Although sometimes used interchangeably (Brown 1995, 40), *situation needs* and *language needs* are different. If *situation needs* are meant to analyse the setting in which the language will be used ("administrative, financial, logistical, manpower, pedagogic, religious, cultural, personal" (Brown 1995, 40)), the term *language needs* refers to those language skills that students still have to acquire. As such, students' *situation needs* are represented by the place where students have to use English—in our case, in the academic setting and, in the future, in a professional environment—, while their *language needs* were identified based on the proficiency and diagnostic test they took. Consequently, following the analysis of the test, we can say that the students' language needs include improvement in terms of grammar (irrespective of their level), specialised vocabulary, as well as writing (this part was analysed in Section 1 of the needs analysis questionnaire where the students had to answer some open-ended questions).

The purpose of the needs analysis questionnaire and of the proficiency and diagnostic test applied to our students was not only to gather data about the existing *situation needs* and *language needs*, but also about the students' *objective* and *subjective needs*. *Subjective needs* "are generally more difficult to determine because they have to do with *wants*, *desires*, and *expectations*" (Brindley 1984, 31, *apud* Brown 1995, 40); however, we were able to identify their wants and expectations through the first section of our questionnaire (Questions 1 and 3). Students generally want to improve their current language level and their knowledge of specialised vocabulary. Their expectations are more diverse: they expect the English language course to be fun, enjoyable, interesting, to include group activities and communication activities on interesting topics, which shows us that students are mostly interested in speaking activities. *Objective needs* are "those needs determined on […] observable data gathered about the situation, the learners, the language that students must eventually acquire, their present proficiency and skills level" (Brindley 1984, 31, *apud* Brown 1995, 40). Based on the proficiency and diagnostic test applied to our students, we were able to collect accurate information regarding their *objective needs*, which, following the analysis of the test, include: improvement of tenses (for all levels), irregular plurals (for all levels), articles (beginners and intermediate), genitive forms (beginners and intermediate), prepositions (all levels), modal verbs (all levels), conditional sentences (all types for beginners and intermediate students, type 3 and mixed conditionals for advanced students), the passive voice (all levels), -ing forms (all levels), adjectives that end in -ing and -ed (beginners and intermediate), phrasal verbs (all levels), fixed expressions (all levels), idiomatic language (all levels).

One can see that the students' needs are extremely varied and it is impossible to cover all topics thoroughly in multi-level classes. However, taking into account the findings of our questionnaire and of our proficiency and diagnostic test, we designed an ESP syllabus in which we tried to cover as many of the aforementioned topics as possible, taking into account the students' situation needs, language needs, objective and subjective needs. The result is as follows:

Weeks 1-2	Placement Test
Weeks 3-4	Communication Language Focus: Nouns and Articles Idiom of the Week
Weeks 5-6	Human Rights. Discrimination. War and Peace Language Focus: Adjectives and Adverbs Idiom of the Week
Weeks 7-8	Languages in the E.U. Language Focus: Tenses Idiom of the Week
Weeks 9-10	History Language Focus: If Clauses Idiom of the Week
Weeks 11-12	Presentations: Students deliver a brief presentation about an influential politician, statesman, diplomat or revolutionary of the past or present
Weeks 13-14	End of Semester Test

Figure 1. 1st semester syllabus

Weeks 1-2	Management and Cultural Diversity Language Focus: *Passive Voice* Active reading
Week 3-4	Political Systems Language Focus: *Reported Speech* Active reading
Week 5-6	Power Language Focus: -*Ing and the Infinitive* Active reading
Week 7-8	Diplomacy Language Focus: -*Ing and the Infinitive* Active reading
Week 9-10	Security Language Focus: *Relative Clauses* Active reading
Weeks 11-12	Speaking exam
Weeks 13-14	End of Semester Test

Figure 2. 2nd semester syllabus

Through these two syllabi we managed to cover most of the specialised topics that students will further study, as well as the most important grammar topics that the proficiency and diagnostic test results showed are necessary. Furthermore, to cover some of the students' expectations and to make the ESP course more interactive, interesting and fun, in the first semester we included an activity meant to activate the students' *intuitive heuristics* as well as their autonomy in the language learning process, giving them the possibility to work on their speaking skills, as well as on their idiomatic language (for more details, see Nistor & Cotoc 2018). Also, in order to respond to the students' wants to work on their fluency and grammar, in the second semester we introduced a new activity where students are involved in active reading, as they read topical texts related to their field of activity and are asked to discuss the text with the whole class, working this way on ways of expressing opinions, giving arguments and using diplomatic language in case they disagree with a point of view expressed by other students, etc.

Conclusions

Designing a syllabus for an ESP course is never an easy task, as several variables have to be taken into account. Apart from the fact that learners differ from one academic year to another, their language needs are also different and, consequently, their objective and subjective needs differ, too. In order to be able to adapt each year not only to what students need, but also to what they want and expect from an ESP course, the implementation of a proficiency and diagnostic test and of a needs analysis questionnaire is a must.

The findings of our study showed the needs and the problems of our students, and revealed that they want to improve their communication, grammar and writing skills, but they also want the English course to be enjoyable and to focus on various specialised topics, not only on their specific field of study. Consequently, we designed an ESP syllabus attempting to cover most of their needs (to improve their English language level, to improve their specialised vocabulary, to be able to use English fluently in their future career, to further develop their language skills) and wants (to have group projects or activities on interesting topics, to be involved in communication activities, to participate in a fun, interactive, enjoyable and interesting English language course).

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BORDERS OR BRIDGES? THE CURRENT CHALLENGES OF REVISITING THE CONCEPTS OF NATIONAL IDENTITY AND TRANSNATIONAL CULTURE

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ABSTRACT. ***Borders or Bridges? The Current Challenges of Revisiting the Concepts of National Identity and Transnational Culture.*** The current paper aims to revisit the concept of national identity in relation to that of border and bordering as well as with the notions of otherness and othering. The current paper thus discusses the idea of borders and isolation as opposed to that of intercultural communication and cultural dialogue. Culture is discussed as an essential environment for identity development and in the same time as a transnational phenomenon. Another dimension of the debate proposed by the paper is related to the challenges of teaching the topics of national identity, diversity and bordering within the current educational environment, characterised by the increased internationalisation of higher education. This also takes into account the author's experience of teaching these topics to international groups of students and is supported by a survey conducted with Political Science students on the issue of the perception of otherness and internationalisation.

Keywords: *borders, national identity, intercultural communication, multicultural groups, internationalisation.*

REZUMAT. ***Frontiere sau poduri? Provocări actuale în rediscutarea conceptelor de identitate naţională şi cultură transnaţională.*** Articolul are ca obiectiv revenirea asupra conceptului de identitate naţională şi abordarea sa în relaţie cu cele de frontieră respectiv *bordering (crearea de frontiere)* ca

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fenomen, alături de cele de alteritate, respectiv *othering (alterizarea).* Articolul analizează ideea de frontieră şi izolare în opoziţie cu cele de comunicare interculturală şi de dialog cultural. Cultura este abordată ca mediu esenţial pentru dezvoltarea identitară şi, în acelaşi timp, ca fenomen transnaţional. O altă dimensiune propusă spre dezbatere este cea a provocărilor presupuse de actul didactic privind temele identităţii naţionale, diversităţii sau creării (gestionării) frontierelor în contextul unui mediu educaţional în care accentul pe internaţionalizarea învăţământului superior este în creştere. Acest aspect al studiului ia în considerare şi experienţa autoarei în predarea acestor teme unor grupe cu structură internaţională; în plus, include rezultatele unui chestionar care problematizează explicit percepţia studenţilor de la programul de Ştiinţe politice (UBB) despre alteritate şi internaţionalizare.

Cuvinte-cheie*: frontiere, identitate naţională, comunicare interculturală, multiculturalism şi internaţionalizare în educaţie.*

Despite the increasing flow of information, of commodities and people supposed by globalisation or by the existence of political constructs such as the EU and the Schengen Area, borders are still ubiquitous[2] and protean (see Morehouse 2004, 19). Thus, they remain a topical issue (if we are only to mention Ukraine or the increasingly urgent issue of migration and refugee management). Moreover, they seem to gain significance and pose more problems in the recent years despite the expectations created after the fall of the Berlin Wall by what appeared to be a tendency towards elimination of borders, following the dissolution of the Iron Curtain and the expansion of the EU.

> National identity persists in a globalising world, and perhaps the nation remains the pre-eminent entity around which identity is shaped. Dominant theories of the nation are concerned with political economy and history, and the national cultural elements they refer to are either in the realm of high culture, are the ‘invented traditions’ and ceremonies concocted many years ago, or are versions of folk culture. These are reified notions of culture, which, while certainly still relevant, are only a small part of the cultural matrix which surrounds the nation. (Edensor 2002, vii)

Thus, borders remain paradoxically present and their hybrid, ambiguous nature of borders remains in this context essential: “at the same time *separating and connecting* … that makes them such an attractive and interdisciplinary site of

[2] “There seem to be few things in the world today as ubiquitous as boundaries and borders.” (Morehouse 2004, 19)

research… Borders and boundaries both *divide and connect, attract and repel, shelter and watch*" (Oates-Indruchová & Blaive 2014, 195).

In the introduction of a collective volume on "border identity in an enlarged Europe" (2008), Romanița Constantinescu mentions a "deficiency in terms of space management" (11) in the paradoxical context of a world "preparing itself to become global, synchronous; but while the speed gains over distance, the space is segregated, the boundaries between centres and peripheries multiply" (11).

The recent centenary of the end of World War I and, with it, the reconfiguration of European borders, has brought to the fore, if necessary, an issue that has been steaming in the recent years. The rise of nationalist parties and their election in some countries has been only part of a landscape also affected by movements such the Catalan strong attempt towards independence, by no means an isolated phenomenon in contemporary Europe. Not only is the ideological and political landscape divided in current Europe but even the communities are faced with inner conflict. Among them, those of academia (and students, in a country such as Spain[3], for instance, in the Catalan speaking areas, which are, nonetheless increasingly multicultural due to European, Latin-American, Asian and African migration). In such a context, academic debates and language teaching have become more than a methodological challenge because it is becoming problematic to separate theoretical issues and discussing ideologies and concepts from what is for some students a matter of personal, regional or national identity (sometimes posed in terms of identity preservation and survival) and active participation to militant actions. The language is, under these circumstances, converted into a border in itself as a means of protection from what is perceived as literal, physical and cultural invasion.

In terms of space, borders and borderlands are, from this point of view, most significant, being both vulnerable and privileged in terms of *identity exchanges* and *permeability*. "Borderlands are spaces (…) where cultural identity, sheltered by the boundary, becomes blurred, mixed, creolized" (Morehouse 2004, 19). But is it really "sheltered by the boundary"? I would argue that while the community can, in some situations, be protected by the border, for cultural identity it is generally not the case to adopt this view, precisely because of the natural cultural permeability and cultural "creolization". Additionally, they are not of one kind but can be approached in their evolution, such as in the following standard classification, showing their dynamics and political action rather than cultural or geographical determinism: antecedent boundaries (before human settlement), subsequent boundaries (along with the development

[3] The author takes into account her teaching experience (2017-2019) as well as prior research experience (2011) at a Spanish university in a Catalan speaking region.

of communities), superimposed boundaries (imposed, ignoring cultural or linguistic communities) and relic boundaries (no longer existing but still visible or traceable). (see Pounds 1963)

Borders are, therefore, not as stable as one might think when looking at the discourse of national identity and the rituals related to the perpetuation of traditions and celebration of common ancestry and historical events and celebrations. The idea of stability and belonging, together with that of a common heroic past are contradicted in most of the cases by the examination of maps in their constant change, even within a limited time frame such as the last century, following a major redesign of maps in 1918. Thus, in fact history reveals a constant renegotiation of boundaries:

> Throughout history borders have regularly turned into overtly contested and negotiated spaces, reflecting national struggles over territories, populations, and resources. In response, historiography has identified borderlands as 'badlands' (Winnifreth 2003), 'warlands' (Gatrell and Baron 2009), or 'borderlines' (Diener and Hagen 2010). These terms underline the way these territories operate as sites of fierce political conflicts over nationhood and nationality. In particular, twentieth-century borderlands have witnessed the forced transfer of populations and people in the context of ethnic cleansing policies (Naimark 2001, 3). (Kind-Kovacs 2014, 199)

These contested spaces of sometimes confrontational identities have always been, therefore, more problematic (having been constantly disputed and negotiated) than they would appear to be when read through the lenses of national identity.

National Identity, Transnational Culture

The concept of identity, especially when associated to others such as *national, local, regional* etc., is paradoxical in its intertwining of stability and change, confrontation and shared ancestry, specific and yet dynamic. "Globalisation promotes the mutation of national identity. Identity is always in process, is always being reconstituted in a process of becoming and by virtue of location in social, material, temporal and spatial contexts" (Edensor 2002, 29). The national – but also regional or local – identity discourse is "about belonging, about what you have in common with some people and what differentiates you from others" (Weeks 1990, 88). This sense of belonging is, however, mainly cultural rather than circumscribed by national, political borders: "None of us exist outside cultural immersion of this sort. We all learn to see and feel and think from our culture in certain way." (Ryan 2010, 83). But is culture national? Can we overlap cultural areas to national borders?

> Cultural nationalists endorse the belief that states are politically sovereign entities with clearly defined borders, a unified political and economic system that affects all similarly, and a set of legal and cultural practices shared by its citizens. (Ryan and Musiol 2010, 171)

Thus, both culture and identity are dynamic and their changes, evolution and interferences with other cultures, communities or individuals affect each other:

> "Our identity is a specific marker of how we define ourselves at any particular moment in life. Discovering and claiming our unique identity is a process of growth, change, and renewal throughout our lifetime. As a specific marker, identity may seem tangible and fixed at any given point. Over the life span, however, identity is more fluid. (Kirk and Okazawa-Rey 2006, 51).

This is an essential issue to consider when projecting individual identity on the larger background of national communities, organically hybrid and dynamic despite the artificial and sometimes whimsical (in terms of historical accidents) *national* construct.

> Nation - states, in such a view, are imagined as more or less homogeneous, culturally and ethnically: culture is produced internally, within a country's borders with little outside influence, and shared by the country's citizens equally. Accordingly, nationalists ignore or reject the transnational dimension of cultures, and, no less importantly the diversity of cultures within one country. (Ryan and Musiol 2010, 171)

However, culture does not work like that, as national borders are a political construct, with a long history of changes, fractures and displacements. Culture, as Clifford Geertz argues "is a context" (1973, 14) and "who we are as individual beings – our 'identity' – is bound up with the culture we live in. Although it is something outside us, culture makes its way into us through our eyes and ears. We learn the languages of culture as we grow up – what particular kinds of clothes "mean" for example, or what particular actions are good or bad." (Ryan 2010, 83) However, this cultural environment is itself fluid and problematic, both in terms of structure and connections. In a keynote address discussing Iberian identities (soon to be published), Mercè Picornell discusses the problems rising when attempting to describe these structures and intertwinings in terms of networks, hierarchies or dichotomies. She refers to the systemic methodology influenced by Itamar Even-Zohar or Dionýz Ďurišin, mentioning terms as literary institution, systemic framework, polysystem, macropolysystem or literary community [*institución literaria* (Rodríguez 2015), *entramado sistémico (Ribera 2015), polisistema* (Pérez Isasi y Fernandes 2013), *macropolisistema* (Resina 2009) *o comunidad interliteraria* (Casas 2000). Focusing on "the difficulty to define the local or regional status of Majorcan literature, and the intersection of local and global synergies in its actual configuration" (2019, in press), she proposes the metaphor of the tangled yarn ball, suggesting irregularities and sometimes involuntary entanglements, leading to knots and connections that differ and are sometimes difficult to identify, also making difficult, Picornell emphasises, to distinguish where these threads begin or end. Departing from Walter Mignolo's discussion on the local and global within the "border thinking" (2000), Picornell suggests a process of reflection on the dichotomies (local/global, Western/Eastern etc.), based, firstly, on the "difficulty to clearly affirm a regional segmentation which, nonetheless, appears insistently in the literary study and, secondly, on the complex definition of the cultural locality conditioned by the global socioeconomic dynamics" (2019, in press).

Transgressing Borders in International Education

The ongoing, "natural" exchange and flow of population (as well as information, goods or cultural products) that has come with globalisation finds an interesting counterpart in the organised internationalization of higher education and focus on student/teaching/staff mobilities. Through the internationalization of higher education and increased mobility, the educational environment becomes a seminal ground for cultural contact and increased openness towards intercultural communication and dialogue, as well as the decrease or even erasure of prejudices concerning otherness.

> *Othering* is a term that not only encompasses the many expressions of prejudice on the basis of group identities, but … it provides a clarifying frame that reveals a set of common processes and conditions that propagate group-based inequality and marginality. Although particular expressions of *othering*, such as racism or ethnocentrism, are often well recognized and richly studied, this broader phenomenon is inadequately recognized as such. (Powell and Menendian 2016, 17).

The perception towards the Other has always been a combination between fascination (in discovering the difference and the delights of the immersion of the discoverer/ conqueror into a "new world") and suspicion or anxiety (as Jean Delumeau highlighted in his anatomy of Western fears, *La Peur en Occident*). The concept was determined within philosophy (starting with Hegel) in relation to the problems of identity and defined itself through the area or segment of *difference* towards the subject, in opposition with the essence of the Self.

The paradox is that the current Western world is increasingly multicultural, multi-ethnic and racially mixed (Weedon 2004, 3) but in the same time preserves its fears and anxieties towards the Other, no matter the degree of proximity (Eastern European expats, for instance).

> Migration is a clear example of de-localization approached as a literal expression of displacement. The experiences of displacement, indistinction, or "in-betweenness" associated with the migrant experience - this process is sometimes referred to as *hybridization.* The displacements of globalization and the increased proximity of peoples and cultures can result in their combination into a new "hybrid" form, sometimes celebrated as a creative, spontaneous melange of delocalized cultural ideas, objects, and practices, at other times as a form of "creolized," or "mestizo" identity. (Niezen 2004, 39).

Prejudice and stereotypes – as described by imagology and constantly confirmed by the social and political reactions to the phenomenon of migration – are also reflected in multicultural and multilingual higher education communities. Here we can encounter the same paradox, despite the tendency towards the internationalization of education through academic agreements, mobilities and university policies favouring the collaboration and intercultural dialogue. On the other hand, the encounter with the Other proves still uncomfortable, even in more open environments such as the academia or classroom and is still visible at the level of the dichotomies and implicit hierarchization that stand out, placing the Western above the Eastern, the Northern above the Southern, the European above the non-European etc., even when the qualifications or professional merits are unquestionable (perhaps less so, though, in younger generations, more accustomed with the exposure to the multicultural or international educational or work environments). As problematic as it may seem to the politically correctness-oriented approaches today, this disparity and hierarchical dichotomisation are the effect of the persistence of a stereotyping practice in the traditional social and cultural discourse and imagery which is most obvious in the theoretical and conceptual debates around Orientalism and, later, in this genealogy, Balkanism. Concerning the latter, Maria Todorova, in her reputed analysis (2009), starts her argument precisely by emphasising this stereotypical comparison.

> By the beginning of the twentieth century, Europe had added to its repertoire of *Schimpfwörter*, or disparagements, a new one that, although recently coined, turned out to be more persistent over time than others with centuries old tradition. "Balkanization" not only had come to denote the parcelization of large and viable political units but also had become a synonym for a reversion to the tribal, the backward, the primitive, the barbarian. ... That the Balkans have been described as the "other" of

> Europe does not need special proof. What has been emphasized about the Balkans is that its inhabitants do not care to conform to the standards of behavior devised as normative by and for the civilized world. As with any generalization, this one is based on reductionism. (Todorova 2009, 3)

But, as anticipated above, this is just one of the hypostases of the dichotomous approach which has marked the discourse on identity and otherness for a long period of time.

> Todorova's archaeological approach to the study of the Balkans and Balkanism shares much with Edward Said's analyses of *Orientalism* ... By construing the "Orient" as the essentialized "other," through a dichotomous and essentialist system of representations embodied in stereotypes, Western writers have strengthened the West's own self-image as the superior civilization. (Razsa, & Lindstrom 2004, 632)

Concerning higher education and the above-mentioned exposure to international or multicultural environments, students from areas such as Political Science strongly benefit from internationalisation as they no only study these issues at the theoretical level but can be directly confronted with otherness (national, cultural, linguistic and/or racial). They are thus encouraged to reconsider or even erase their potential national or cultural stereotypes, establish a dialogue, identify common concerns and have access to alternative discourses or perspectives, set the basis for their future activities, agendas and involvement in the support of policies concerning issues related to multiculturalism.

> Internationalization … is the process of integrating an international, intercultural or global dimension into the purpose, functions or delivery of higher education at the institutional and national levels. International carries the sense of relationships between and among nations, cultures and countries. However, internationalization is also about relating to the diversity of cultures that exist within countries, communities, institutions, and classrooms, so intercultural seems the best term for addressing aspects of cultural diversity. (Knight 2008, 21).

The teaching of topics such as *national identity, border issues, collective memory, enemy making* etc. (to BA Political Science students) or intercultural communication (to MA students with various backgrounds in social sciences) was extensively stimulated and enhanced in the case of international groups. The diversity of their cultural and national backgrounds (Western or Eastern European, African, Asian) has stirred interesting intercultural contacts and debates, as well as the questioning of previous cultural prejudice on both sides. It made explicit the experience of "othering" (i.e. a Moroccan student and his experience in Europe as religious and cultural "Other" or a German student's perspective on Romania as a "Balkan" Other, as he saw it more similar culturally to Greece and other countries in the region than with the Western European countries.) Interestingly, the international students chose for their class presentations (from a more general range of topics related to political science) particularly the topics involving discussions on identity and otherness such as "borders and bordering" or "national identity".

This context has stimulated further inquiries regarding the interaction and intercultural communication patterns in the form of a survey on these topics. The respondents are students at the current BBU Political Science BA programme (survey conducted in April 2019 on a first-year group of students enrolled at the English for Specific Purposes course; moreover, the survey was conducted in English). The 16 questions regarded the students' approach to diversity, otherness, prejudice, othering or bordering in relation to international education and more precisely the different degrees in which they consider other students as different or strangers depending on their origin (in addition, they had to mention, on a scale, the spaces/countries they considered more or less distant or close in terms of cultural similarities). Also, they were asked about their current experience in multicultural or international groups (if the case) and their perception on the benefits or challenges of such cases. Finally, they had to make comments on their interactions with international students and reflect on their own perception in case of being granted a mobility to a foreign university. The results proved extremely interesting and relevant, as 80% of the respondents answer that they have had the direct experience of international groups and that they currently have colleagues from other countries and 66% answered they would maintain contact with a foreign colleague after completing their studies. Also, 80% of them consider multicultural groups a positive thing and the same students confirm that they believe this to make classes more interesting. Considering the issue of prejudice, 64% of the respondents believe that young people have prejudice regarding students from other countries, but 100% of them answer that they do not have such prejudice personally.

Meaning to further inquire into this perspective, several questions focused on the *Other* (in general but also as belonging to different spaces) and the labelling of this difference/ otherness as negative or positive. Thus, 66% of the respondents believe they would feel "different" or a "stranger" if granted an Erasmus or another type of mobility and the same number of students agree that foreign students may feel life this when coming to Romania. However, the majority answer that they associate "difference" with a positive thing (66%), 13% believe it is negative and the rest find it ambivalent, answering "both" or, "sometimes positive, sometimes negative" or "just different". Just an isolated answer specified "depends on the race" and "depends on the country", somehow reinforcing the issue of prejudice discussed above. Interestingly, considering this reflection on mental borders, at the question "Would you expect discrimination in a multicultural educational environment?", 40% answered *Yes* and 40% *No,* while 20% considered it *possible* (again, depending on the country, they added) but also that they believe it can also be a form of positive discrimination. In order to tackle more closely the perception on the degree of proximity or similarity (anticipated above in the example of the Moroccan and German students coming to study in Romania, in Cluj), some questions focused on particular spaces (Western and Eastern Europe, American, Asian or African students). To the actual questions, they were asked to add a list of spaces from similar to dissimilar, from close to distant. Regarding the questions, the results showed that 33% considered East European students as different (one was undecided but considered them "somehow alike"), while 46% considered Western European students as different, while others detailed ("a bit different because of the culture"). Regarding Asian, American or African students the ratio was the same, 66% considering them different although two respondents specify that *in a positive way*. When asked to detail what we can call a subjective or mental geography, the results were diverse and somehow contradictory: some ranked, as expected, Moldova or Eastern Europe as the closest but others mention here Australia, Asia or Africa, one of them emphasising he considers Ireland as "close". The results at this requirement are very diverse, therefore, some considering the USA as close while others consider it as culturally different. Among unexpected mentions are Turkey (seen as "distant") or Saudi Arabia ("very distant"), Taiwan or Russia (also considered as different).

Finally, some comments made by the students below the survey and concerning their interactions with international students are worth mentioning as they make more relevant the discussion on this approach to the internationalisation of education. When required to illustrate with examples this interaction that they have had with international students, a category of respondents mentioned "(1) conversations, going out, sharing classes; (2) classes at university, different courses or different organisations for volunteering, meeting at different parties; (3) courses in common, interacting at the cafeteria, going out for a beer, playing some games (video games), some activities, academic debates". One of them even detailed a specific case of "(4) a very positive interaction with two Erasmus students from Kazakhstan. They were kind and fun to be around and we got along nicely. One of the girls was on my team for our school projects and we worked really well together and made a good team. The Erasmus students this semester are also nice and smart and we get along. I did not have any negative experiences with international students so far and I hope I won't have in the future either." Another category did not mention previous interactions but the interest in future ones: "(5) I would like to talk about sports with people from Asia and USA; (6) I would like to have interactions with international students. I have classmates from the Netherlands, France, USA, Korea etc. I would like to work with them on a project; (7) I would like to change different interactions such as culture, food, traditions, conception etc. I didn't have a negative interaction with anyone; (8) I would have a good relationship with other students to know them better, to understand their culture and language; I haven't had interactions with international students but would like to. I would ask them a lot of questions about their country and tell them about my country (Moldova)". One of the respondents mentioned an "interaction based on education, debates on learning, discipline, socialising, the sharing of value and patterns of behaviour, the knowledge of traditions" but did not mention if these were in her intention or related to some experience. Only three respondents left no comment on this, the majority revealing interest in a deeper reflection concerning the issues in question. Taking into account their young age (an average of 20) and their specialization in Political Science, I would interpret the results of the survey as promising in relation to the surpassing of "mental borders" and prejudice and a tendency towards a positive process of othering, at least in this particular academic environment.

Borders or Bridges? Conclusions

In Tim Edensor's still extremely relevant formula, "national identity persists in a globalising world, and perhaps the nation remains the pre-eminent entity around which identity is shaped" (2002, vii). Peter Sahlins approached the idea of the frontier as a bridge between the national and the local (1989). Whether discussed in the context of multiculturalism and diversity or in that of nationalism and bordering (considering the most recent UK or US positions), the issue of national identity remains, therefore, a staple topic in today's society as well as in academic debates in political science or cultural studies. However, as previously argued, culture is not nationally confined and the extremely complicated history of borders and bordering, together with that of displacements and migrations reveal that their aspect at a certain moment is both frail and artificial. Culture, on the other hand, can only rarely and/or artificially be confined to national borders, as it is usually regional or transnational, circumscribing its own maps. The internationalization of higher education is, I believe, a significant form of support in terms of intercultural communication, dialogue and erasure of cultural as well as national prejudice on all the sides involved. This form of dialogue, supported by the academic curriculum, can provide a long-term support in the process of raising awareness on the transnational and hybrid character of culture, particularly in a globalising world. The intercultural exchange and dialogue can help to a better understanding of border issues to be perceived more as political constructs, culturally permeable and to be increasingly transformed into bridges rather than isolating walls.

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FILLING THE GAP BETWEEN TARGET NEEDS AND STUDENT WANTS IN ENGLISH FOR ACADEMIC ENVIRONMENTAL PURPOSES

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ABSTRACT. ***Filling the Gap between Target Needs and Student Wants in English for Academic Environmental Purposes.*** The present paper sets out to bring forward some of the current issues in nowadays ESP teaching, such as, in what ways can ESP teachers produce and design a balanced approach to their syllabi in terms of content needed by their ESP students, but not necessarily wanted or liked by those. To be more precise, we are going to use a deductive method to find out what freshmen students from the faculties of Biology and Environmental Science and Engineering would want and like in their EAEP course and see if it matches or not with the teacher's intended EAEP curriculum.

Keywords: *English for Specific Purposes, needs analysis, curriculum development, ESP syllabus, English for Academic Environmental Sciences.*

REZUMAT. *Reducerea decalajului dintre nevoile de bază și preferințele studenților din programa de Engleză pentru Scopuri Academice Specifice în Știința Mediului.* Lucrarea de față își propune să aducă în prim plan unele dintre cele mai stringente și actuale aspecte din predarea disciplinei Engleză pentru Scopuri Specifice, cum ar fi, sub ce formă pot profesorii de ESP să creeze o programă echilibrată în ceea ce privește conținutul necesar studenților de ESP, dar nu neaparat dorit sau plăcut de aceștia. Mai exact vom folosi o metodă deductivă pentru a afla ce își doresc în cadrul cursului de ESP studenții de anul I ai facultăților de Biologie și Știința și Ingineria Mediului, UBB și vom analiza dacă există corespondență între doleanțele acestora și curricula de limbă pentru scopuri specifice.

Cuvinte-cheie: *Engleza pentru Scopuri Specifice, analiza de nevoi, dezvoltare de curriculum, programa ESP, Engleza pentru Știința Mediului.*

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Introduction

English for Specific Purposes teaching can turn out to be a challenge when it comes to deciding the content of the syllabus; the challenge becomes even greater in the case of a large group of students in an ESP course. Bearing in mind the main steps in planning a syllabus, as described in the specialised literature (Dudley-Evans and St John 1998) such as needs analysis, curriculum design, materials selection, methodology, assessment or evaluation, the ESP teacher soon realizes that all these above mentioned steps are not independent, but rather overlapping activities and monitoring the results of a specific phase, such as needs analysis for example, may interact a lot with the success of another stage or phase. In other words, needs analysis is an ongoing process covering a wide range of choices made by the coordinator of an ESP course:

> Needs analysis refers to the techniques for collecting and assessing information relevant to course design: it is the means of establishing the *how* and *what* of a course. It is a continuous process, since we modify our teaching as we come to learn more about our students, and in this way it actually shades into *evaluation,* the means of establishing the effectiveness of a course. Needs is actually an umbrella term that embraces many aspects, incorporating learners' goals and backgrounds, their language proficiencies, their reasons for taking the course, their teaching and learning preferences, and the situations they will need to communicate in. Needs can involve what learners know, don't know or want to know, and can be collected and analysed in a variety of ways. (Hyland qtd. in Flowerdew 2013, 325)

Recently, a great deal of emphasis has been placed upon *present needs analysis* (PSA) where attention is drawn to the gap between what students are able to do with the language at the beginning of a course and what they need to do at the end of the course (Flowerdew 2013). As opposed to the *target needs analysis* (TNA) in ESP, where attention is directed towards what exactly do the students need the foreign language for, in the target situation, the present needs analysis (PSA) focuses on students' *lacks* and *wants* and tries to gather as much information as possible about all the factors involved in the teaching process, starting from elements such as the student's motivation for choosing a course and ending with information about the teaching environment and, of course, all the palette of existing elements in between. Many recent studies have focused on what type of needs analysis might be the best (Swales 2004) in designing a syllabus, a promising option could be even a combination of the two (Robinson 1991) where the ESP teacher can seek and find information about both PSA and TNA, as Belyaeva (2015, 80) observes:

> These two types of needs analysis are combined in learner-centered approach to ESP course design. The approach brings into perspective the knowledge that learners need in order to perform in a target professional situation, the language students want to learn, and inconsistencies between the aforementioned groups, i.e. gaps in learners' knowledge.

In English for Academic Environmental Purposes (EAEP), a great emphasis is placed upon stating the goals and objectives, since the ESP teacher has to carefully plan and switch accordingly between EAP and EOP (English for Occupational Purposes) demands. Thus, the need analysis will be comprised of a target-situation, where we set to find out what they will need the course for, a present-situation analysis, which can be run through a diagnostic test (especially if the group is a large one and we have to determine the linguistic level of the group and their linguistic abilities prior to our ESP teaching), a strategy analysis, where the ESP teachers have to discover what students prefer, a means analysis (Holliday & Cooke 1982; Swales 1989), where we pay attention to what equipment and materials are needed and a language audit (Robinson 1991), where we need to find out as ESP teachers, most of the time, if there is a specific requirement for work-related tasks that they need to perform in the near future, the level of language proficiency they need to reach, if the students are already members of the scientific community or employees in the specialised field (Belyaeva 2015). The data obtained from the students' needs analysis will help in designing the ESP syllabus, especially if the course is held in a tertiary institution and is intended to cover both EAP and EOP areas. The close relationship between the needs analysis and syllabus design has become well established in the field literature, supported, in particular, by the necessity of linking and tailoring *content, skills* and *methods* to the results of the need analysis. According to Martin (2000), we can focus on content in terms of a particular topic in language instruction, for example, environmental legislation for Environmental Management students. In such an instance, attention is directed towards the communicative techniques used in the target situation. As far as skills and method are concerned, Belyaeva (2015, 78) observes:

> Skills-based syllabi deal with teaching basic language competencies such as reading, writing, listening, and speaking. This type of syllabus is more relevant for English for Specific Academic Purposes course; it can help teach students use English to prepare oral and written reports following the conventions of their chosen field of study. Method-based syllabi are organized around target tasks students will have to perform using the English language, such as dealing with customer complaints in the workplace.

It has to be mentioned that a syllabus in Environmental Science and Engineering will rarely make use of only one model, most of the time it is a combination between those, the selection being made according to the results obtained in an ample needs analysis process as it has been described so far. Another important step in ESP course design is, nevertheless, the choice of methodology. Belcher (2009) considers that the focus should be on context and interaction and the selection of materials and methods should be done in such a way as to enable needs-responsive instruction. This type of instruction will require authentic materials from the learners' professional and job-related contexts. In the case of English for Academic Environmental Purposes there is a limited exposure to the specialised language in an academic setting. Attending academic gatherings, symposiums or conferences, once or twice per year would not suffice in terms of exposure to authentic settings, thus a heavy responsibility in this case would rely on a very thorough selection of the content of the syllabus. But academic writing activities may not be necessarily regarded as enjoyable activities by the students, as Flowerdew (2010) investigates after examining the results of a needs analysis for a module on proposal writing for the workplace where students seemed not interested in a course in which they could not see immediate necessity. The mismatch between the intended learning outcomes and students wants may become a problem, especially in the case of a course comprising of both EOP and EAP.

All in all, maybe the most important phase in an ESP course development is that of assessment or evaluation. Needs analysis, course design, teaching-learning, assessment and evaluation are not linear processes but cyclical and they always influence each other. (Dudley-Evans and St John 1998)

The present study focuses on the assessment phase carried out at the beginning of an EAEP course at a tertiary level institution meant to detect the ESP students' goals and needs in English for Academic Environmental Purpose.

Method

The subjects in this study were 1st year students from the Faculty of Environmental Science and Engineering and the Faculty of Biology and Geology at Babeș-Bolyai University, Cluj-Napoca, Romania. The research was carried out using a deductive method, respectively a survey in the form of a written questionnaire, in which students from different specializations under the umbrella of Environmental Sciences field had to answer 10 questions regarding their goals and expectations for the EAEP course. The survey was conducted at the beginning of the first semester, academic year 2018-2019, right after the linguistic diagnostic test (the linguistic test helps set the level of the groups according to the Common European Framework of Reference for Languages) and was comprised of a set of 6 open questions and 4 multiple choice questions. There were 13 groups of students, belonging to 13 different 1st year specialisations, a total of 166 students, both male and female, aged between 18-20 (with 10 exceptions of older students studying for their second bachelor degree). The diagnostic linguistic test's results showed quite a homogeneous linguistic level, 80% of the students obtained a general qualification of B2, whereas 20% a level of C1. These students come from a variety of ethnic, cultural and linguistic backgrounds; the distribution of these aspects within groups/ specialisations being not relevant for the present study. Taking part in the study was anonymous and not compulsory; 166 students out of the total of 170 took part in the survey.

Students' answers for the six open questions were grouped according to the frequency of the common items/ keywords using a soft programme (WordSmith) on one hand, and according to the key idea/ intention expressed in the whole text chunk, per item, on the other. The answers for the 4 multiple choice questions were generated into percentages.

Results

The following table centralizes the main results for the 6 open questions, followed by the table of the 4 multiple choice questions:

Table 1. Results for the Open-Ended Questions

Open-Ended Questions	Frequency	Key Idea/ Conclusion
1. Do you think you will need to use General English or Specialised English in your future? Why?	English (21 times) Specialised English (140 times) Job (135 times) Communication (24 times) Information (17 times)	ESP is seen as very much needed for the future job.
2. What kind of language-based tasks in your domain do you find difficult to do in English?	Specialised terms (145 times) Presentations (110 times)	A sort of fear regarding the ability to use the specialised vocabulary in the scientific community.
3. Name at least two instances in your occupational area where you love to use English.	Reading specialised materials/ articles (130 times) Watching documentaries in my field (21 times)	Receptive skills.
4. What's your preferred way of learning something new in general?	Practising (62 times) Interactive (41 times)	Lerner-cantered approach preferred.

Open-Ended Questions	Frequency	Key Idea/ Conclusion
5. For how long have you been studying English as a foreign language and what do you consider you need to improve?	Speaking (110 times) Communication (28 times) Vocabulary (30 times)	General English has been studied for at least 8 years, although there is reluctance towards speaking in public.
6. How would your ideal ESP course look like?	Interactive (129 times)	Interesting. Stimulating. Easy. Interactive.

Table 2. Results for the Multiple-Choice Questions

Multiple-choice questions	Results
1. Why did you choose this course?	78,8 % I need it for my future career 13, 9 % It seemed interesting 7,3 % I don't know
2. What do you like most and in what order?	49, 7% Reading, Listening, Writing, Speaking 23% It does not matter, I enjoy all of them 13,9 % Speaking, Writing, Listening, Reading 13, 4 % Listening, Reading, Writing, Speaking
3. What's the most difficult task for you in a foreign language?	54,9 % To speak 20,1 % To listen 20,1 % To write 4,9 % All of them
4. What would you like to study in your ESP course?	64 % ESP and Academic Language 24,4% Specialised Vocabulary 11,6 % It does not matter, all the above mentioned

Discussion

The answers of the first open question *Do you think you will need to use General English or Specialised English in your future? Why?* indicate a raised awareness among the students regarding the use of English in their future job, even though they may not be all aware of what exactly it entails in terms of language skills. In order to explain the results we should correlate them to the linguistic level of the group: an average of B2/C1 is exactly the reason why such results are possible. Students are not interested in the immediate outcome of the course as they are more interested in their long term needs, considering they handle the language at the required level[2] and investing in the "future" seems a better option. A very large amount of answers pointed out that working abroad could be an option at some point in the future, so probably for a few percentages this could explain the interest in both*: "Both of*

[2] Babes-Bolyai University language policy requires B1 level in CEFR for Bachelor and B2 level for Master Programmes (for further details about the levels see https://www.coe.int/en/web/common-european-framework-reference-languages/the-cefr-descriptors)

them. I will need General English for day to day communication and Specialised English for communication at the workplace." or *"Both of them, the first one for the daily use and the last one for my specialization."*

The findings of the survey have also tackled the issues of studying abroad, travelling, or taking part in summer schools or Erasmus Programmes abroad. All the answers expressed the clear intention of developing the ESP abilities in order to reach a "comfortable level" in doing all the above-mentioned activities, whereas little or no attention was given to the ESL instruction. Upon a very close and attentive reading of the survey, the "comfortable level" from the students' answers could be translated as "getting rid of the fear of speaking in my scientific community". Question number *2. What kind of language-based tasks in your domain do you find difficult to do in English?* shed some light upon the interpretation of the results since it explains the difficulties they have encountered so far in ESP: the specialised vocabulary. Most of the students have already been exposed to ESP, as taking part in different projects or activities in their High Schools and/ or Volunteering Programmes, thus the contact with the specialised lexicon has already taken place but with no adjustment time. Keeping in mind that the survey was done at the beginning of the EAEP course, it is understandable that students should manifest a reluctant attitude towards the specialised vocabulary; it usually disappears towards the end of the first academic semester when students get used to the exposure to the specialised language. Another very important aspect would be the design and organization of the ESP curriculum, such results in the evaluation phase will require the organisation of a lot of outside opportunities of specialised language exposure, so having to coordinate interdisciplinary activities and taking part in specialised academic activities can turn out to be quite a challenge for the ESP teacher.

Questions 3-6 in *Table 1* focus on acquiring information needed for deciding the methodology of the EAEP course. Knowing the preferences of your students helps a lot and saves a lot of time during the seminars: for example, a content-based activity chosen by the ESP instructor may be relevant in terms of the technique used but disliked by the students, such an instance leads to in-class ongoing decisions in shifting the activities, wasting precious time with the instruction phase and explanations. In our case, the survey shows clearly the preference for receptive skills, an interactive approach, drills and patterns. It also helps a lot in elaborating a balanced approach syllabus, choosing easier tasks for the least desired skills. For example, the data indicates a reserved attitude towards speaking, 54, 9 % of the respondents considered it to be the most difficult task in a foreign language, in this case the professional and job related contexts that are going to be used in the elaboration of activities should start up with General English for Academic Purposes, slowly making the transition towards English for Specific Purposes.

The results obtained in the multiple-choice section reinforce the existence of the awareness of linguistic demands linked to a future career, proven in the percentages of 78,8% out of the total number of participants who chose the course in order to improve their linguistic skills for their future careers. A surprising result was reflected in the answers to question *4. What would you like to study in your ESP course?* as 64% of the students chose ESP and Academic Language as opposed to only 24,4% who considered specialised vocabulary to be of uppermost importance. A possible explanation could be the fact that the interest here might have been twofold: the "investment" in the long term needs combined with the immediate expectations. In a subconscious way, students might have been paying attention to the credits obtained in the exam, in this way the runner-up in priorities becoming passing the exam with a high score and attaining the credits.

A last aspect that has to be mentioned is that the particular results of the survey may be attributed to the influence of the specialisations. Even though grouped under the umbrella of English for Environmental Sciences in general, each and every specialisation has its own specificity in linguistic procedures and/or genres: students in Environmental Biology write lab reports, students in Environmental Ecology write observation reports, and students in Environmental Engineering write technical reports and so on. As a consequence, students may prefer writing to speaking because that is what they know about their future job. But handling the specialised language involves more than handling only one language skill.

The needs analysis helps the ESP instructor considerably, once the instructor knows *what his/her students want* it is easier to proceed to the design of syllabus. Of course, there is not such a thing like a syllabus tailored perfectly on students' expectations and wants; sometimes what they dislike is exactly the area where they need to improve. A very tactful approach has to be decided on here: filling the gap between target needs and students wants may be the key to a successful ESP course after all.

Conclusion

The overall results of the survey show that nowadays "English proficiency is a form of human capital in the workplace" (McManus 1985) and that an ESP curriculum has to be adapted to the demands of the market. Students seem to be more aware than ever of the linguistic requirements in their field of study, with no significant distinction between EAP and ESP, but rather an emphasis on specialised communication. Taking into consideration all these factors, we can conclude that filling the gap between the target needs and student wants in EAEP course heavily relies on the ESP instructor's shoulders and it includes a very carefully planned syllabus which is impossible to be achieved without a thorough needs analysis and constant feedback during the ESP course.

The effort of making the ESP course attractive is a twofold challenge: on one hand, the ESP instructor has to weigh all the available options and to decide which are the most important aspects that have to be taught in accordance to the curriculum and, on the other hand he/she has to consider the students' preferences and incorporate those in the syllabus. Finding the best way between the two may not be always straight forwarded and constant monitoring of the students is always required.

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POLITIQUES LINGUISTIQUES ROUMAINES D'ANTAN (DU XIXE SIÈCLE). LE CAS DES IDÉES PROMUES PAR ION GHICA

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LANGUAGE AND LITERATURE STUDIES: language studies, applied linguistics
SOCIAL SCIENCES: education

ABSTRACT. ***Romanian linguistic policies from former times (19th century). The case of ideas promoted by Ion Ghica.*** In our study, we aim to discuss educational linguistic policies as they were perceived in the 19th century, when the Romanian society and implicitly the Romanian educational system suffered major transformations, noticeable especially when the school curricula (which had a structure that was not entirely different from the present one) were developed or reorganized. The thorough examination of these school documents helps us better understand the way in which linguistic policy evolved in Romania at a time when the connections with Western Europe were increasingly strong. Thereby, the beginnings of systematic learning of native and foreign languages were established. In our approach we will rely on a limited but dense corpus selected from writings by Ion Ghica, one of the personalities who were actively involved in the cultural progress of the Romanians.

Keywords: *linguistic policies, education, Romanian language, foreign languages, classical languages, school curriculum.*

REZUMAT. ***Politici lingvistice româneşti de odinioară (secolul al XIX-lea). Cazul ideilor promovate de către Ion Ghica.*** În studiul nostru, ne propunem să discutăm pe marginea politicilor lingvistice educaţionale, aşa cum erau acestea percepute în secolul al XIX-lea, când societatea românească şi, implicit, învăţământul românesc au cunoscut transformări majore, observabile mai ales în momentul în care se elaborau ori se reorganizau programele destinate şcolilor, care aveau o structură nu întru totul diferită de cea de astăzi. Parcurgerea atentă a acestor documente şcolare ne ajută să înţelegem mult mai bine modul în care a evoluat politica lingvistică în România, de care românii aveau o reală nevoie, în

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contextul în care legăturile cu Apusul Europei erau tot mai strânse. Se poate întrevedea astfel începutul de drum în învăţarea sistematică a limbilor materne şi a celor străine. În demersul nostru ilustrativ, ne vom baza pe un corpus de texte limitat, dar dens, selectat din scrierile lui Ion Ghica, una dintre personalităţile noastre care s-au implicat activ în progresul cultural al românilor.

Cuvinte-cheie: *politici lingvistice, educaţie, limba română, limbi străine, limbi clasice, programe.*

« *toute planification présuppose une politique, la politique du pouvoir* » (Calvet 1987 : 282)

0. Préliminaires

Généralement, les auteurs des ouvrages et des travaux traitant des politiques linguistiques, publiés ces dernières années, s'intéressent surtout à l'état actuel des choses, sans prendre en compte l'évolution de l'aménagement linguistique[2] et/ou des politiques linguistiques au fil des siècles qui a été très sensible et très sinueuse, parfois surprenante, du fait de la diversité des nations habitant l'Europe, souvent à l'intérieur du même pays. Cela réclame sans doute une étude ponctuelle de certains aspects ignorés auparavant, qui facilitera par la suite une meilleure compréhension des changements de ce domaine quelquefois ignorés par les (socio)linguistes et qui intéresse, par contre, les historiens, les sociologues ou les politologues (Eloy 1997 : 19) qui se sont souvent penchés sur ce type d'aspects.

1. Politiques linguistiques et société

1.0. Nous pouvons constater que les politiques linguistiques proposées en Roumanie au XIX^e^ siècle ont développé des actions soutenues en vue de l'apprentissage, en plus de la langue nationale, d'autres langues qu'elles soient classiques et / ou modernes.

Il faut préciser que, par rapport à l'époque contemporaine, les anciennes perspectives des politiques linguistiques étaient étroitement liées, non seulement à l'état et aux nations mais aussi à l'enseignement et qu'elles répondaient surtout à un besoin ressenti d'aménagement linguistique conçu comme un fait délibéré qui influence le comportement linguistique des autres (Eloy 1997 : 8).

[2] Didier De Robillard perçoit l'aménagement linguistique « comme un ensemble d'efforts délibérés visant à la modification des langues en ce qui concerne leur statut ou leur corpus » (1997a : 36).

Didier de Robillard observe que, pour certains sociolinguistes, « politique linguistique est synonyme d'aménagement linguistique [et qu'] il semble utile de spécialiser ce terme pour désigner la phase d'une opération d'aménagement la plus abstraite, consistant en formulation d'objectifs, postérieurement à l'évaluation d'une situation faisant apparaître des aspects perfectibles, soit dans le corpus d'une langue (inadéquation des structures par rapport à des besoins), soit dans le statut des langues» (1997b : 229).

À cette époque-là, nous percevons une ouverture assez importante de la société roumaine dans son ensemble, y compris de la culture et de l'enseignement vers les valeurs promues en Occident et nous pouvons remarquer un abandon des anciens modèles présents dans la partie orientale de l'Europe qui s'avèrent être assez résistants au nouveau. Nous assistons à l'emploi conséquent des politiques linguistiques, ce qui a pour résultat la généralisation de la diffusion de certaines langues.

1.1. Au cours du siècle précité, nous observons des changements majeurs en ce qui concerne l'enseignement des langues (politique institutionnelle), le roumain gagnant du terrain vis-à-vis du grec, surtout après la réouverture des écoles dont le nombre croît progressivement (Berindei VII/I 2015 : 366). Malgré ce regain évident de l'étude et de l'apprentissage systématique du roumain dans les principautés roumaines (surtout en Valachie et en Moldavie), il se produit une lutte et une résistance des partisans de l'enseignement en grec et de ceux qui envisageaient d'introduire le français à tout prix, la langue qui devait permettre un contact permanent et étroit avec le monde occidental.

1.2. De l'autre côté, les politiques linguistiques en Transylvanie restent très ancrées dans la tradition et sont liées à l'enseignement confessionnel où il restait essentiellement le latin, concurrencé par l'allemand, par le hongrois et, certainement, par le roumain, illustrant les nationalités représentatives de cette région.

1.3. Finalement, dans les pays roumains d'au-delà des Carpates, cette dispute interminable à l'égard de la politique linguistique interne a eu comme résultat, à part le roumain, la « victoire » de la langue française qui sera imposée dans les collèges (Berindei VII/I 2015 : 366) comme langue moderne dominante, auparavant promue par les princes phanariotes.[3]

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[3] Voir à ce propos l'étude de Despina Provata qui observe « [qu'] à partir de la seconde moitié du XVIIIe siècle, la langue française, dont le rayonnement international était incontestable, est adoptée par les Phanariotes qui l'utilisent dans le cadre de leurs fonctions et se servent de leurs compétences linguistiques pour diffuser dans les lettres grecques l'esprit des Lumières françaises. Le français systématiquement étudié dans ces milieux – où l'on accorde la même importance à

En fait, dans les pays roumains, comme en Europe, nous assistons à une certaine « intervention sur les langues et sur les relations entre les langues dans le cadre des Etats » (Calvet 1998 : 110). À cet égard, toutes les situations identifiées à l'époque en matière de langues représentent « des choix, objectifs et orientations suscités en général (mais pas obligatoirement) par une situation intra- ou intercommunautaire préoccupante en matière linguistique » (Boyer 2010 : 67).

2. Politiques linguistiques en action. Les propositions de Ion Ghica

2.0. Cet état de choses particulier nous a déterminé à réaliser une description d'une des politiques linguistiques[4] éducationnelles/ institutionnelles roumaines datant de la fin de la première moitié du XIX[e] siècle, présentée sous la forme d'un programme scolaire qui sera ultérieurement inséré dans les pages d'un recueil d'articles (*Scrieri* "Écrits", tome IV) de Ion Ghica, homme politique roumain, formé en France, activement impliqué dans les actions visant à moderniser la société roumaine, à partir des modèles occidentaux.

2.1. Érudit et politicien de premier rang, Ion Ghica compte parmi ceux qui ont mis tous leurs efforts en vue de faire progresser la vie sociopolitique et le système d'enseignement roumain de leur temps, comme Ion Heliade-Rădulescu, Mihail Kogălniceanu, Vasile Alecsandri, Titu Maiorescu ou beaucoup d'autres encore. Comme quelques-uns de ses prédécesseurs ou de ses contemporains, Ion Ghica s'implique assidûment dans la vie socioculturelle des Roumains, en anticipant une ouverture à pas décidé vers les diverses connaissances qui jouissaient d'un large rayonnement dans toute l'Europe.

Parmi d'autres actions liées au développement de l'enseignement et des enseignants, Ion Ghica entrevoit que l'organisation de ceux-ci, y compris de l'enseignement des langues, a un rôle essentiel qui se reflétera dans tous les domaines sociaux.

2.2. À ce propos, il a rédigé un texte qui a attiré notre attention et qui s'intitule *Programa şcoalelor pentru partea literară* "Programme des écoles pour la partie littéraire" qui date de l'année 1847 et qui a pour but une réelle et saine organisation des activités scolaires liées aux études littéraires où il

l'éducation des garçons et des filles – devient non seulement la langue parlée au sein de la famille, la langue utilisée dans la correspondance intime et officielle mais encore la marque, pour les Phanariotes, de l'appartenance à la culture occidentale » (2012 : 1).

[4] Pour une typologie des politiques linguistiques ayant trait aussi à la langue roumaine, à consulter Calvet (1996) et Moldovanu (2005 : 116-127).

inclut aussi les langues étrangères perçues comme un vecteur dans l'épanouissement des connaissances et dans l'établissement des relations interhumaines, réalisées pour la plupart par l'intermédiaire des compétences linguistiques, qu'elles soient de réception et de production, par la voie écrite ou orale. Il s'agit d'une sorte de gestion du plurilinguisme *in vitro* par lequel se font « des hypothèses sur l'avenir des situations, des propositions pour régler les problèmes » (Calvet 1998 : 113).

2.2.1. Malgré une attitude hostile de ses contemporains à l'égard des changements au sein de l'enseignement proposés par Ion Ghica, celui-ci avoue ne pas renoncer à ses propos de renouvellement auxquels il se sent très attaché : « bien que j'eusse prévu que ces idées devaient m'apporter beaucoup de désagréments, je n'ai pas pu m'éloigner d'elles, car elles étaient profondément implantées dans mon cœur ; elles sont arrivées à être une intime conviction[5] » (IGS, IV, p. 445).

2.2.2. Au début, ces propositions ont été insérées dans un mémoire présenté au dignitaire responsable des affaires internes, Alexandru Balş, en soutenant la nécessité d'avoir un système bien organisé avec des bases solides qui devra être un modèle pour les programmes suivants d'enseignement. À cet égard, nous pouvons remarquer que l'auteur ne s'arrête pas au stade des déclarations. Il envisage de mettre « en place un *dispositif* et des *dispositions* : on passe à un autre niveau, celui de l'intervention concrète, et c'est alors qu'on peut parler de *planification*, ou d'*aménagemen*t ou de *normalisation* linguistiques » (Boyer 2010 : 68).

Selon lui, il fallait faire au niveau des collèges roumains une répartition judicieuse des matières de la filière littéraire sur huit ans, dont six générales et deux de philosophie. À part les matières principales comme *Géographie et histoire*, *Religion*, *Rhétorique*, *Mathématiques, physique et chimie*, *Philosophie*, Ion Ghica considère qu'il faut accorder une attention particulière à l'étude des langues, parmi lesquelles *Le latin*, *Le roumain*, *Le grec* et *La langue française*.

2.2.3. Vu cette liste dressée par le promoteur culturel, nous pouvons observer le fait que, dans les principautés roumains, on continue à prêter une attention particulière aux langues, non seulement au roumain mais aussi aux langues classiques ou au français, devenu une langue moderne prioritaire dans l'enseignement, suite aux contacts soutenus entre les Pays Roumains et la France.

[5] La traduction des fragments extraits du livre nous appartient.

2.2.4. En ce qui concerne le latin, l'étude de celui-ci est prévue pour six ans, en commençant, la première année, avec les déclinaisons et les conjugaisons et en poursuivant avec la syntaxe. Des questions élémentaires de syntaxe, comme la syntaxe de la proposition simple s'ajoutent à cela. À l'appui de l'étude, le programme prévoit aussi des exercices de traduction à partir des textes comme *Selecta e profanis* ou *De viris illustribus urbis Romae*.

2.2.4.1. Ensuite, durant la deuxième année d'étude, il considère qu'il est nécessaire d'insister sur les verbes irréguliers car il existe des situations où l'emploi des verbes diffère en latin par rapport au roumain. Il précise que, pour une meilleure compréhension, les jeunes doivent s'habituer aux règles grammaticales et, pour cela, il faut « leur donner à traduire en roumain, des morceaux des épitres familières de Cicéron » (IGS, IV, p. 446). La troisième année est affectée à une récapitulation des notions antérieurement étudiées ainsi qu'à un enrichissement des notions grammaticales.

2.2.4.2. Il faut rajouter à cela l'assimilation des connaissances portant sur la formation des mots et sur la versification latine. Ion Ghica considère que tous ces efforts visant à apprendre le latin sont très bénéfiques et les enseignants doivent toujours faire appel à la grammaire latine, afin d'offrir aux écoliers des notes claires et vraies car celles-ci leur indiqueront surtout que « la formation des paroles roumaine dépend de celle des paroles latines » (IGS, IV, p. 447).

Par la suite, l'enseignant doit sans cesse mettre en parallèle « la grammaire roumaine avec la latine » (IGS, IV, p. 447). Quant aux années suivantes d'étude, la démarche pédagogique est liée à des activités de raffinement grammatical (l'emploi des conjonctions, l'usage des participes ou la connaissance de la versification latine) et de traduction en roumain des textes classiques latins, tels que *Les commentaires de César*, *Les pensées de Cicéron et d'Olivet*, *Les métamorphoses* d'Ovide ou *l'Énéide* de Virgile.

2.2.5. Même si le roumain est la langue la plus importante, en bonne tradition classique, Ion Ghica considère que l'étude de celle-ci doit se faire parallèlement au latin « l'enseignant cherchant incessamment, quand il parcourt les traductions, à habituer les jeunes à un style propre et simple » (IGS, IV, p. 444).

2.2.6. Dans sa démarche linguistique, une place à part est accordée à la langue grecque, toujours considérée comme importante dans la formation des futurs citoyens. Son étude est prévue pour une période de quatre ans mais seulement à partir de la troisième année de collège, quand l'élève est familiarisé avec les deux langues antérieurement mentionnées (le latin et le roumain).

2.2.6.1. Généralement, l'appréhension du grec à l'école consiste à étudier des principes essentiels ainsi que la déclinaison des noms et la conjugaison des verbes. Dans la vision de Ion Ghica, la deuxième année du grec doit être affectée aux aspects plus compliquées de la morphologie et de la syntaxe.

2.2.6.2. Durant les deux dernières années de l'étude de cette langue, il est prévu de suivre les questions d'ordre dialectal (les dialectes attique et ionique), d'ordre syntaxique ainsi que les problèmes d'orthoépie, en faisant continuellement appel à la langue roumaine. À cet égard, il est indiqué de faire des traductions à partir de textes tels que ceux qui ont été écrits par Isocrate (*Evagoras*), par Lucien (*Dialogues*, *Le songe*), par Xénophon (*Agésilas*), par Homère (*Iliade* et *Odyssée*), par Hérodote, par Platon (*Criton*) etc. (IGS, IV, p. 449).

2.2.7. En ce qui concerne les langues modernes, la primauté dans l'enseignement publique est attribuée, traditionnellement, à la langue française dont l'étude est prévue pour six ans, y compris pendant les années où les lycéens ont des cours de philosophie, probablement en raison de l'influence prédominante des philosophes français dans l'espace culturel européen.

2.2.7.1. Dans la première année est prévue une familiarisation avec « les déclinaisons, les conjugaisons et les règles les plus simples de la syntaxe » (IGS, IV, p. 449).

2.2.7.2. Après avoir appris ces particularités grammaticales, il est conseillé d'aborder des questions plus complexes comme la compréhension des phrases à l'intérieur desquelles peuvent être identifiées les structures représentatives de cette langue. Il est intéressant de noter que Ion Ghica fait des recommandations ayant indirectement trait aux compétences orales : « à part cela, il faut apprendre par cœur des phrases, de telle façon que, d'ici deux ans, les élèves soient habitués à un grand nombre d'expressions et de locutions » (IGS, IV, p. 449).

2.2.7.3. Pour la troisième année, l'homme politique envisage une révision des notions initialement apprises, en insistant sur la signification des paroles ainsi que sur des dictées ou des récitations de morceaux choisis en prose ou en vers.

2.2.7.4. Une fois ces notions fixées, les élèves pourront parcourir des textes littéraires à l'aide de l'enseignant qui doit veiller : « (1) à l'application des règles de la grammaire française ; (2) à la valeur et à la propriété des mots, à leurs significations propres et figurées ; (3) aux gallicismes et aux locutions significatives » (IGS, IV, p. 449). Il est aussi recommandé que les jeunes écrivent en français soit en s'inspirant de fragments de livres, soit en rédigeant un sujet imposé par le professeur, en réalisant des traductions de textes latins ou roumains.

2.2.7.5. Dans sa vision, il est conseillé de continuer de retenir des fragments littéraires qui facilitent une prononciation appropriée et une familiarisation avec cette langue, démarche qui continue pendant la cinquième année mais, cette fois-ci, les efforts doivent se concentrer sur la réception du message écrit (« lecture des certains morceaux de littérature ») (IGS, IV, p. 450) qui aidera à une compréhension des moindres détails et à une meilleure compétence orale qui vise surtout une tonalité adéquate et un débit de parole juste.

2.2.7.6. Quant à la dernière année d'étude de français, le contenu linguistique vise les aspects d'ordre stylistique qui s'entremêlent avec ceux de rédaction de textes, le but déclaré étant d'exceller dans cette langue moderne, jusqu'à ce que les élèves réussissent « à faire la critique d'un texte proposé par le professeur » (IGS, IV, p. 450)

2.3. Tous ces aspects proposés par Ion Ghica témoignent de son intérêt particulier pour les langues classiques ou modernes. Il compte parmi les premiers militants de l'aménagement linguistique au niveau des collèges, en essayant de synchroniser l'enseignement roumain avec les tendances européennes. Ses propositions anticipent d'une certaine façon les contributions des siècles suivants concernant l'enseignement des langues. Nous avons aussi pu remarquer qu'en matière de contenus, ses propositions restent d'actualité jusqu'à nos jours. Il s'avère être un pionnier de l'éducation nouvelle roumaine, en particulier par son esprit novateur qui intègre toutes les compétences dans le processus si ample de l'acquisition des langues. Même si celles-ci ne sont pas décrites et énoncées, elles sont implicites.

2.4. De même, nous avons constaté que, dans son ensemble, le programme promu reste ancré dans la tradition scolastique ; mais Ion Ghica tente de s'en détacher, en proposant de nouvelles voies pour l'enseignement roumain moderne qui se trouvait encore en quête de solutions. Ion Ghica a prêté une attention particulière au français, étant conscient du fait que la source culturelle des Roumains sera représentée par cette langue romane qui a gagné du terrain dans toute l'Europe, y compris dans la partie nord-orientale qui, depuis longtemps, se trouvait sous l'influence de l'allemand, comme le laisse entrevoir l'enseignement de Transylvanie ou des pays de l'Europe centrale. À ce propos, Sultana Craia observe que « les institutions d'enseignement des trois pays roumains, la Valachie, la Transylvanie et la Moldavie ont considérablement servi à la cause de la francophonie » (2006 : 20).

2.5. Cette ouverture des portes en direction de la langue française n'est pas singulière au milieu du XIXe siècle car les Russes, les Allemands, les Turcs et même les Grecs – qui l'avaient déjà introduite dans leurs programmes scolaires – étaient de plus en plus intéressés par cette langue même si elle était considérée auparavant comme la langue des élites. Certainement, l'emploi du français peut s'expliquer aussi par le fait qu'après avoir été la langue de la diplomatie et des règnes phanariotes, « de 1830 à 1870 […] elle s'était approprié tous les domaines, période qui avait produit par ailleurs non seulement des traductions et des imitations mais des œuvres originales écrites par des Roumains en français » (Craia 2006 : 9).

2.6. En fait, ces préoccupations en matière de politiques linguistiques ne se limitent pas au programme que nous avons détaillé *supra* car l'auteur a eu maintes fois des interventions à l'égard de l'étude des langues dans les principautés roumaines. À part la prise de position majeure, antérieurement détaillée, Ion Ghica, dans une des *Scrisori către V. Alecsandri* "Lettres à Vasile Alecsandri", connue sous le titre de *Şcoala românească şi cea franceză* "L'École roumaine et la française", précise avoir appris que la langue française était d'usage au début du XIXe siècle et que les écoles françaises assuraient la transition vers l'enseignement en roumain, après avoir remplacé l'enseignement en grec : « la transition de l'école grecque vers la française et la roumaine avait commencé depuis longtemps, du temps de la Révolution française, avec Laurençon, Ricordon, Colçon, Mondoville, tous des comtes et des marquis exilés, transformés en enseignants » (IGS, III, p. 170, III).

3. En guise de conclusion

Nous avons remarqué tout au long de cet exposé-programme linguistique une réelle préoccupation pour l'étude systématiques des langues classiques (le latin et le grec), maternelle (le roumain) ou moderne (le français). L'intérêt pour ces langues s'explique par une ouverture vers d'autres domaines de la vie quotidienne dont le développement social et individuel dépendait du niveau d'instruction.

Le programme dressée par Ion Ghica laisse entrevoir que, dans l'acquisition des langues, il faut travailler d'une manière complexe en valorisant les acquisitions linguistiques d'autres langues qui facilitent une assimilation appropriée. Les changements qu'il propose vont se valider avec le temps, étant, même si au début le « produit d'une action *in vitro*, que l'homme puisse consciemment changer la langue, le rapport entre les langues, et donc la situation sociale[6] » (Calvet 1998 : 123).

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[6] À consulter aussi à ce propos Ungureanu (2017 : 202).

Cette politique saine de l'époque anticipe d'une certaine façon l'intercompréhension linguistique qui facilite l'apprentissage de diverses langues. Cela peut être observable dans les renvois qu'il fait systématiquement au latin ou au roumain dont les systèmes linguistiques se ressemblent beaucoup.

De telles démarches interprétatives comme celle que nous avons proposées illustrent les efforts déployés par nos prédécesseurs pour proposer des alternatives éducatives, bénéfiques non seulement à l'époque mais aussi à long terme. L'appel à ce genre de (micro)textes permet de suivre le développement et l'avancée des politiques linguistiques dans des périodes plus ou moins révolues qui, en apparence, ne présentent pas un intérêt particulier.

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THE IDEA OF PROGRESSION IN DESIGNING THE CURRICULUM OF ROMANIAN AS A FOREIGN LANGUAGE (RFL)

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LANGUAGE AND LITERATURE STUDIES: foreign language learning, language studies, applied linguistics
SOCIAL SCIENCES: education

ABSTRACT. ***The idea of progression in designing the curriculum of Romanian as a foreign language (RFL).*** Although it constitutes a constant reality in teaching foreign languages and, even more, in the process of designing the curriculum, the idea of progression has been, in turn, glorified, marginalised or even crucified by didacticians, especially during the heyday of the communicative methods and the action-perspective on teaching. Lately, the theoretical debates from the outside medium have been trying to rehabilitate it, starting from the idea that a natural language is, practically, infinite and that, in the didactic context, it is required to find an "end" in order to establish accurately the fundamental reference points for a teaching-learning-evaluating path that is as efficient as possible. In the case of the RFL, grammatical progression has remained a central point of interest for specialists for over three decades. However, the echoes of communicative methods, though perceptively diminished in intensity in the Western world, have lately determined them to increasingly favour *communicativeness* and *authenticity*, at least at the declarative level, considering that in this way they will guarantee the "modernity" of the discourse. Yet, the resurrection of enthusiasm for the two concepts has sometimes led to exaggerated attitudes that disapproved of the proposals of progressive description and organisation of the teaching contents, because of too rigid and inadequate an understanding of the notion of progression. In our study, we intend to sensitise Romanian specialists to the need of looking at the idea of progression with more flexibility, without which designing a didactic process that is coherently articulated is inconceivable, especially in the first stages of RFL acquisition and, especially, when one does not resort to any other contact language while teaching it.

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Keywords: *Romanian as a foreign language, progression, macro-progression, micro-progression, inter-language, micro-language, input, intake, output, curriculum.*

REZUMAT. ***Ideea de progresie în proiectarea curriculară a limbii române ca limbă străină (RLS).*** Deși constituie o realitate mereu prezentă în practica predării limbilor străine și, cu atât mai mult, în procesul de proiectare curriculară, ideea de progresie a fost, rând pe rând, glorificată, marginalizată sau chiar crucificată de către didacticieni, mai ales în perioada de vârf a metodelor comunicative și a perspectivei acționale asupra predării. În ultimul timp, dezbaterile teoretice din mediul extern încearcă să o reabiliteze, pornind de la ideea că limba naturală este, practic, infinită, și că, în context didactic, se impune găsirea unui „capăt" pentru a putea stabili cu precizie reperele fundamentale ale unui parcurs cât mai eficient de predare-învățare-evaluare. În cazul RLS, progresia gramaticală a rămas vreme de mai bine de trei decenii principalul centru de interes al specialiștilor. Însă, în ultimii ani, ecourile metodelor comunicative, deja sensibil atenuate în intensitate în lumea apuseană, i-au determinat să privilegieze tot mai mult *comunicativul* și *autenticitatea*, cel puțin la nivel declarativ, considerând că, astfel, vor avea asigurată „modernitatea" discursului. Reînvierea entuziasmului pentru cele două concepte a condus însă, uneori, la atitudini exagerate, care dezaprobau propunerile de descriere și de ordonare progresivă a conținuturilor de predat, din cauza unei înțelegeri prea rigide și inadecvate a noțiunii de progresie. În studiul nostru, ne propunem să sensibilizăm specialiștii români în legătură cu nevoia de a privi cu mai multă flexibilitate ideea de progresie, fără de care este de neconceput proiectarea unui parcurs didactic coerent articulat, mai ales în primele stadii de achiziție a RLS și, în special, atunci când nu se apelează la nicio limbă de contact pentru predarea acesteia.

Cuvinte-cheie: *româna ca limbă străină, progresie, macroprogresie, microprogresie, interlimbă, microlimbă, input, intake, output, curriculum.*

0. Argument

Although the concept of *progression* has been present for a considerable amount of time in foreign language didactics, while in external academic environments it has been the subject of numerous theoretical studies[2], in the

[2] We find significant, for instance, the fact that in 1974, in the French perimeter, the journal *Études de linguistique appliquée* devotes an entire number to progression (nº 16), following the "funereal eulogy" (Coste and Ferencz) of the year. However, the discussion on progression will be revived in 2000 and published in a volume coordinated by Daniel Coste and Daniel Véronique (cf. Coste and Véronique 2000), where the attitude towards the idea of progression has become more open, and the opinions of the researchers, perceptively nuanced.

Romanian academic perimeter there have not been important scientific debates dedicated to it. This is not at all due to the absence of the idea of progression in teaching or designing the curriculum or to any generalised attitude of disregard. On the contrary, grammatical progression in particular was, for a long time, the focus of RFL specialists. Yet, maybe it is precisely because it constitutes a notion that is so banal, a part of the *short list* of didactic fundamental notions (Coste 2000, 9), that progression has not enjoyed rightful attention at the theoretical level as well. In what we are concerned, even though over time progression has been, in turn, glorified or crucified by various methodological orientations, or listed as a notion that is downright "embarrassing" (Coste 2000, 9), we consider that it cannot be eliminated from the concerns of foreign language teachers or, even more, of authors of curricula or didactic materials. As long as in the process of designing a didactic process (i.e. *curriculum*) it is necessary to establish stages, called "pillars of progression" by Serge Borg (Borg 2004), through which, firstly, teaching contents are selected and listed in order to then be organised and gradated for their planning in time (i.e. *syllabus*), progression has every chance of further remaining a *superior entity*, a genuine *dynamogen* and *driving force*, described by Borg as having the capacity of connecting all the pillars of the curricular scheme proposed by him, by animating, guiding and modelling them (Borg 2011, 49).

Considering the recognition of this essential status attributed to progression, we intend to follow how it was approached, through time, in external academic contexts, in order to then reflect, backed by knowledge, on the destiny of progression on Romanian soil, based on certain materials from the RFL field (analytical syllabi, textbooks, tests, scientific descriptions etc.). In addition, during our teaching experience and that of training specialists in the field, we have often been put in the situation of answering certain fundamental questions related to progression, such as: can progression be considered today as one of the pillars of didactic wisdom?; is it compatible with communicative, notional-functional and action teaching, with the rigorous organisation and structure of linguistic contents?; is it necessary to respect a *unique progression* of contents in teaching RFL for academic purposes? In order to formulate pertinent answers to such questions, we will try to identify below some essential data related to progression.

1. The concept of *progression* in teaching foreign languages

After Comenius had launched the idea of progression in didactics, in the 17th century, speaking of the necessity of rigorously structuring any teaching content, the first didacticians of the 20th century, preoccupied with identifying the principles of content organisation required in the efficient learning of foreign languages, remained faithful to this notion as well. For instance, in 1917, in the Anglo-Saxon medium, Palmer listed among these principles[3] *the frequency* of the appearance of certain linguistic units in the process of communication, but also *the urgency* of its teaching, counselling ourselves, with complete lucidity, to take into account as well the *ease* with which it can be explained and understood (*correctness*), respectively. Lastly, Palmer invokes the necessity of also taking into account *the power of syntagmatic combination of the linguistic units* selected in the first stages of learning a language since, as it is well known, this characteristic can determine a decreased or increased level of linguistic productivity. We could say that the last two listed principles – ensuring a *balance between different linguistic categories* that is as good as possible and the possibility of *teaching a certain element in advance*, with the condition that it allows to supplement a paradigm – are responsible for the resistance of the model proposed by Palmer, as well as for the modernity of its inception (classified today, somewhat unfairly from our point of view, as being traditionalist).

In fact, the need to stress the rigorous organisation and structure of linguistic contents was clearly dictated by an extremely simple reality: that the language constitutes a practically infinite reality, for which, in the didactic context, we need to find an end. As any teaching-learning activity takes place in time, according to a process "that is organised from a beginning towards an end", the idea of *progression* inevitably appears, being the only one that, from one end to another, allows us "to proceed through organisation" (Coste and Ferencz 1974, 5). For these reasons, until around the 80s, when the wave of communicative methods reached a peak, progression went through a genuine era of royalty (possible also because, as it emerges from the last principle invoked by Palmer, it was not understood in too rigid a manner, but allowed some deviations if this was required by the needs of communication). The model under which progression was represented during this time – and for which it was later on rejected – was a *linear* one, that was easy to visualise, accept and circulate: from simple to complex, from easy to difficult, from regular to irregular, from similar to different, from frequent to rare and, finally, from "useful" to less useful or even to the status of simple "accessory". The stress was on linguistic contents and their organisation on a calendar, an aspect that made Serge Borg talk about a "product"-type syllabus, centred on the taught subject, respectively on the grammatical axis (Borg 2004, 117-146). In the 60s-70s, it was difficult to imagine scientific teaching without a clear

[3] H.E. Palmer, *The Scientific Study and Teaching of Languages*, University College, London, 1917, p. 86, apud Véronique 2000, 152.

circumscription of some “preliminary content”, whose logic had to be founded on the postulated correlation between, on the one hand, “an observable linguistic aspect”, centred on the unequal frequency of using lexical units and morpho-syntactic structures, and, on the other hand, a didactic imperative, related to the degree of urgency for students to master them (Lehmann 2000, 157).

However, this deeply grammaticalised model of *progression* representation was precisely the reason for which, especially in the 80s, voices that were extremely vehement against it appeared. These voices, based on research results from the field of second language acquisition (SLA), namely on cognitive theories, moved the stress from contents to the students’ needs, taking into consideration the role of individual variables, specifically, cognitive and emotional factors. Along with the emphasis on the major role held by *the situation of communication* (the physical place, the status of the interlocutors, age, the relationships between them etc.), but also *the purpose of communication* (for instance, the desire to *ask for permission, to identify objects* etc.), the revolt against the excessive preoccupation for the rigorous organisation of linguistic contents will reach high points. Furthermore, interactional theories bring to the scene as well the idea that *the meaning* circulated in the process of communication is nothing more than the product of a *social interaction*, meaning of a *negotiation* between two interlocutors, so that the speaker who intended to transmit this meaning is overshadowed. The aversion against grammatical progression is not foreign either to the fact that, during the communicative trend, grammar was overthrown, with the explicit teaching of grammar, the use of structural exercises for fixation or the correction of mistakes being proscribed (Lehmann 2000, 164).

Nevertheless, progression was not definitively eliminated from curricular design, understood, in a wide sense, as a process through which the elements of a teaching-learning path are defined and organised and, thus, through which a curriculum is conceived. In fact, only one such model of representation of progression was produced, one in a spiral, influenced by cognitivism, thus allowing the constant return to previously taught contents. Moreover, tasks and procedures are organised instead of linguistic contents. This is how the *process syllabus* (Borg 2004, 117-146) is born, which tends to replace the *product syllabus*. The most known example in procedural projection is represented by the model adopted by the Lancaster School, which, out of the ambition to eliminate any attempt at organising linguistic contents, made certain exaggerations, reaching the quasi-disappearance of the programmes. The refusal to accept any pre-established content determined the construction of textbook units not on “linguistic categories”, but on “organised ensembles of communicative tasks”, which elicit the use of the target language (Véronique 2000, 164). It turns out that the planning was limited, in fact, to a progressive repetition of these tasks. The new orientation quickly found many supporters, convinced that, no matter the morpho-lexical complexity or frequency, what should be taught first is what is assumed to correspond to the L2 needs expressed by the students (Besse 1995, 47). Certainly, not all didacticians have embraced this perspective, some of them ironically commenting that it is not always the case to cede to the "needs" expressed by students (Goes 2004, 52). In addition, the heterogeneity of the group of students brings with itself a comparable heterogeneity of their needs and interests, which are often impossible to manage. However, beyond the exchange of ironies regarding the necessity of favouring the students' needs, the arguments of the detractors of the procedural curriculum are worth mentioning here, especially since, in the case of the RFL as well, there have been some controversies among specialists – especially in the past two decades, after the appearance of the *Common European Framework of Reference for Languages* (CEFRL) – on the topic of the necessity to impose a progression of linguistic contents.

For instance, the ones who doubt the possibility of establishing a communicative progression assert that it is almost impossible to logically organise the situations of communication and to foresee who will the student first encounter in real life: the baker or the chimney sweeper? (Plas and Lavanant, 9). According to this perspective, the option for the "urgency" criterion would not simplify things either since it would be difficult to make a choice between certain potentially competing situations, such as *the ambulance, the fire-fighters* or *the police.* In fact, even if we could make a decision to this end, what intervenes is the lack of convergence between the urgency of a situation of communication and the linguistic difficulty in communicating in the given situation. In order to create a procedural planning, we would have to "deconstruct" a social being in a "constellation of abilities" related to each situation in order to then reconstruct a so-called social capacity. Or, such an endeavour would determine numerous "juxtapositions of situations, tasks or statements", which would constitute, in the student's view, a type of catalogue of expressions that can be used in certain situations, however without leading to "a global capacity expressed in random situations" (Plas and Lavanant, 10). In order to prove how changing the situational field of communication is, the cited authors offer us the scenario of the student who goes to buy bread, but who, noticing that the vendor changed her hair colour, wants to give her a compliment. For this reason, the student will exit the basic catalogue related to the "bakery" and will enter the one of "person descriptions". And if the student will want to formulate an invitation to a romantic dinner in the city, things will become more complicated, since another catalogue will have to be accessed, namely that of "dinner invitations" etc. As a result, since the linguistic competence represents precisely the innate capacity that a speaker-listener has to produce new statements that they have never heard before, it means that what is needed is a minimum *linguistic autonomy* on which the acquisition of pragmatic and cultural knowledge is founded.

2. The idea of progression in the field of the RFL

2.1. The period prior to the CEFRL

In the Romanian university medium, teaching Romanian to non-native speakers was institutionalised in 1974, once the first departments of Romanian for foreign students appeared within the Faculties of Philology. For such students, who came to Romania for their university education, a new study programme was launched, called *preparatory year*, which entailed, first of all, intensive practical courses in Romanian. The programme thus emerged during the heyday of communicative methods, bringing to the scene a new philological domain, that of teaching Romanian for academic purposes. Nevertheless, the communicative wave was to reach the RFL field late, due to reasons that will be succinctly presented in what follows.

Considering that the appearance of the preparatory year was due to a directive from the socialist party of the time, and not to an intention of promoting Romanian in the world (Moldovan 2006, 8), the RFL field did not benefit, at the beginning, from a scientific foundation: first, specialised departments were founded, where the process of RFL teaching was launched, and only then did the training *per se* of specialists[4], the creation of methodologies and of the first variants of didactic instruction design take place. Moreover, in regard~~s~~ to research, one cannot speak of a tradition per se in the Romanian perimeter before this date[5]. In the first years of existence of specialised departments, each collective drafted their own analytical programme of study[6], while respecting the

[4] In fact, most often, the training consisted in self-training, done through the personal efforts of teachers to become specialized even during the RFL teaching through individual reading from the specialized literature for other languages or through debates organized at conferences and roundtables with colleagues from other universities, who were dealing with the same problems.

[5] Although even before 1974, there were Romanian classes for foreign students, at medical or technical universities, for which textbooks or readers of the type mentioned in Moldovan 2012 were published (for example, *Romanian Basic Course*, Vol. IV, Lessons 40-51, published in 1964 at Defense Language Institute, Foreign Language Center, *Culegerea de texte de limba română pentru studenţii străini*, published in 1966, at Institutul de Construcţii din Bucureşti, or *Manualul de limba română pentru studenţii străini* from 1968, edited by Tipografia Universităţii din Bucureşti), the coordinated and coherent efforts of curricular design and of scientific foundation of the RFL field appeared only after 1974.

[6] The term *programme of study* was the only one being circulated during the era, those of *curriculum* and *syllabus* being introduced later, long after 1990.

subjects imposed by the *minister* in the curriculum, a practice that stood at the basis of the first textbooks[7]. For example, in the archive of the Department of Romanian language, culture and civilization (DRLCC) from the Faculty of Letters, BBU, there is the programme of study for the preparatory-year students, drafted by the Cluj collective in 1979 (Programa 1979), as well as the programme outline drafted the same year by the University of Craiova, under the coordination of Flora Șuteu (Șuteu 1979). Here one can additionally consult the programme of study issued by the *minister* (Programa 1981), which attempted to homogenise and "standardise" the teaching process of the RFL, by imposing not just a unique syllabus, but also a unique textbook for all universities, known under the name of *the minister's textbook* or *Brâncuș' textbook* (after the name of the coordinator – cf. Brâncuș et al. 1978).

A short analysis of these programmes of study prove that the efforts of the specialists were focused, at that time, especially on searching a new order for the introduction of linguistic contents, after a logic specific to non-native speakers, according to frequency and the degree of urgency. Thus, in *Cuvântul explicativ (The explanatory word)* that precedes the Cluj programme, it is mentioned that what is aimed at is "the assimilation of grammatical structures and lexical elements in an active and simultaneous progression", which will be "arranged according to the criterion of frequency or interest, will be revisited and developed in the second semester, where one will differentially insist on grammatical issues of various specialised languages" (Programa 1979, 1). As for the vocabulary of fundamental Romanian, it is specified that it will be assimilated "situationally, on points of interest", which will "progressively increase both quantitatively and through the unveiling of the mechanism of word-formation" (Programa 1979, 1). The rest of the linguistic activities (listening, speaking, reading and writing) are not targeted explicitly, although they are understood from the manner in which the general purpose of the didactic process is formulated: "for the student to be able to become, in the shortest time period, a conversational partner, as well as to be able to follow a discourse in Romanian" (Programa 1979, 1). The methodological remarks from the closing of the explanatory word still focus on grammar, yet such grammatical structures are "conditioned" by the situational context, communicative by "excellence", teachers being advised to introduce each grammatical element in a "dialogue structure", but also in an "indirect style". Noteworthy is the urgency to establish grammatical progression, a fact that is reflected further in the document as well, in the presentation of the contents pertaining to each week, where, beside the specified grammatical structures – often with examples of "dialogues" that are structurally marked, of the type:

[7] For example, the textbook coordinated by George Sanda was issued in 1975; among RFL teachers, it was known as "the pink textbook" (Sanda 1975).

Where are you from? (Programa 1979, 4) –, only the lexical spheres associated with these structures appear, such as *public transport, interior (house, room, hotel)*, for week III (Programa 1979, 14).

The programme of the University of Craiova does not go beyond the circle of grammar, although in the *Foreword* the main "differences" from other analytical programmes of study are enounced: "the exhaustive character of the indications regarding vocabulary", "the very detailed description of phonetics and grammar, chapters structured on the vocabulary established as compulsory for the intensive course in Romanian..." etc. On the first page of the *minister*'s programme of study there are some objectives that specifically refer to the four competences of oral and written communication: "the understanding of the language spoken in a normal rhythm, the formation of skills in spontaneous oral and written expression in a clear and intelligible form, respectively, current reading, understanding and reproduction of a text" (Programa 1981, 8). Unfortunately, the week-planning completely ignores the proposed objectives, focusing, this time as well, exclusively on linguistic contents (for instance, for Week III, there are 8 hours set aside for phonetics and phonology, 15 for grammar and 7 for vocabulary, where only the semantic field and the topic of the two texts proposed for reading are specified: *The City of Bucharest* and *The schedule of a working day*). Thus, no proposal for listening exercises, absolutely nothing about writing and, chiefly, no suggestion regarding the activities intended for speaking, these being exclusively left to the imagination and creativity of the teacher. The discrepancy between the proposed objectives and contents makes us presume that the model for formulating the objectives was taken from the programmes of study for teaching other foreign languages, without making any adaptation of the contents to Romanian. In conclusion, the programmes were some "product" rather than "process" types of syllabus (Borg 2004, 117-146), the procedural progression, focused on communicative tasks, being entirely omitted.

In order to check the faithfulness to the ministerial programme of study, we have analysed some examples of calendar planning of the DRLCC teachers from that period as well. Although most of the planning offered space almost exclusively to grammar, some tried, however, to reserve a minimal area to other linguistic activities, such as "dictations", which, together with exposing the students to the teacher's discourse in Romanian, worked as the sole "listening" exercises[8]. The phenomenon is clearly explained through the specificity of the stage in which the RFL field was found at that time. The specialists trained in elaborating the first programmes were, above all, linguists – involved or not in the RFL process of teaching – naturally preoccupied with

[8] We should mention that the listening exercises per se will appear in RFL didactic materials after around three decades, more precisely in 2008, along with the drafting, at the DRLCC, of the first volume of tests for the evaluation of communicational competences in Romanian, according to the CEFRL (cf. Medrea et al. 2008).

searching for another formula of approaching and presenting the grammatical structures of Romanian, which had not yet been realised. After a period of various experiments and of taking up some models practiced in teaching international languages, in which some textbooks – entirely ignoring the principle of frequency or urgency (stated not just by Palmer, but also through empirical experiences related to RFL teaching) – paradoxically presented, on the very first page, words such as "needle" and "thread" (Sanda 1975), we have nevertheless reached a grammatical progression that has been universally accepted and respected until today.

A factor that has determined this maximum faithfulness towards the initial distribution of linguistic contents is constituted not only by the large scale use, up to the present, of the Brâncuș textbook – despite its overt structuralist character and the lack of relevancy of the texts proposed for reading – but also by the recognised and declared efficiency of RFL teaching according to the scheme proposed here. In fact, this textbook has played, as previously specified (Platon 2012, 11), the role of the true trainer of RFL teachers, deprived of the possibility of a specialisation at the undergraduate or graduate level. The appearance of the first communicative textbooks, such as *Româna cu sau fără professor* (*Romanian with or without a teacher*) (Pop 1991), did not succeed in dethroning the Brâncuș textbook, which inspired and still inspires both curricular designs and many of the recent RFL textbooks (for instance, Dafinoiu and Pascale, 2013). From our discussions with the teachers working when the DRLCC began, it results that the reason for which the curricular design according to communicative tasks was not adopted – in fact it actually raised plenty of suspicions – is that the majority of them felt safer respecting the traditional grammatical progression, which had been practiced for a long time. In their view, only this formula was offering the guarantee of the scientific character of the didactic process, communicativeness being catalogued as "playful", "slippery", "difficult to control" and, as a result, hard to accept as an essential principle in curricular design. This opinion is widely spread today as well among those who consider that progression is applicable only in the field of linguistics, where it can lead to a "progressive and coherent" learning, essential in order to form a vision of the language "as a system" (Plas and Lavanant, 7), since it is not operational in communicative approaches or in the action perspective.

2.2. The period after the CEFRL

After the appearance of the CEFRL, most of the Romanian universities that organised a preparatory year, being eager to standardise and modernise their RFL teaching/evaluation process according to the model of other languages, did their best to adapt their linguistic policy to the principles promoted in this document. Furthermore, there were increasing demands for internationally recognised certificates of linguistic competence for Romanian as well, so that the authors of didactic materials and evaluation instruments increasingly directed their attention on communicative competences as well, especially on the oral ones, which had been neglected during the first stage. It could be said that the need to test oral competences is the one that imposed, with more stringency, the planning of certain special activities aimed at training these abilities. Practically, the first theoretical instrument that drew attention to notional-functional aspects was *Nivelul Prag,* published in 2002, more than three decades after the descriptions for French and English: *Le Niveau Seuil* and *Threshold Level*. However, being published in Strasbourg, in a limited edition, the volume was scarcely accessible to specialists from Romania and did not succeed in significantly influencing either the curricular design or textbook authors, although, in the foreword, the authors had signalled the intention to offer a genuine scientific basis for their work (Moldovan et al. 2002). Nevertheless, some more recent textbooks, which went beyond the traditionalist perspective, took on the communicative approach in a programmatic manner (Kohn 2008 or Platon et al. 2012), by including activities meant for listening and speaking as well.

Another scientific material that could constitute a useful instrument in curricular design is *Descrierea minimală a limbii române* (*The minimal description of Romanian*) for the A1-B2 levels (Platon et al. 2014), in which morpho-syntactic structures specific for each level are presented alongside communicative functions, lexical elements and types of texts. Here, even a "progression" of communicative functions is proposed, with examples being offered for each level. For instance, for the function of *demanding the identification of someone/something* there is a series of statements that are proposed, such as: 1. *Cine ești? / Cine este el? / Ce este pe masă? ("Who are you? / Who is he? / What is on the table?)* (A1); 2. *Cum îl cheamă? / Cine este acel om? / Ce carte citești? (What is his name? / Who is that man? / What book are you reading?)* (A2); *3. Știți cumva cine este acest domn? / O recunoașteți pe această femeie? / Știți cumva ce citește acea femeie?" (Do you by any chance know who this gentleman is? / Do you recognise this woman? / Do you by any chance know what this woman is reading?)* (B1). Their analysis determines us to question procedural progression, since the construction of the illustrative statements was, in reality, still done based on certain linguistic criteria, by taking into account the grammatical instruments available in each learning stage in order to understand/build comparable statements. In their absence, the only solution would be memorising them as they are, followed by an introduction in the potentially specific "catalogues" for each function, mentioned before. Whether we want it or not, we reach the conclusion formulated by Plas and Lavanant according to which only new grammatical notions are based on previous acquisitions, reason for which to build a progression means, in fact, "to deconstruct an ensemble of grammatical, interdependent units, with the purpose of elaborating coherent teaching, which appears to the student as a logical system that is regulated through a rigorous linguistic reflection" (Plas and Lavanant, 16). Even though the organisation of teaching according to different ensembles of tasks (such as doing some *common projects – banners, posters, invitations, debates* etc.) has as well been long promoted, what is shown in the institutional system is the risk of establishing contents based on an amalgam of linguistic facts, which can lead to a complete disorientation of the student, to a juxtaposition of some formulas learnt by heart, in relation to a context. Here it is generally considered that this type of organisation could hinder the student from researching regularities, noticing the logic of arranging the elements in a coherent system, generating an atomized view of language facts, instead of an overall one. To these we can add the risk of the fossilisation of memorised statements that one will not be able to further develop, since they were learnt by heart in a certain form.

The theoretical orientation of cognitive origin shows that memorising communicative formulas cannot be done without "a minimal quantity – and quality – of knowledge" that must be acquired in order for the created mnesic network to be performant. Because, if the phonological representations, the mastery of the morpho-syntactic structures or of the basic vocabulary are not sufficiently well developed and if the access to these formal cognitive networks were not automized, the student will not be able to make use of the language in real communicational situations (Hilton 2009, 18-19). Thus, repetition, the one that had been thrown to the methodological bin together with grammar, is brought back to the classroom. Specialists now acknowledge its essential role in memorising and automizing elements specific to the new "linguistic network" that is born in the L2 (Hilton 2009, 18). These elements at the basis of the knowledge hierarchy (phonological chains, lexical associations such as collocations and all "prefabricated" ones, associations that need to be established between different morphological inflections or between different syntactic chains and the meaning of these grammatical forms, as well as all the types of "discriminations between certain structures) are invoked as fundamental arguments by those who refuse to renounce the idea of the rigorous grading of linguistic contents. Thus, shall we see how the dilemmas regarding progression could be resolved?

3. A few saving concepts: *macro-* and *micro-progression; integrated progression*

Our experience in RFL teaching and curricular design entitles us to agree with Bailly, who states that the rejection of the idea of progression is the expression of an ideology of non-steering, of the refusal of any type of authority, and it is rather related to a meta-didactic level of discourse (Bailly, 128). Since, in the practice of teaching and in projecting the didactic instruction, one cannot permanently renounce the idea of progression, in order to not reach an exaggerated relativization of the teaching contents. This is the reason why the methodological dispute related to the acceptance / rejection of the idea of progression must be resolved. From our point of view, there are two useful operational concepts, proposed by Cicurel, that can help us: those of *macro-* and *micro-progression* (Cicurel 2000, 112). Despite the lack of a perfect correlation between the progression of teaching and that of learning, it is clear that we still need to schedule learning contents in order to ensure a systematic and coherent character to the didactic instruction. Or, *macro-progression* refers precisely to the scheduling according to different institutional constraints. Curricula reflect the directory lines of this macro-progression, according to the linguistic policy promoted by the organising institution, as well as that of the accreditation authority (the case of ARACIS for RFL), for an as rigorous as possible control of the evolution of knowledge. In curricular decisions one must take into consideration both the *micro-language* profile of each level (Platon 2016), and the *interlanguage* profile of the students, since it is known that there is no perfect correspondence between *input* and *output*. This rigid macro-progression is not the only one that models those micro-grammars or communicational sub-ensembles (Véronique 2000, 147) that allow the student to communicate in each stage of language acquisition, with the rudimentary means at hand. Because, according to the individual variables of the learning (rhythm, memorising capacity, mother tongue, known languages, motivation, contact with native speakers, the influence of technology (the real “enemy” of the macro-progression that is too severe)) or to the fixed phrases that the student takes and integrates from another colleague or from the extra-didactic speaking environment, the professor will make some compromises, that constitute themselves in small “loops” or deviation from the curricular design, in order to answer the immediate communicative needs of the students. This is how *micro-progression* appears (Cicurel 2000, 109-110), which will perceptively change macro-progression, which constantly updates itself under the influence of micro-progressions.

Regarding the option for grammatical or procedural progression, one must start from the premise that any grammatical progression can be “registered” in a communicative purpose and that the option for the communicative does not exclude a minimum ordering of the linguistic contents. Linguistic progression does not mean holding some major grammar classes or listing some rules in order to define the system. On the contrary, it presupposes a careful analysis of the linguistic means in order to see which of them can better serve some communicative purposes of maximum urgency. Thus, the teacher can design their course in a communicative optics, while basing it on a systematic progression of the language facts necessary to fulfil a communicative function. For instance, when we design an RFL course meant for communication on the topic of hobbies, it is normal for us to take into account the fact that managing the verb forms in the conjunctive mood and knowing the verbs that demand the conjunctive are vital for students to be trained in communicative tasks on this topic.

In conclusion, although grammatical progression no longer represents today the sole key-element in curricular design and we avoid fabricated dialogue models for the lower levels of the language, because of their artificial character, progression is not longer considered by any means a “harmful” notion for language teaching, since harmful is only the “excess of rigidity” (Bailly, 119). However, the idea of progression must go beyond the limits of bipolarity traced by the classic linear representation or the spiral one, where only one axis has been followed. Thus, what appears is the idea of an *integrated* or *polycentric* progression, as Borg (2000, 141) called it, tied in a *multidimensional* ensemble (simultaneously grammatical, notional-functional, action), that minimises the too strong an emphasis placed on the contents being taught, by taking into account the needs of the student as well. In this manner, the complementarity between declarative and procedural can be ensured, the communicative purposes can be correlated with the linguistic means, without either the grammatical correctness of the statements or their plausible character being affected. This seems to us as a viable and useful solution in order to create a supple didactic scheduling, which would articulate the *grammatical progression* in a coherent and dynamic approach with that of *speech acts* necessary for solving some common *macro-tasks* that are as similar as possible to those from the natural medium.

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DU FRANÇAIS DE SPÉCIALITÉ AU FRANÇAIS UNIVERSITAIRE À TRAVERS LES NOUVELLES ÉCHELLES DU CECRL (2018)

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LANGUAGE AND LITERATURE STUDIES: foreign language learning, language studies, applied linguistics
SOCIAL SCIENCES: education

ABSTRACT*. From French for Specific Purposes to French for Academic Purposes Through the New Scales of the CEFR (2018).* For the last fifteen years or so French specialists in education have analysed and sometimes deepened the gap between specialization and academic interests operating within the university framework. We aim at showing that through the new descriptors of the CEFR the conceptual barriers between the two areas tend to melt together into a less restrictive integrated field – French for University.

Keywords**:** *action oriented approach, French for Specific Purposes, French for Academic Purposes, integrated field, new descriptors, transversal competences.*

REZUMAT. *De la franceza de specialitate la franceza pentru obiective universitare prin noile scări ale CECRL (2018).* În ultimii cinsprezece ani, specialiştii în educaţie din spaţiul francez au analizat şi, astfel, adâncit distanţa dintre specializare şi interes academic în cadru universitar. Lucrarea îsi propune să arate că prin noii descriptori ai CECRL barierele conceptuale între cele două domenii tind să fuzioneze, dând naştere unui nou domeniu mai puţin restrictiv şi integrator : franceza universitară.

Cuvinte-cheie: *abordare acţională, domeniu integrat, noi desciptori, franceza de specialitate, franceza pentru obiective universitare, competenţe transversale.*

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Travailler les compétences langagières en milieu universitaire peut s'avérer difficile, pour l'enseignant comme pour l'apprenant. Construire un contexte communicationnel auquel associer une situation-cible qui rende la réalité de manière à ce que l'on puisse aborder les structures lexico-grammaticales voulues n'est pas tellement facile. En ce faisant, l'enseignant devrait transmettre à l'étudiant une certaine impression d'adéquation par un scénario actantiel qui exclut normalement toute vraisemblance – or cela est toujours un défi à surpasser.

Une deuxième difficulté concerne le besoin de se conformer aux attentes d'un marché du travail toujours plus exigeant et qui oriente les choix socio-professionnels du public-cible. Quelles stratégies employer alors pour répondre aux besoins formatifs et aux contextes (non)performatifs auxquels nous consigne la classe de langue à l'université ?

Délimitations conceptuelles

Tel qu'il a été montré depuis longtemps déjà[2], en tant que produit conceptuel issu de la restriction du champ du français de spécialité, le français sur objectifs universitaires repose sur un métadiscours qui n'est pas sans désarçonner l'étudiant. Celui-ci serait pris alors dans l'entre-deux du français général et du français de spécialité[3]. Ses attentes initiales visent toujours un faire-savoir issu d'un dialogisme *interlocutif,* dirigé par l'enseignant, alors qu'il aurait plutôt besoin d'un savoir-faire en tant que produit *interdiscursif*, qui valorise des discours secondaires intégrés à celui principal.

Selon J.-M. Mangiante et C. Parpette (2004) le FOS est plutôt opérant en milieu de l'entreprise et répond à un objectif précis, ponctuel, déployé en quelques situations-cibles à exercer. Le FS, par contre, viserait une formation à terme moyen ou long, un objectif plus large, devant couvrir une variété de thèmes et entraîner une série de compétences en rapport avec un domaine d'intérêt.

Tel qu'il avait été montré au fil du temps, les différences entre FS, FOU et FOS sont pour la plupart de l'ordre de la restriction du champ recouvert.

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[2] Voir Jean-Marc Mangiante, Chantal Parpette, *Le français sur objectif spécifique. De l'analyse des besoins à l'élaboration d'un cours*, Paris, Hachette, coll. « FLE », 2004 et *idem*, *Le français sur objectif universitaire*, Grenoble, Presses Universitaires de Grenoble, 2011. En FOS, les auteurs identifient une série de cinq moments essentiels : identification de la demande – analyse des besoins – collecte des données – analyse des données – élaboration d'un projet didactique. Dans l'ouvrage dédié au FOU les mêmes auteurs mettent en avant l'importance de l'approche dialogique en milieu universitaire, qui arrive par endroits à supplanter les difficultés de contextualisation.

[3] Nous utiliserons désormais les abréviations suivantes : français de spécialité – FS ; français sur objectifs spécifiques – FOS ; français sur objectifs universitaires – FOU ; français professionnel – FP ; français général – FG.

Pour ce qui est du français de spécialité et contrairement au déroulement des approches didactiques en français professionnel, où les apprenants bénéficient de connaissances en rapport avec le métier, en milieu universitaire la pratique de la langue suppose d'abord un problème de réception. Lorsqu'ils commencent les cours de langue étrangère de spécialité, les étudiants ne sont pas encore initiés à la terminologie et aux techniques et méthodes spécifiques de leurs domaines respectifs qu'ils viennent à peine de frôler.

Adaptation des nouvelles échelles du CECRL au milieu universitaire

En milieu académique, la réception des messages écrits ou oraux passe par toute une série de filtres, allant des plus objectifs (tels le niveau de départ dans la maîtrise de la langue ou les pré-acquis en rapport avec le domaine de spécialisation) jusqu'à ceux comportant un haut degré de subjectivité (l'état psycho-affectif, l'intérêt ponctuel porté au document proposé, etc.).

Toujours est-il que les besoins du marché du travail demandent que l'on dépasse aujourd'hui de tels obstacles individuels, et que l'on conçoive des situations concrètes d'apprentissage qui répondent justement aux nouvelles directions à portée socio-économique qui influencent pour beaucoup les choix et les positionnements personnels des étudiants.

Les modifications apportées aux échelles du CECRL entérinent ces mêmes tendances, tout en y adaptant le contenu. En ce qui suit nous proposons de passer en revue les changements qui ciblent directement le milieu universitaire.

Descripteurs de la COMPRÉHENSION

Pour ce qui est de la compréhension orale[4], le projet d'actualisation des descripteurs du CECRL propose l'introduction de la compréhension en tant qu'*auditoire.* Ainsi, le niveau B1 prévoit la compétence de :

[B1] *suivre une conférence non complexe, un exposé ou une démonstration comportant des visuels* alors que pour le niveau B2 on retrouve des compétences à la fois générales et spécialisées. Ces dernières prévoient que l'apprenant puisse :

[B2] *suivre des arguments complexes sur des sujets ayant trait à son domaine de spécialité*

[4] Voir *CECRL: volume complémentaire avec nouveaux descripteurs*, 2018, disponible à l'adresse https://rm.coe.int/cecr-volume-complementaire-avec-de-nouveaux-descripteurs/16807875d5, p. 60 et suivantes

Par rapport aux anciennes échelles, les nouvelles compétences vont donc dans le double sens de la complexification et de la fusion des concepts. En 2001 le CECRL assignait au niveau B2 l'habileté de suivre *l'essentiel d'une conférence, d'un discours, d'un compte rendu et d'autres formes d'exposés académiques / professionnels complexes*. On y voit donc un changement de l'optique qui opérait une dichotomie ferme entre l'espace académique et celui professionnel. De plus, le renoncement à cette formulation montre également le poids croissant accordé à l'audition en situation de conférence, ce qui est, à nos yeux, un symptôme du fait que le cadre académique va gagner toujours plus de terrain lors de ces dernières années.

Pour atteindre le niveau C1 de la même échelle il faut pouvoir

[B2-C1] *comprendre le point de vue du locuteur sur des sujets d'intérêt courant ou liés à son domaine de spécialité, à condition que le débit soit normal et le langage standard*.

Cette nouvelle description fait sens lorsque l'on s'aperçoit qu'elle vient remplacer la précédente, qui visait la compréhension de *la plupart des conférences, discussions et débats.* Les nouveaux descripteurs n'admettent donc plus tellement le flou de l'appréciation subjective, mais soulignent au contraire la nécessité d'aller vers une quantification beaucoup plus exacte des performances de compréhension orale de l'apprenant. Celui-ci se voit ainsi obligé à répondre à des exigences toujours plus pointues. Par comparaison, l'ancien niveau C1 se voit relégué à la place de l'actuel B2.

Pour le niveau C2 enfin, les échelles de 2018 assignent la capacité de :

[C2] *faire des déductions lorsque les relations [...] sont implicites*, respectivement :

[C2] *dans un exposé, comprendre l'humour et les allusions*.

À ce niveau, le descripteur met en évidence l'importance accordée à la fonction dialogique, aux relations interhumaines, aux échanges verbaux producteurs de sens seconds qui peuvent à la rigueur biaiser la compréhension du sens.

Déclasser les anciens niveaux supérieurs et faire fusionner les anciennes dichotomies présentes dans des références telles « milieu académique / milieu professionnel » soutient, à notre avis, l'idée que FOU et FS ont tendance à faire dissoudre leurs barrières conceptuelles. Cela dit long sur le changement de perspective qui touche le milieu universitaire tout en faisant fondre, surtout dans le cas des étudiants de première année, spécialité et période de pré-professionnalisation.

Au niveau intermédiaire B2-C1 la compétence de comprendre en tant qu'auditoire se synchronise avec celle de comprendre une conversation entre tierces personnes, qui, au niveau B2, suppose que l'on puisse :

[B2] *identifier les principales raisons pour ou contre un argument ou une idée dans une discussion standard*,

alors que pour atteindre le niveau supérieur il faut :

[C2] *reconnaître les compétences socioculturelles dans la plupart des interventions* […] à un débit normal. (Observons à ce point le transfert de l'ancienne compétence d'auditoire niveau C2 à cette autre catégorie, inférieure en tant que niveau de complexité, ce qui nous reconfirme l'idée que l'académique acquiert toujours plus d'importance surtout depuis qu'il fusionne avec le pré-professionnel).

Pour ce qui est de la compréhension des écrits, le milieu universitaire aborde le texte de spécialité à partir de modèles de décryptage du sens qui sont en général inductifs et qui reposent sur la traduction et des stratégies d'approche lexico-grammaticale.

Le projet d'actualisation des échelles CECRL va à l'encontre de cette démarche qui n'est plus performante en classe de langues. La compréhension exhaustive des textes n'est plus vue comme l'aboutissement à envisager : le document la fait « descendre » du niveau C2 du Cadre (2004) au niveau C1 (2018), ce qui va dans le même sens de complexification des tâches et de croissance des exigences par rapport au texte de spécialité, qui n'est plus au sommet de la hiérarchie en termes de difficulté. À ce niveau l'apprenant :

[C1] *peut comprendre une grande variété de textes, y compris de textes littéraires, des articles de journaux ou de magazines et des publications académiques ou professionnelles.*

La compréhension des écrits ne se fait donc plus un but de la compréhension exhaustive. Bien au contraire, aux niveaux B1-B2 déjà, on se contente de la compréhension globale, plus performante sous certains égards parce qu'elle entraîne des approximations qui mobilisent des pré-acquis langagiers et terminologiques. Toujours est-il que la classe de langues en milieu universitaire se heurte à l'énorme désavantage qu'elle ne peut bénéficier de l'apprentissage actif, tellement performant en milieu professionnel, par exemple. Le performatif académique se voit malheureusement restreint à la seule dimension langagière, alors que les nouveaux descripteurs du CECRL prennent en compte le côté dynamique des actes de langage, circonscrits à des contextes qui se rapprochent de plus en plus à des situations réelles. Dans ce but, l'enseignant ne peut que faire précéder le texte de spécialité par un support visuel (un fragment de film, entretien, etc.) afin de *faire voir* ce qu'il faut *savoir* par des transitions logiques, qui gomment l'impression d'agencement artificiel. Nous avons procédé ainsi dans la plupart des situations ayant permis ce genre de pré-conceptualisation et qui demeure pourtant beaucoup plus productive que la simple lecture de texte.

En tant que particularisation de la compétence écrite, la lettre administrative nous semble très importante pour la réussite d'un module en FS parce qu'elle suppose l'immersion dans des pré-acquis langagiers et socio-culturels assez complexes. Leur rigidité mise à part[5], il n'est pas moins vrai qu'elles s'avèrent fort utiles, tantôt en tant que matériel de spécialité (pour nos étudiants en Sciences politiques et Administration, par exemple) mais également comme documents académiques auxquels il faut se familiariser au cas où l'étudiant envisage de partir à l'étranger, se voyant ainsi obligé d'entretenir une correspondance administrative avec les services de scolarité des universités françaises. Non seulement la lettre occasionne la rencontre du FS et du FOU sur le terrain du français universitaire tout simplement, mais se range également du côté de la production, par le maniement de formules toutes faites et de structures lexico-grammaticales assez complexes par endroits. Aussi introduit-elle l'apprenant au champ pré-professionnel, tout en étant un outil précieux pour ceux qui envisagent une carrière dans le domaine des affaires, de l'administration, du droit ou des relations internationales.

Descripteurs de la PRODUCTION

Pour ce qui est de la production orale, d'abord, nous remarquons l'introduction du *monologue suivi* qui, à des niveaux supérieurs suppose l'habileté de :

[C1] *débattre d'un problème complexe, formuler d'une façon précise les points soulevés et utiliser l'emphase de façon efficace.*

Toujours pour le même niveau on retrouve :

[5] En français la lettre administrative frappe par l'inouï voire par l'obsolète des formules figées telles celles de clôture. Des formulations du genre : « Dans l'attente de votre réponse, je vous prie d'agréer, Monsieur, Madame, l'expression de mes sentiments les plus dévoués » en sont une illustration.)

[C1] *développer un argument systématiquement, dans un discours bien structuré, en tenant compte de l'avis de l'interlocuteur […]*

Présent en milieu universitaire, le débat repose pour beaucoup sur la dimension interlangagière. En cours de langue, il s'est révélé fort productif lorsqu'associé à des contextualisations précises, ayant recours à un support visuel (une vidéo, par exemple, ou une image suggestive)[6]. Dans le cadre de la production langagière, il condense de moments de réflexion et de réorganisation d'idées en un laps de temps optimal en vue d'une contre-argumentation. Remarquons à ce point le fait que, parmi toutes les compétences prises en compte ici, le débat bien soutenu (niveau C1, maximal) est survalorisé par rapport aux anciennes grilles de descripteurs du CECRL. Débattre en milieu universitaire c'est allier la maîtrise des termes de spécialité à la compétence expressive, propre au FOU. L'introduction de la nouvelle dimension langagière qui va avec le fait de *s'adresser à un auditoire* va dans un sens faire couple avec la précédente, car elle suppose des mécanismes de réponse aux questionnements et réactions de l'auditoire, par exemple, qui est là en tant qu'interlocuteur à distance. Dans le cas de la compétence de prise de parole en public, elle sous-tend un niveau moyen, B1-B2, se résumant à des présentations simples et présentées d'avance et un autre, du type C1, conçu pour :

[C1] *faire des hypothèses, comparer et soupeser des propositions et des arguments de rechange* et

[C1] *structurer un long exposé de façon à ce que les auditeurs suivent facilement la logique des idées et comprennent l'argumentation générale*

Déplacer l'accent sur l'auditoire et sur la facilité de suivre l'enchaînement logique des idées c'est en même temps obéir à la contrainte interlocutive, qui, tout en excluant le spontané, garde néanmoins la réponse en tant que sorte d'exposé minimal. La performance langagière n'est plus quantifiée en termes d'habiletés oratoires mais en fonction des capacités performatives de l'intervenant qui se voit obligé de prendre en compte l'autre et sa performance de compréhension. Cela réclame, sans doute, la réorganisation de

[6] Nous avons utilisé le débat pour nos étudiants de la Faculté de Droit et de la Faculté des Sciences européennes et avons pu constater que l'organisation par équipes de travail dirigé s'est montrée particulièrement efficace. En équipe l'argumentation devient plus nuancée et plus logiquement structurée, car on valorise la contribution individuelle tout en préservant la cohésion du groupe. Pour nos étudiants en Droit, désireux d'approcher le domaine de la rhétorique. la tâche a été de plaider pour la cause contraire à celle qui ralliait le choix affectif du groupe. Afin d'en garder la surprise, lors de telles occasions, la consigne leur est réservée après avoir pris un parti quelconque.

l'information qui se fait sur place, selon la réaction immédiate de l'auditoire et la capacité du locuteur de jouer sur une large gamme d'outils expressifs, à employer selon un contexte qui se fait, se défait et se refait sans arrêt.

Parmi les descripteurs qui tiennent de la production écrite, nous remarquons ceux de l'écriture créative (niveaux B2-C1 du Cadre). Bien que moins répandue en milieu universitaire (les cours en philologie mis à part) elle n'est pas pour autant inexistante. Pour faire le point sur les compétences, rappelons également les descripteurs de *compensation.* Cette dernière repose sur l'aisance de manier la langue afin de contourner un mot inconnu ou mal maîtrisé (niveau B2 du Cadre, 2018) ou d'en éviter la répétition, souvent dans des buts créatifs, de jeu avec les structures langagières (niveau C1, maximal).

L'étude sommaire des nouveaux descripteurs et des échelles qui viennent de sortir l'année dernière nous amène à envisager l'approche intégrée des compétences langagières, afin d'accroître le degré de performance individuelle des étudiants.

En guise de conclusion : court plaidoyer pour une approche intégrée

Dans *Linguistique textuelle*, J.-M. Adam remarquait en 2005 déjà le fait que :

> [t]out texte – et chacune des phrases qui le construisent – possède, d'une part, des éléments référentiels recouvrant des présupposés connus par le (con)texte qui assure la cohésion de l'ensemble et, d'autre part, des éléments posés comme nouveaux, porteurs de la dynamique et de la progression informative[7].

alors que c'est la « mémoire discursive » qui en assure la progression logique, reliant des parties du texte à des textes lus ou entendus antérieurement. Cette mémoire, nous venons de le voir, se superpose au concept de dialogisme interlocutif que l'on retrouve chez J.-M. Mangiante et C. Parpette (2004) et qui revalorisent les théories de Bakhtine. Or, il nous semble que la cohérence textuelle apparaît de façon analogue, par des agencements logiques, activant ainsi des compétences de compréhension orale ou écrite.

Lorsque de tels déclencheurs sont employés, les étudiants ont tendance à devenir beaucoup plus réceptifs au message véhiculé. Le document authentique est un outil de première importance parce qu'il procède par une démarche spécifique qui offre des structures langagières intégrées à des faits de langue placés, eux, dans des situations de vie réelle.

[7] Jean-Michel Adam, *La linguistique textuelle. Introduction à l'analyse textuelle des discours*, Paris, Armand Colin, coll. « Cursus », 2005, p. 50.

C'est exactement cette *tranche de réalité* que défendent S. Dufour et C. Parpette[8] en plaidant pour le document authentique. Selon les auteures, celui-ci peut être utilisé de façon classique, pour reconstituer des actes de langage lorsque l'immersion langagière fait défaut, ou bien il peut être introduit par une sorte d'entretien filmé, ou de texte écrit qui le précède. Intégrer des compétences différentes est donc vital pour la réception du message.

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Nous venons d'argumenter sur le fait que, d'un côté, on ne peut pas vraiment parler aujourd'hui d'enseignement de spécialité sans avoir conscience des limites de cette catégorisation. Le FS ne saurait pas se passer du milieu qui le ré-contextualise – et qui, dans notre cas est celui académique. D'un autre côté, le français de spécialité se voit confiné par les capacités qu'ont nos étudiants d'acquérir la terminologie spécifique du domaine, qui ne pourrait être transférée en langue d'apprentissage que lors d'une seconde étape.

Ensuite, l'enseignant lui-même se doit de retenir que toute démarche didactique en apprentissage des langues ne travaille plus les compétences de manière isolée. Bien au contraire, l'enseignant est censé les agencer de manière à ce que l'apprenant en puisse tirer le plus grand profit.

Enfin, en ce qui concerne ce dernier, il ne lui est pas du tout recommandable de vouloir tout engloutir, tout acquérir, mais de procéder par des reprises qui retravaillent, à chaque fois des compétences déjà acquises. Et cela à la manière de la spirale qui, tout en tournant autour d'elle-même, va quand même élargir et approfondir son champ. L'apprentissage réunit ainsi enseignant et enseigné, professeur et étudiant au centre de cette spirale que l'on veut, forcement, ascendante.

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*** *Cadre européen commun de référence pour les langues : apprendre, enseigner, évaluer* (CECRL), 2004, https://rm.coe.int/16802fc3a8

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[8] Sophie Dufour et Chantal Parpette, « Le français sur objectif spécifique : la notion d'authentique revisitée » *in ILCEA. Revue de l'Institut de langues et cultures d'Europe, Amérique, Afrique, Asie et Australie*, nº 32/2018, 19 p, en ligne : https://journals.openedition.org/ilcea/4814

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LE SUÉDOIS COMME LANGUE ÉTRANGÈRE. DE DIFFÉRENTES TECHNIQUES POUR L'ÉVALUATION ORALE ET ÉCRITE DE LA GRAMMAIRE

ROXANA-EMA DREVE[1]

LANGUAGE AND LITERATURE STUDIES: foreign language learning, language studies, applied linguistics
SOCIAL SCIENCES: education

ABSTRACT. ***Swedish as an optional course. Different techniques to evaluate grammar, orally and in writing.*** The general purpose of this article is to analyze different aspects related to the evaluation of Swedish language skills in the case of students enrolled in an optional course, intermediate level. In order to understand the students' perspective on grammatical exercises, we designed and provided them with a feedback questionnaire regarding both written and oral evaluation.

Keywords: *evaluation, oral and written tests, grammar, exercices.*

REZUMAT. ***Limba suedeză - curs facultativ. Diferite tehnici de a evalua oral și scris gramatica.*** Obiectivul acestui articol este analiza modului de evaluare a cunoștințelor gramaticale în cazul studenților de la suedeză facultativ – nivel intermediar. Pentru a înțelege perspectiva studenților privind tipurile de exerciții gramaticale pe care ei le găsesc utile, am conceput și administrat un chestionar de feedback în care au fost tratate atât aspecte ce țin de competențele scrise, cât și aspecte ce țin de competențele orale.

Cuvinte-cheie*: evaluare, testare orală și scrisă, gramatică, exerciții.*

LE CADRE GÉNÉRAL DU COURS FACULTATIF DE SUÉDOIS

Le cours facultatif de suédois, niveau intermédiaire, que nous enseignons, comprend deux heures par semaine, se déroule du mois d'octobre jusqu'au mois de juin et compte pour 3 crédits universitaires. Comme c'est un cours

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pratique ouvert pour tous les étudiants de l'université, nous n'insistons pas beaucoup sur la grammaire. Parmi les participants il y a d'habitude des étudiants qui ne s'intéressent pas à la littérature ou à la linguistique, mais qui veulent surtout être capables de communiquer leurs idées. Les étudiants de notre faculté, en revanche, maîtrisent au moins une autre langue étrangère, ce qui fait que les connaissances de grammaire des participants soient d'un côté différentes et d'un autre, difficiles à évaluer.

Premièrement, afin de capter et de maintenir l'intérêt de tous les participants, nous avons essayé de mélanger des aspects liés à la culture et à la littérature avec de la grammaire, de sorte que l'apprentissage didactique soit dense, mais non restrictif. Pour ce faire nous avons consacré lors de chaque rencontre quelques minutes à la grammaire applicative et aux conversations. Comme notre but a été d'augmenter la dynamique du groupe, nous avons, deuxièmement, invité les étudiants à repérer les éléments grammaticaux, lexicologiques et littéraires d'un texte donné, à partir desquels ils ont entamé leurs discours argumentatifs.

Une autre question très importante a été la « mésogenèse », mot attribué par les didacticiens au milieu d'apprentissage. Nous avons donc dû concevoir l'environnement tout en tenant compte de l'âge des étudiants, de leurs intérêts, de leurs loisirs, etc. L'accent a été mis sur l'idée d'autonomie didactique, mais nous avons également favorisé le travail en groupe, justement parce qu' « [u]ne pensée didactique devrait être à la fois explicative, interventionniste et modélisante ». En effet, comme Pascale Goutéraux l'explique dans son article, cette méthode de travail « […] cherche à résoudre des problèmes d'apprentissage, à optimiser des processus d'enseignement par une méthodologie multidimensionnelle, à élaborer des programmations dynamiques, à proposer des stratégies modulables en fonction des groupes et des individus et à expérimenter des dispositifs qui font interagir communication, automatisation et conceptualisation »[2].

La « méthodologie multidimensionnelle » appliquée en classe s'est appuyée sur beaucoup d'exercices grammaticaux et oraux qui nous ont permis d'analyser l'évolution académique des étudiants à la fin de l'année. L'interprétation du développement des compétences écrites et orales a été le sujet du formulaire de feed-back pour le cours facultatif de suédois, que nous allons présenter dans ce qui suit.

ÉVALUATION(S) DES COMPÉTENCES GRAMMATICALES

Au niveau universitaire, pour des raisons pratiques, l'évaluation est d'habitude ponctuelle, c'est-à-dire qu'elle est écrite et mesure la capacité du

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[2] Pascale Goutéraux, « Approche systématique dans l'enseignement-apprentissage des langues », in Danielle Chini et Pascale Goutéraux (éds.), *Psycholinguistique et didactique des langues étrangères, Travaux du GEPED en hommage à Danielle Bailly* (Paris : Ophrys, coll. « Linguistique. Cahiers de recherche », 2008), 81.

candidat de mener à bien une tâche spécifique. Cette évaluation a lieu à la fin du semestre.

Mais il existe également une évaluation formative, qui peut être orale et qui se déroule en classe, visant à guider l'étudiant dans son travail, afin de lui permettre de progresser.

L'évaluation que nous avons entreprise à partir de l'enseignement de la grammaire suédoise a été une évaluation globale, holistique, c'est-à-dire un bilan de connaissances des modalités présentées, pour certifier que l'étudiant en question a atteint un certain niveau de langue au bout d'un semestre, non seulement en ce qui concerne l'écrit, mais aussi du point de vue de la compréhension orale et auditive[3]. Par conséquent, la méthode de travail adoptée initialement a été une démarche contrastive, tout en comparant la grammaire du roumain ou du norvégien à la grammaire du suédois[4], pour démontrer ce que Schmidt et Frota affirment, notamment que l'habileté d'écrire un texte ou « de porter une conversation ne représente pas la réfection des compétences grammaticales »[5].

L'ÉVALUATION DE L'ÉCRIT

L'évaluation de l'écrit peut se faire sur deux axes : d'un côté la compréhension écrite et de l'autre l'évaluation de l'expression écrite. Pour évaluer les connaissances des étudiants par rapport à l'écrit nous avons employé, en dehors des textes didactiques que nous avons nous-même créés, des documents authentiques. Nous avons observé ainsi que la plupart des participants maîtrisent les techniques de la lecture dans la langue étrangère étudiée. Les premières compétences visées dans ce cas ont été de tirer des informations ponctuelles, logiques, pour arriver à la structuration du texte écrit, à partir de fragments cohérents (les exercices de type questions / réponses). Nous avons donc encouragé les étudiants à trouver des formes lexicales et grammaticales dans chaque texte analysé sans faire appel dès le début à des dictionnaires, tout en insistant sur le dialogue avec le professeur. Le plus important rôle a été détenu par la compréhension du texte et du contexte, puisque cette compréhension permet aux participants de ne plus être les prisonniers d'un certain vocabulaire lié directement aux questions didactiques.

[3] Pour plusieurs informations concernant les manières d'évaluer un étudiant voir J. Tardif, *L'évaluation des compétences. Documenter le parcours de développement* (Montréal : Chenelière Education, 2006).

[4] *Cf.* Pour la problématique de la linguistique constative voir Alvarez Gerardo et Perron Denise, *Concepts linguistiques en didactique des langues* (Québec : Presses de l'Université Laval, 1995).

[5] Notre traduction. « The ability to carry on conversations is not just a reflection of grammatical competence ». Schmidt & Frota, « Developing basic conversational ability in a second language: A case study of the adult learner of Portuguese », in R. Day, (ed.), *Talking to Learn: Conversation in Second Language Acquisition* (Rowley, MA: Newbury House, 1986), 262.

Ensuite, dans une deuxième étape, nous avons laissé les étudiants s'exprimer librement à l'écrit par rapport à un sujet donné, au-delà des formulations standardisées et répétitives.

En plus de cette évaluation formative, nous avons conçu un test écrit. Un point favorable de ce type d'évaluation est le temps imparti pour une épreuve écrite, qui varie entre 10 et 15 minutes par personne, par rapport à une évaluation « classique » qui peut durer à peu près 120 minutes. Il y a cependant un côté négatif, lié surtout à l'idée d'épreuve standardisée, qui ne permet pas d'évaluer toutes les compétences de l'étudiant et se concentre dans la plupart des cas sur des questions de grammaire assez simples.

Une attitude de recherche intéressante lors de la compréhension écrite du suédois a été l'exploration des erreurs[6]. Les phrases et les constructions lexicales inexactes peuvent représenter des éléments à exploiter par le professeur. Ainsi, pour vérifier l'acuité des étudiants et leur capacité de lire un texte et d'en extraire les informations principales concernant la grammaire, nous avons appliqué deux méthodes : laisser les étudiants découvrir les erreurs, verbaliser ou écrire le raisonnement derrière leur explication / leur donner un texte avec beaucoup de lacunes ou d'erreurs à corriger. Cette dernière manière d'observer et d'évaluer les connaissances des étudiants a été considérée par les participants au cours comme la plus difficile, puisqu'elle supposait non seulement repérer les erreurs, mais également conceptualiser les problèmes grammaticaux. De ce fait, les compétences envisagées croisent plusieurs domaines : la maîtrise de la lecture, du lexique, de l'orthographe, de la syntaxe, de la grammaire, etc.

L'erreur témoigne d'une représentation erronée de la langue ou d'une lacune dans la compréhension de la grammaire. Le problème c'est que les étudiants doivent corriger les erreurs à partir de ce qu'ils savent et maîtrisent, ce qui fait que les inférences qu'ils font ne soient pas exhaustives. Les bénéfices d'une telle démarche, bien qu'énervante pour le participant qui devient conscient de ses limites, c'est qu'elle équipe l'étudiant avec les outils nécessaires à repérer les blocages et à les dépasser, dans des contextes communicationnels authentiques. Dans *Le rapport à l'écriture. Aspects théoriques et didactiques,* Christine Barré-De Miniac écrit : « Le rapport à l'écrit, fait de multiples facteurs imbriqués, ne peut être envisagé comme un enchaînement successif de causes et d'effet, mais doit être reconnu comme lieu d'interactions complexes et évolutives entre des facteurs affectifs, cognitifs et linguistiques »[7]. D'où l'importance d'un modèle d'analyse « pluriel » que nous considérons essentiel pour le rôle pédagogique de l'erreur.

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[6] Pour le rôle didactique de l'erreur voir également Alina Pelea et Iulia Bobăilă, *Errare humanum est… Didactique de l'erreur dans l'enseignement des langues*, numéro spécial de la *Revue internationale d'études en langues modernes appliquées* (RIELMA), n°10, 2018, consulté le 15 décembre 2018, URL http://lett.ubbcluj.ro/rielma/RIELMA_no11_2018.pdf.

[7] Christine Barré-De Miniac, *Le rapport à l'écriture. Aspects théoriques et didactiques* (Paris : Septentrion, coll. « savoir mieux », 2000), 25.

Les erreurs faites par les étudiants en suédois ont touché à plusieurs sous-domaines, dont l'orthographe, la syntaxe et le lexique ont été les plus importants. Ils ont été liés à l'homonymie, aux marqueurs du pluriel, souvent oubliés, aux accords, à la conjugaison des verbes au passé. Ayant peur de ne pas persister dans l'erreur, les étudiants ont écrit des textes très courts, parfois même sans contenu académique. Ce qui est intéressant c'est que lors d'une conversation avec un Suédois, les mêmes étudiants seront capables de prendre conscience de leurs erreurs et de trouver des méthodes pour transmettre leur message au-delà de ces problèmes grammaticaux écrits. Nous remarquons par la suite que la grammaire devient parfois plus dynamique, une fois représentée à l'oral, et que l'étudiant réussit à mélanger les compétences grammaticales acquises, tout en exploitant le côté cognitif qui l'aide à comprendre simultanément le rôle de l'enseignant.

L'ÉVALUATION DE L'ORAL

La compréhension d'un texte, sans production de discours dans la langue étudiée, ne suffit pas pour passer le cours de suédois facultatif. C'est pourquoi il faut préciser que l'évaluation orale se fait dans ce cas à partir de la compréhension, mais aussi de l'expression orale. Tenant compte du fait qu'on opère avec d'autres outils pour l'évaluation orale, nous avons eu deux possibilités d'évaluer les connaissances des participants : soit organiser une évaluation orale somatique, soit fournir tout au long du semestre des documents authentiques qui présentent des dialogues et des émissions radio et de télévision. Les réponses aux questions visant ces documents ont été ouvertes (compréhension auditive).

Mais si c'est un moment qui pose des problèmes quant à l'évaluation, c'est justement celui-ci. Les étudiants roumains n'osent pas parler ou s'exprimer. Même si le rapport entre le professeur et l'étudiant indique une relation interactive, cette communication progresse à l'aide des questions et des réponses et non comme résultat d'un discours oral argumenté et spontané.

En plus, afin d'évaluer les connaissances des participants et leur capacité de s'exprimer oralement, il est important de différencier, tout comme le souligne Thornbury et Slade, entre les conversations en classe et les conversations en général. Les conversations en classe s'orientent d'habitude autour d'un sujet connu, répété et répétitif, qui représente parfois une condition *sine qua non* pour passer un examen. Au contraire, les conversations dans d'autres contextes communicationnels ont une motivation interne plus forte, s'appuyant surtout sur le besoin d'établir un dialogue avec la personne qui nous parle[8]. Nous avons donc observé que la motivation qui sous-tend le désir d'apprendre une autre langue étrangère, dans ce cas le suédois, est essentielle.

[8] Pour ce sujet voir également cette citation : « The distinction between two concepts – class-room talk versus conversation. Class-room talk is product-oriented, that means it is motivated by the

LE QUESTIONNAIRE APPLIQUÉ AUX ÉTUDIANTS

Afin d'analyser la perspective des étudiants sur la grammaire et sur le genre d'exercices de grammaire qu'ils préfèrent, pour avoir ainsi une idée plus claire de ce qu'une évaluation écrite ou orale devrait comprendre, nous avons conçu un questionnaire qui a été administré aux étudiants ayant le suédois comme langue facultative – niveau intermédiaire. Au moment où ce questionnaire leur avait été proposé, la plupart des étudiants avaient déjà suivi à peu près trois semestres de suédois, soit environ 60 heures de cours pratique et avaient passé trois tests écrits. Dans le premier semestre d'études ils ont également eu un examen oral. Il faut ajouter que la majorité des participants avaient étudié l'anglais, le norvégien ou une autre langue étrangère, ce qui fait qu'ils avaient des connaissances de grammaire plus avancées que les générations antérieures.

Le questionnaire comprend un nombre de dix-huit questions – dont plusieurs questions ouvertes qui permettaient aux étudiants d'approfondir les réponses et d'apporter des solutions personnelles aux problèmes posés – et s'intéresse à l'écrit aussi bien qu'à l'oral. Une section porte sur des questions précises de grammaires (sur le genre d'exercices que les étudiants considèrent être plus utiles lors d'un examen écrit) et une autre section vise les modalités d'employer la grammaire dans des conversations en fonction de ce que les étudiants considèrent être intéressant (lors d'une évaluation formative). Ces sections présentent l'étudiant dans ses deux rôles – d'apprenant et de futur enseignant, – car elles distinguent entre les problèmes de grammaire et les solutions à ces problèmes. Chaque participant a passé environ 30 minutes à compléter le questionnaire, en tant que *feed-back* pour le cours de suédois.

Il faut préciser toutefois que ce questionnaire est une démarche surtout descriptive, qui ne prétend pas à une généralisation. L'échantillon sur lequel nous avons travaillé n'est pas trop large (douze personnes), d'où l'impossibilité d'explorer l'évaluation écrite et orale de la grammaire depuis tous les points de vue. Les raisons pour lesquelles l'échantillon n'a pas été complet tiennent au fait qu'une partie des étudiants étaient absents le jour où le questionnaire leur a été proposé. Par conséquent, de nouvelles données par rapport à ce sujet sont susceptibles de modifier les résultats présentés dans cet article.

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need to achieve a pre-selected pedagogical goal. Conversation, on the other hand, is motivated less by the need to achieve a specified objective than to construct and maintain interpersonal relationships. Therefore, the success of a conversation is evaluated less on its outcome than on the quality of the conversational process itself ». Scott Thornbury et Diana Slade (éds.). *Conversation: From Description to Pedagogy* (Cambridge: Cambridge University Press, 2006), 240.

Le questionnaire adressé aux étudiants pour évaluer les compétences orales et écrites

L'évaluation de la compétence écrite	
1	Comment envisagez-vous l'enseignement de la grammaire suédoise ?
2	En tant qu'étudiant je considère comme importantes les activités suivantes : • Des exercices de thèmes • Des exercices de correction des erreurs • La création de phrases à partir de certains mots • L'explication de certains mots et syntagmes • Des exercices à trous • Reformuler les phrases • Continuer la phrase • Dictées
3	Quel genre d'exercices aimeriez-vous introduire pour un futur cours de suédois facultatif ?
4	Comment avez-vous perçu l'apprentissage de la grammaire lors de vos études de suédois ? Et par rapport à une autre langue étudiée ?
5	L'enseignement de la grammaire m'est utile en tant qu'étudiant pour …
6	En tant qu'étudiant je peux développer mes compétences à l'écrit par : • L'emploi de la grammaire à l'oral • L'emploi des syntagmes grammaticaux à l'écrit • Reconnaître les syntagmes grammaticaux lors de la lecture • La compréhension de la structure de la langue • La consultation de grammaires et de dictionnaires • L'utilisation d'un cahier d'exercices • Le recours à la traduction et aux exercices de thème • La consultation de sites d'internet • D'autres: ………………
7	L'objectif de la compréhension écrite en suédois est : • D'apprendre à réciter un texte appris par cœur • D'apprendre à m'exprimer sans faire de fautes • D'apprendre à m'exprimer en situation de communication
8	Quelles méthodes sont utiles pour apprendre la grammaire : • L'explication • La démonstration • La répétition • La découverte • L'écriture de textes • La comparaison • La conversation
L'évaluation de la compétence orale	
9	Comment envisagez-vous apprendre la grammaire suédoise par l'intermédiaire de l'oral?
10	En tant qu'étudiant je considère comme importantes les suivantes activités : • Des jeux rôles • Des exercices de prononciation • Des exercices de types questions / réponses

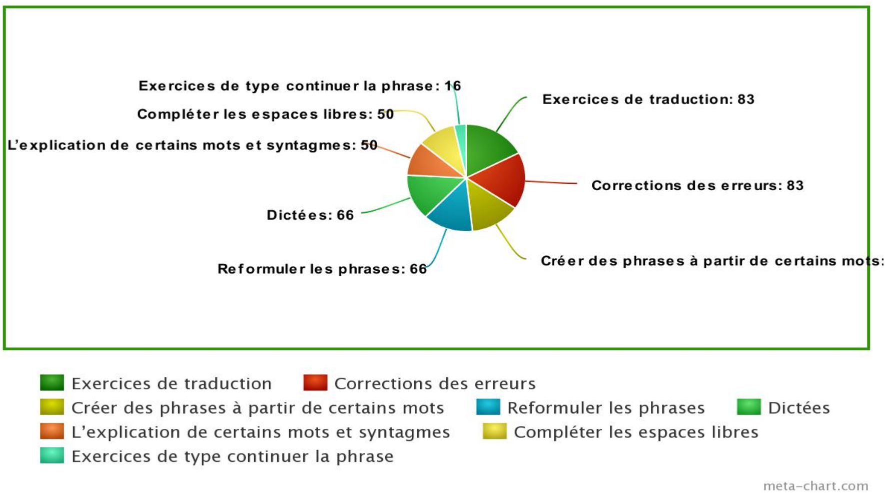
	• Des exercices en groupes • La répétition orale de textes • La reproduction de textes • La réalisation d'un résumé oral à partir d'un texte écrit
11	Quel genre d'exercices oraux voudriez-vous introduire pour un futur cours de suédois facultatif ?
12	Comment avez-vous perçu l'apprentissage oral de la grammaire lors de vos études de suédois ? Et par rapport à une autre langue étudiée ?
13	L'enseignement de la grammaire à partir de l'oral m'est utile en tant qu'étudiant pour …………………………..
14	En tant qu'étudiant je considère comme importantes les activités suivantes : • communiquer avec le professeur • communiquer avec les autres apprenants • communiquer avec les autres participants, mais aussi avec le professeur
15	On peut commencer à faire de l'expression orale en suédois dès le premier cours ? • Oui • Non
16	On peut organiser un jeu de rôle en suédois : • avec deux ou trois participants • avec trois ou quatre participants • avec toute la classe
17	En expression orale, on doit couper la parole de l'étudiant pour le corriger s'il fait une faute : • Oui • Non
18	L'objectif de la compréhension orale est : • D'apprendre à réciter un texte appris • D'apprendre à s'exprimer sans faire de fautes • D'apprendre à s'exprimer en situation de communication

Les résultats du questionnaire concernant l'évaluation de la compétence écrite

À analyser la première section du questionnaire, nous remarquons que les étudiants ont tous indiqué la grammaire comme étant le facteur décisif pour une bonne maîtrise de la langue suédoise. Cette réponse n'est pas surprenante si l'on pense au fait que dans les écoles roumaines l'enseignement de la grammaire par l'intermédiaire de l'écriture occupe presque tout le temps dédié à la pratique. Plus encore, les compétences orales sont d'habitude négligées en faveur de l'écrit.

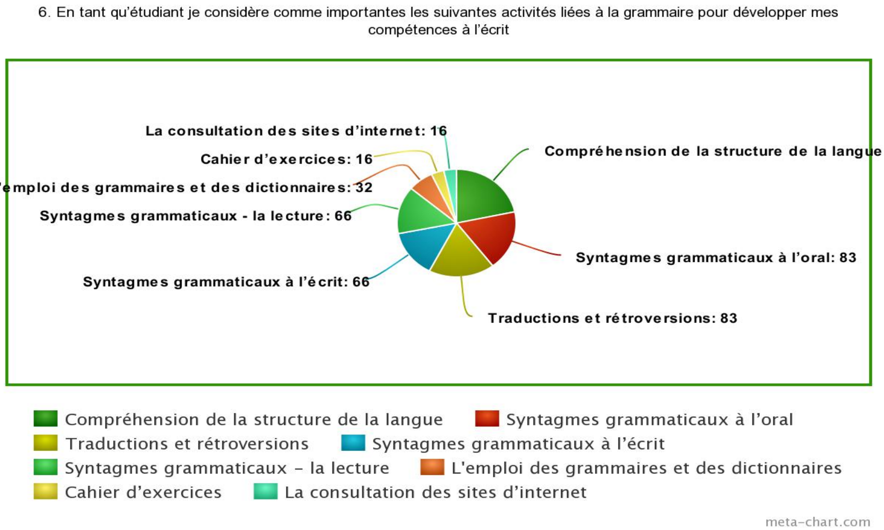
Parmi les exercices grammaticaux préférés (deuxième question) 83% des étudiants ont choisi les exercices de traduction et les exercices de corrections des erreurs, 66% ont indiqué la création des phrases à partir de certains mots, l'acte de reformuler les phrases et les dictées, 50% ont choisi l'explication de certains mots et syntagmes et des exercices à trous, alors que seulement 16% ont choisi les exercices de type continuer la phrase. Dans les examens de type Cambridge on rencontre assez souvent ce genre d’exercice, visant à évaluer non seulement le lexique du candidat, mais aussi ses connaissances de grammaire et surtout de syntaxe. Le fait que les étudiants en suédois n’ont pas considéré la syntaxe comme une question grammaticale aussi importante que la maîtrise du vocabulaire et de l’orthographe indique un niveau de langue débutant, A1-A2.

2. En tant qu’étudiant je considère comme importantes les suivantes activités liées à la grammaire



Lorsqu’il s’agit d’améliorer les aspects grammaticaux que les participants au cours ne maîtrisent pas encore (sixième question), les réponses ont été différentes. Si 83% ont répondu directement aux questions, sans venir avec des solutions personnelles, 17% des étudiants ont indiqué les exercices de type « corriger la phrase » comme possible méthode d’augmenter les connaissances de langue. Puisque ce type d’exercice comprend, outre l’orthographe, des questions de lexique, de syntaxe et de grammaire en général, cette suggestion sera prise en compte lors de futures évaluations écrites.

Plus encore, tous les participants ont indiqué la compréhension de la structure de la langue comme étant très importante, même si, dans la deuxième question, ils ont dédié seulement un pourcentage insignifiant pour les exercices propres à cette méthode. Cela nous fait penser qu’il existe une différence entre ce que les étudiants veulent faire et ce qu’ils réussissent à accomplir et que l’autoévaluation pourrait donner dans ce cas des résultats erronés. 83 % des apprenants ont affirmé que l’emploi des syntagmes grammaticaux à l’oral et le recours à la traduction et aux exercices de thème est important pour eux, alors que 66 % ont plutôt préféré l’emploi des syntagmes grammaticaux à l’écrit et l’acte de reconnaître les syntagmes grammaticaux lors de la lecture. 32% ont choisi l’emploi des grammaires et des dictionnaires alors que 16% ont mentionné l'utilisation d'un cahier d'exercices et la consultation des sites d'internet.



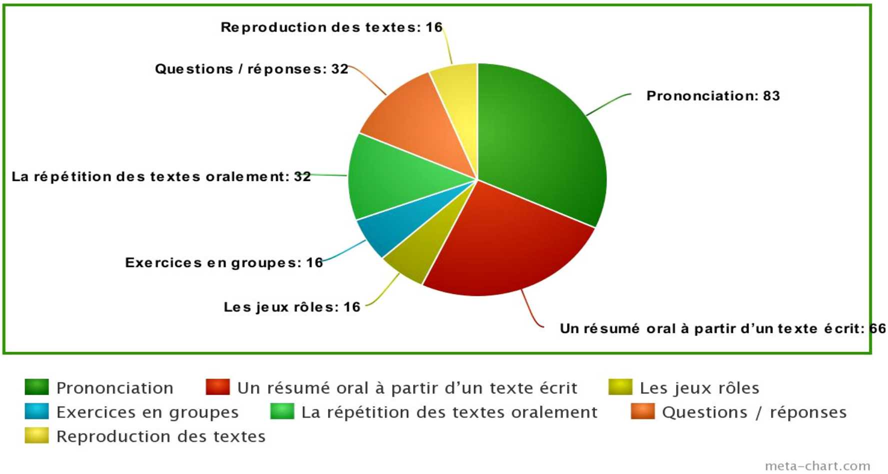
Cette dernière réponse nous paraît également surprenante, si l'on prend en considération l'ampleur de l'Internet dans la vie des étudiants. Pour presque chaque problème grammatical il est possible de trouver des explications en ligne. Et pourtant, voilà que les réponses indiquent autre chose. Serait-ce une manière « politiquement correcte » de répondre à ce genre de questions ?

Les résultats du questionnaire concernant l'évaluation de la compétence orale

Quant à l'évaluation orale (dixième question), 83% des étudiants ont indiqué les exercices de prononciation comme étant les plus importants, tandis que 66% ont choisi la réalisation d'un résumé oral à partir d'un texte écrit.

Cette réponse en soi n'est pas surprenante. Ce qui choque c'est surtout le fait que 16% des participants ont considéré les jeux rôles ou les exercices en groupe comme essentiels pour le développement de la grammaire à l'oral, alors que dans les trois cas il s'agit d'un discours créé par l'étudiant lui-même, et non par le professeur ou par un locuteur natif. Si l'enseignant craint les situations où il ne réussira pas à donner la parole, il paraît que du côté du participant, la difficulté réside dans la coopération. Une possible explication serait le fait que les compétences de communication doivent être mobilisées dans une plus grande mesure pour ce type d'exercice et que cette approche nécessite des méthodes et des outils qui valorisent également l'auto-évaluation.

10. En tant qu'étudiant je considère comme importantes les suivantes activités liées à la grammaire pour développer mes compétences à l'oral



Pour ce qui est de la dernière question que nous allons présenter, notamment « L'enseignement de la grammaire à partir de l'oral m'est utile en tant qu'étudiant pour… », les réponses ont été également intéressantes. Plus de 16% des interviewés ont répondu « pour passer les cours », démontrant que pour ces étudiants l'intérêt a été plutôt superficiel. Cependant, les autres réponses données – « pour avoir un bon niveau de langue », « pour pourvoir m'exprimer en suédois », « pour pouvoir communiquer » – indiquent le fait que l'emploi des structures langagières dans des situations authentiques, augmente les connaissances de langue, qu'il s'agisse du vocabulaire, de la grammaire ou de la syntaxe. En effet, comme l'affirme Jean-Marc Defays, « la grammaire doit procéder de la communication pour se mettre à son service »[9].

CONCLUSION

Ce que nous avons constaté après l'analyse du questionnaire donné aux étudiants a été qu'aux fins de lutter contre la peur de parler et par cela de persister dans l'erreur, il conviendrait d'abandonner, dans les prochains cours de suédois facultatif, la domination de l'écrit et de centrer les objectifs langagiers sur le travail de l'oral et des autres approches communicatives liées à l'expression orale. L'enseignant ne devrait plus se servir uniquement de cahiers d'exercices ou de manuels pour préparer son cours. N'ayant pas la forme d'un cours magistral, où le professeur est celui qui parle le plus, pose les

[9] Jean-Marc Defays, *Le français langue étrangère et seconde : Enseignement et apprentissage* (Ixelles : Mardaga, 2003), 201.

questions et demande un certain genre de réponses, les cours de langue facultative devraient s'adapter aux besoins et aux capacités des interlocuteurs et proposer des rencontres hebdomadaires interactives.

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CONTEMPLATING JAPANESE LANGUAGE – IDIOMATIC EXPRESSIONS AS A CULTURAL EXPERIENCE OF LINGUISTIC *CREATIVITY*

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LANGUAGE AND LITERATURE STUDIES: translation studies

ABSTRACT. Contemplating *Japanese Language – Idiomatic Expressions as a Cultural Experience of Linguistic* Creativity. Taking into account the semiotic nature of the language seen as a *datum*, and approaching linguistic *creation* as a fact determined by the needs of verbal communication, the present study analyzes Japanese idiomatic expressions which enable the circulation of cultural meanings. An idiomatic expression resembles the folk saying, as they both experience and highlight the conative function of language, and is a complex syntactic-semantic unit, often replaceable by one single word, which can be interpreted as a semiotic sign within a significant system of an ethnic group's mentality. The Japanese idiomatic structure is a fixed form that belongs to the lexicalized repertory of language, resulting from syntactic linguistic phenomena which capitalize upon the possibilities of the system. The purpose of this process is to achieve expressivity, which works not just through emotional response or perceptual information, but also as encyclopedic knowledge. Both these linguistic and extralinguistic contexts call for a hermeneutic approach, in inter- and multidisciplinary terms.

Keywords: *idiomatic expression, Japanese language, linguistic creativity, cultural semiosphere, individuality of language*.

REZUMAT. Contemplarea *limbii japoneze – expresiile idiomatice ca experienţa culturală a* creativităţii *lingvistice*. Acceptând natura semiotică a limbajului ca un *datum* şi abordând *creaţia* lingvistică ca un fapt determinat de necesităţile comunicării verbale, studiul de faţă îşi focalizează atenţia asupra expresiilor idiomatice ca vehiculi ai sensului cultural în limba japoneză. Nu foarte îndepărtată de proverb prin funcţia conativă pe care o experimentează

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şi evidenţiază, expresia idiomatică, unitate complexă sintactico-semantică, substituibilă adesea cu un cuvânt, poate fi interpretată ca semn cu un caracter semiotic dintr-un sistem semnificativ al mentalităţii unui grup etnic. Formă fixă aparţinând tezaurului lexicalizat al unei limbi, structura idiomatică japoneză, rezultat al unor fenomene lingvistice de tip sintactic ce exploatează posibilităţile sistemului în scopul expresivităţii, interpretată nu doar ca o reacţie emoţională sau informaţie perceptuală, ci şi ca o cunoaştere enciclopedică, impune, prin contextul lingvistic şi cel extra-lingvistic cu care operează, o abordare hermeneutică, pe un fundal inter- şi multidisciplinar.

Cuvinte-cheie*: expresie idiomatică, limba japoneză, creativitate lingvistică, semiosferă culturală, individualitatea limbii*.

Sweet as honey and bitter as bile is the language.
Romanian folk saying

In an attempt to establish an analytic connection between language and the human experience, Wilhelm von Humboldt (2008, 55-70) emphasizes the congruence between one language's *Weltanschauung* and the history and culture of its speakers. Convinced that language ensures the one and true *a priori* verifiable framework of knowledge, the German philosopher argues that different linguistic systems organize and distinguish sensory perception, thus accounting for the language's status of a "third universe", located halfway between the phenomenal reality of the "empirical world" and the inner structures of the consciousness. Such intermediality, such material and spiritual simultaneity is precisely what makes language the defining "pivot" of man and the decisive "factor" (cf. Steiner 1983, 115) that places him within reality.

Wilhelm von Humboldt (2008, 199), who approaches language as a synthesis of our ways of feeling and thinking, believes that the study of languages provides direct access to the speaking people's view upon the world, and thus works as the people's "inner spiritual" figure. But since culture also works as an "exterior manifestation" of that spirit, language and culture can both be considered "creative acts" tightly connected to a set of inward phenomena that might be called the "spirit" of the people. On the assumption that language draws a circle around its speaking people (cf. Humboldt 2008, 95), in order to learn a foreign language, one needs to transgress the circle of one's own language, and enter the circle of the new language, so as to access a new and different view upon the world. Next to art, religion, myth, or speculative-philosophical thinking, language as *langue* is another cultural-social product, a creative, free and continous activity meant to shape profoundly the human being (Coşeriu 1991-1992, 11), while language as *parole* enables man to relate to other human beings, defining man's "humanity", as well as his ability both to reflect upon *being* in an inner and outer world, and to interpret his own manner of *being*.

Since *to speak* a language means, in fact, *to create* it (cf. Coseriu 2001, 13), any linguistic study should resort to a mainly hermeneutic, rather than a factological-empirical or experimental approach. Only such an approach can highlight the speaker's complete liberties regarding his language, his ability to create the *ad-hoc* forms and meanings he needs in order to be understood. The lexical *creativity* that is illustrative for a language's constant disponibility to forge new means of expression defines a considerable amount of idiomatic expressions, of figurative syntagms, expressions and phrases, but also the metaphorical use of common terms (cf. Munteanu 2005, 236), a phenomenon equally easy to recognize in the Japanese language.

Although it is an extremely difficult task in the case of typologically different languages, I will try in what follows to analyze from a cultural-linguistic and semiotic point of view a corpora of Japanese idiomatic expressions, along with their possible Romanian interpretation. Japanese and Romanian are extremely far geographically and stem from markedly different sensibilities, which makes any attempt at a Romanian translation a convention of approximate analogies. However, I tried, as much as possible, to find a Romanian equivalent for the Japanese idiom, and, when the (pseudo)correspondence could not be established, I further explained the actual meaning.

Japanese is an agglutinative language, whose structure merges the constituents of the utterance in an "incomplete" manner, so that the affixes (prefixes or suffixes) do not merge entirely with the root element, as it is usual in flexional languages. In other words, the Japanese language lacks declension and conjugation, and the grammatical categories of gender, number, case, person, tense, mood, voice are rendered through these root-added affixes. Although traditional linguistic research has often neglected this area, perhaps because of the challenges posed by pluri- and transdisciplinary approaches, idiomatic expressions could make a potent case in the attempt to define the "character" of a language. In his conceptualization of "spiritual individuality", Wilhelm von Humboldt (cf. 2008, 81) argues that the phenomenon is grounded in language through individual acts of speech that create new linguistic forms in a historical context. One might broaden this line of thought by arguing that the linguistic category of idiomatic structures could prove not just the "individuality" of a language, but also the correlation of words and things in that given language.

The lexical function, which is the most important function of language, shapes the basic experience through words and precedes the other functions required in order to combine words. However, until now, research made upon the lexical function has been mainly fact-focused, taking into account lexematic words, while ignoring the coalesced set of words that forms the idiomatic structure, or in Eugenio Coseriu's words, the "repeated discourse": „Le « discours répété » comprend tout ce qui est traditionnellement figé comme « expression », « phrase » ou « locution » et dont les élements constitutifs ne sont pas remplaçable ou re-combinables selon des règles actuelles de la langue." (Coseriu 2001, 235).

Enabling the process of free technique, the "repeated discourse" (Coseriu 2001, 110) highlights the discourse fusion of the potentially combinable with the already-combined. When reworded, this "repeated discourse" seems to process and rearrange the empirical data of reality in an open-style verbal expression, where innovations are accepted at once. Such is the case of lexemes like *geisha*, *samurai*, *kamikaze*, cultural terms whose meaning can be deciphered by knowing the "extraverbal context" (Coseriu 2001, 58) in which they were forged. As a matter of fact, forms of "repeated discourse" like quotations, fixed expressions, sayings, enable us to recover the *study of objects* ("l'étude des « choses »") (Coseriu 2001, 113), in a research meant to reveal how knowledge of things and of the "world" contributes to the speaking activity. Besides the idiomatic context (the language itself) and the verbal context (the discourse itself), the cultural context helps to trace the general context of the speech activity or of the reality around a sign, a speech act or a discourse. Since it sums up the entire cultural tradition of a community, the cultural context becomes a particular form of the historical context (Coseriu 2001, 62).

From a structural point of view, idioms enact two types of relations between adjoining lexical units: internal and external. On the one hand, a concept is integrated in a lexical set whose constituent parts cannot be displaced without destroying the signification of the whole. On the other hand, idiomatic expressions reveal the various degrees in which reality and interiority interact, and work, by their particular nature, as some sort of "common metaphors" (Petrescu 2000, 61). However, since they "reveal" certain things about the human spirit or about historical facts, these expressions are not metaphors *per se*, but rather they (might) acquire a metaphorical function during the speech act.

Complex lexemes, idiomatic expressions consequently become very hard to translate in another language. Current practice indicates two possibilities in this respect: resorting to a neutral, non-metaphorical equivalent, or to a semantic reshaping able to identify an equivalent (but not necessarily identical) metaphor. The most cursory glance from a contrastive point of view upon the Romanian and Japanese languages makes instantly obvious the respective possibilities. We can thus designate: 1. idiomatic expressions that are (partially or totally) similar in terms of expression and content in Romanian and Japanese: 雨が降ろうと、槍が降ろうと (*ame ga furō to, yari ga furō to*) '*tună, fulgeră, mergem înainte*'/'*be it thunder or lightning, we go on*'；水に流す (*mizu ni nagasu*) '*a lăsa lucrurile să curgă la vale*' / '*letting things run their course*'；肩身が狭い (*katami ga semai*) '*a se face mic* (în faţa cuiva)' / '*to belittle oneself* (in front of somebody)'; 羽を伸ばす (*hane o nobasu*) '*a-şi întinde aripile*' / '*to spread one's wings*'; 人が尻尾を巻く(*hito ga shippo o maku*) '*cu coada între picioare*' / '*to keep one's head down*'; 涙をのむ (*namida o nomu*) '*a-şi înghiţi lacrimile*' / '*to swallow one's tears*'; 2. idiomatic expressions that are similar in terms of content in Romanian and Japanese: 根も葉もない、風の便り(*ne mo ha mo nai, kaze no tayori*) '*gura satului*' / '*the talk of the town*'；高嶺の花、雲をつかむよう (*takane no hana, kumo o tsukamu yō*) '*pasărea mălai visează*' / '*wishful thinking*'；竹を割ったよう (*take o watta yō*) '*om cu coloana vertebrală*' / '*character man*'；瓜二つ (*uri futatsu*) '(a semăna) *ca două picături de apă/ ploaie*' / '(to be) *like two peas in a pod*'； すし詰め (*sushi zume*) '(înghesuit) *ca sardelele*' / '(packed) *like sardines*'; 花火を散らす (*hanabi o chirasu*) '*a lupta pe viaţă şi pe moarte*' / '*to fight to the death*'; 腹が太い人 (*hara ga futoi hito*) '*om cu inimă mare*' / '*big-hearted man*'; ウドの大木 (*udo no taiboku*) '*om bun de nimic*' / '*worthless man*'; 3. idiomatic Japanese expressions with no equivalent in Romanian : 一人相撲を取る (*hitori sumō o toru*) = < to strive on your own > [lit. to do sumo on your own]; 鶴の一声 (*tsuru no hito koe*) = < the voice of authority > [lit. the voice/ the song of the crane]; 後ろ髪を引かれる思い (*ushiro kami o hikareru omoi*) = *a umbla după potcoave de cai morţi / to go on a wild goose chase*; < regret for something left behind > [lit. thought pulled by the back hair]; 朝飯前 (*asaban mae*) = < *o nimica toată* / *a piece of cake* > [lit. before the morning meal]; 匙を投げる (*saji o nageru*) = < to be brought to despair > [lit. to throw the spoon]; 刺身のつま (*sashimi no tsuma*) = < completely worthless, insignificant > [lit. sashimi side (vegetable pieces)]; 太鼓判を押す (*taikoban o* *osu*) = < to support somebody enthusiastically; *a-şi scoate toate armele la bătaie / to put one's outfit on the line* > [lit. to seal with a large stamp]. We could easily notice that the idioms quoted for the latter category, which are exemplary for *linguistic creativity*, can be properly understood, in an attempt to set an expressive and code corespondence in a foreign language, by resorting to the cultural *semiosphere* (Lotman 2004, 154). This semiotic space is multidimensional in both synchrony and diachrony, and underpins a semiotic process in which the diversity of possible connections between semantic elements produces a whole meaning that can be properly understood only by tackling the relations among all elements, as well as the relation between each element and the whole. As a logical consequence of that, the latter category lacks a full Romanian equivalent, which proves that cultural "facts" act upon Japanese idiomatic expressions and turn them into primary vehicles of cultural meaning.

Likewise, the idiomatic expression 筆が滑る (*fude ga suberu*), which can be roughly translated by the Romanian *a-l lua mâna pe dinainte / to get out of line a foot or two*, could literally be translated as 'to slip the brush', whose explanation is the pre-modern Japanese custom of brush-writing. It is no wonder then that the idiom 筆が立つ (*fude ga tatsu*), which could be translated literally as 'brush-rising', actually means 'to speak in a skillful manner' or, to use a Romanian idiom, *a o întoarce bine din condei / to spin it*, through an obvious connection to the art of calligraphy that requires the paintbrush be held straight in your hand. The idiomatic expression 水茎の跡 (*mizu kuki no ato*), which is literally translatable as 'the stem's trail in the water', and whose meaning, 'the traces of the paintbrush, letter', could be equated to the Rom. *a aşterne ceva pe hârtie / to put down in writing*, hints at the same art of calligraphy, which can use a paintbrush made of a young, fresh cane stem. Last but not least, we can also quote here the idiom 弘法も筆の誤り (*Kōbō mo fude no ayamari*), which can be translated literally as 'and to Kōbō Daishi - misspellings'. The meaning of the expression, which can be approximately translated into Romanian as *calul e cu patru picioare şi tot se împiedică / even if it has four legs, the horse can still stumble*, is a perfect example of how knowledge of the extralinguistic world of "things" is necessary for idiomatic expressions to be fully comprehended. The phrase can be understood if one recognizes the reference to the Buddhist monk Kūkai (774-835), known posthumously as Kōbō-Daishi, who is remembered not only as the founder of the sect "Shingon" ('The True Word'), but also as the most important Japanese calligrapher.

Idiomatic expressions result from syntactic linguistic phenomena that capitalize upon the system's expressive possibilities, and coalesce in a fixed form that belongs to the lexicalized thesaurus of one's language. An idiom points, therefore, to intelectual concepts by means of concrete images, or reveals the truth in a concealed manner, its meaning thus becoming harder to grasp outside the extra-linguistic context. For example, お茶を挽く(*ocha o hiku*), which could be translated literally as 'to cut tea', would have as a Romanian equivalent the idiom *a tăia frunză la câini* / *to twiddle your thumbs*, hinting at the habit of past teahouse hosts to cut publicity fliers for guests when they had nothing better to do. And the idiom お茶の子 (*ocha no ko*), which literally means 'cookies served with tea', but has the sense *floare la ureche* / *piece of cake*, could not be understood without knowing the detail that tea-served cookies, made from bullets kneaded from various types of flour, then cooked in ash, could be eaten with one hand as soon as they were taken from the fireplace, while the other hand wiped the ash. The idiomatic expression お茶を濁す (*ocha o nigosu*), literally 'to stir the tea', which means 'to get out of an uncomfortable situation', hints at the green tea's clearness, which makes visible the bottom of the teacup unless the poor quality of the tea makes it lose its clarity. In its turn, the idiom 茶にする (*cha ni suru*), whose literal translation is 'to put on a tea' and whose meaning is 'to take a break, to fool somebody, to twist one's words', suggests the pleasant mood enhanced by the green juice, but also the conundrum whether one should rest or rather drink tea. The idiomatic expression 茶腹も一時 (*cha bara mo ittoki*), which means literally 'tea is temporary too in the womb', and can be explained by 'any object, no matter how small, can become a temporary expedient', refers to the fact that even green tea can fill up one's appetite for a while. The idiom 濃い茶目の毒気の薬 (*koicha me no doku ki no kusuri*), which can be translated literally as 'strong tea – poison for the eyes, medicine for the spirit', and has the meaning 'full of vigour, excited, agitated', recalls the green tea's originary sense of strong *matcha*, which could keep one awake all night long.

Idiomatic expressions which make reference to various forms of traditional theatre can also preclude immediate comprehension if one is not aware of their semantic universe. 縁の下の力持ち (*en no shita no chikara mochi*), which means literally 'bearer of the power under the porch', and has the meaning 'man from the shadow', points directly to *bugaku* or the music that accompanied Japanese traditional court dances, which was not heard on the stage, but in the garden, in a private, hidden space. Although the initial expression was *en no shita no mai* ('dance under the porch'), its form adjusted when the meaning became harder to grasp. On the other hand, the idiomatic structure 花道を飾る (*hanamichi o kazaru*), with the literal translation 'to adorn/ to decorate *hanamichi* (= lit. 'the road with flowers')' and the meaning 'to retire in glory', has a key-referent in an underpass called *hanamichi*, meant to connect the stage and the back of the hall, ensuring the entrance and the exit of *kabuki* actors from the stage and through the rows of spectators. Finally, the idiomatic expression 檜舞台 (*hinoki butai*), which has the literal interpretation '*hinoki* stage' and the meaning 'to make a name for oneself in a famous place', refers directly to the Japanese cypress (*hinoki*) used for the construction of stages in the same traditional Japanese theatre.

As we well know, the meaning represents the content of a speech act or a discourse (Coseriu 2001, 355), and is produced by designation and by signification completed by the extralinguistic frames of the given discourse, such as "knowledge" of designated things, "knowledge" of the speaking situation or "knowledge" of people involved in the discourse (Coseriu 2001, 165). It is obvious that nobody can erase the reality designated by a group of words, a necessary "landmark" for any semantic approach to language (Coseriu 2001, 101), which not only analyzes reality (Coseriu 2001, 101) but also establishes a connection to it. The idiomatic structure of a language, interpreted as a linguistic expression of the human experience, can be, in its turn, an obvious example of the fact that language belongs to both nature and spirit (cf. Coseriu 2001, 131), to world outwardness and conscience inwardness. This claim is backed by further examples of idioms whose referents are the year's most important Japanese traditional holidays. 盆と正月が一緒に来たよう (*bon to shōgatsu ga issho ni kita yō*), literally 'as if *bon* and *oshōgatsu* came together', whose meaning can be aptly paraphrased by the Romanian idiom *a nu şti unde să-ţi pui capul de treabă / to have a lot on one's plate*, draws its significance from the Day of the Dead (*Bon*), which is celebrated in the summer, and from the New Year's Eve (*oshōgatsu*), both of which require many thorough preparations. On the other hand, the idioms 耳の正月 (*mimi no shōgatsu*), literally 'New Year's Eve for the ears', meaning 'interesting' and 目の正月 (*me no shōgatsu*), literally 'New Year's Eve for the eyes', meaning 'festive, regal', seem to certify that *shōgatsu* ('New Year') is the year's most pleasant holiday in Japan.

Undoubtedly, as long as the language lives by the people's mouths, its vocabulary is a product constantly renewed by language's word-forming capacity (Humboldt 2008, 132). This idea is brought forth by idiomatic expressions like

煮え湯を飲まされる (*nie yu o nomasareru*), literally 'to be forced to drink boiled hot water', meaning *a fi înjunghiat pe la spate / to be stabbed in the back*, whose interpretation is tightly connected to the lexeme *yu*, meaning 'hot water', so that *nie yu* gets to be understood as 'boiled hot water'. Similarly illustrative are idiomatic expressions whose keyword is *hara* ('belly, womb'). Since in Japanese *hara* also means 'soul' (respectively 'the inside of the heart/ of the soul'), the *harakiri* ritual death ('ripping the belly/ womb') should also be understood as cutting open the womb in order to reveal one's pure soul, a sense that could also be grasped in the idiomatic expression 腹を割る (*hara o waru*), literally 'to slit the belly/ the womb', meaning 'frank, open', or in 腹を見せる (*hara o miseru*), literally 'to show one's belly/ womb', which might be interpreted as 'to acknowledge one's intentions' and translated by the Romanian idiomatic expression *a-și da dinții din față / to show one's true colors*. Similarly, one needs to be aware of the symbolic value of the number eight (*hachi*) – an auspicious number in Japanese culture, which hints at perfection by the similarity between the ideogram standing for the number 八 and the shape of the sacred mountain Fuji –, in order to comprehend the idiom 一か八か (*ichi ka hachi ka*), literally 'one or eight', meaning *all or nothing*.

As they include emotional responses, perceptual information and encyclopedic knowledge, idiomatic expressions reassert constantly their status of linguistic *creation*, whose interpretation/ comprehension has always to appeal to the cultural *semiosphere*. The idiom 折り紙付き (*origami tsuki*), literally '*origami*-attached', acquired the meaning 'legitimate, authentic', which is totally understandable if we are aware that the cultural term *origami* originally meant 'guarantee certificate written on white, double-folded paper', although it nowadays designates the Japanese traditional art of manufacturing figurines by folding paper. The idiom 帯に短したすきに長し (*obi ni mijikashi tasuki ni nagashi*), literally 'too short for *obi*, too long for *tasuki*', with the meaning close to the Rom. *bun de nimic / good-for-nothing*, builds upon the key cultural term *kimono*, namely the Japanese traditional outfit, bound with a wide belt (*obi*) and having lace-tight sleeves (*tasuki*). The same cultural concept can be also found in the idiomatic structure 袖にする (*sode ni suru*), literally 'to place inside the sleeve', meaning 'to ignore' or *a trata pe cineva cu răceală / to treat somebody coldly*, which hints at the dangling sleeve of the Edo age (1600-1867) *kimono*, seemingly merged with the body and concealing the arm, as if it did not exist at all. On the other hand, the idiom 大風呂敷を広

げる (*ōburoshiki o hirogeru*), literally ‘to unfold/ to spread a large *furoshiki*’, whose Romanian equivalent is *a vorbi vrute și nevrute* / *to tattle*, builds upon the cultural term *furoshiki*, which stands for a piece of linen traditionally used in Japan to wrap and transport various objects. 下駄と焼き味噌 (*geta to yaki miso*), literally ‘*geta* and fried *miso*’, with the Romanian equivalent *seamănă, dar nu răsare*/ *close, but no cigar*, calls for awareness of the cultural lexemes *geta* (traditional Japanese double-strapped sandals) and *miso* (brewed soybean cream), the latter being prepared on a table whose legs resemble *geta*’s, two objects that remain different in spite of their slight similarities. The idiomatic expression 畳みの上の水練 (*tatami no ue no suiren*), literally ‘to swim on the *tatami*’, meaning ‘useless (in reality)’, resorts to the cultural term *tatami*, which designates the rice mat used as flooring in traditional Japanese households, an object that obviously does not welcome swimming. Likewise, the idiom 三日見ぬ間の桜 (*mikka minu ma no sakura*), literally ‘of-three-days-unseen *sakura* from a *ma* (period)’, meaning that ‘the world changes violently’, refers to the lexeme *sakura* or ‘cherry blossom’, a cultural term that links the cherry blossom to the ideas of beauty and transience and to the concept *ma*, which means literally ‘space’ or ‘interval’ and, from an aesthetic point of view, hints at the space between succeeding objects and thus asserts the value assigned to continuity in traditional Japanese art (Miyoshi 1985, 117), as shown by the “bound-poetry” (*renga*) or the “scroll-painting” (*emaki*).

Language seems therefore to decide the way in which various conceptual groups and patterns have to be “comprehended” and connected to one whole (Steiner 1983, 121). One has to admit accordingly that a community’s linguistic configuration of the world shapes and animates the entire psychological and collective behaviour of that community, enabling the creation of what could here be called the *forma mentis* of “Japaneseness” (Donahue 2002, 3-28). This explains why one language can sometimes “keep” a surprising amount of information from the domain of potential recognition. Such are the dozens of Japanese idiomatic expressions built around the lexeme 気 (*ki*), whose dictionary entries read ‘air, atmosphere, smell, taste/ flavor, feeling, mood, semblance’, and which could also refer to the martial art notion of the vital energy that fills the universe and, thus, the human being. Although it is true that any translation is just a convention of approximate analogies, and a wide-range comparison, holding up on the condition of certain affinities between the two given languages or cultures, but losing ground in case of diverging languages and sensibilities (Steiner 1983, 106-107), I shall quote in what follows several idiomatic expressions focused upon *ki*, which show how the Romanian equivalent of the Japanese lexeme can alternate between 'inimă [heart]', 'minte [mind]', 'înger [angel]', 'Dumnezeu [God]' ...

Idiomatic expression in Japanese	Literal translation	Romanian equivalent
気のいい (*ki no ii*)	good *ki*	(om) de treabă
気の弱い (*ki no yowai*)	weak *ki*	slab de înger
気が強い (*ki ga tsuyoi*)	strong *ki*	tare de înger
気が重い (*ki ga omoi*)	hard *ki*	a i se îneca corăbiile
気が小さい (*ki ga chīsai*)	small *ki*	inimă cât un purice
気が楽 (*ki ga raku*)	comfortable *ki*	a prinde pe Dumnezeu de un picior
気が気でない (*ki ga ki denai*)	to provide no *ki* from the *ki*	a pune la inimă
気がない (*ki ga nai*)	not to be *ki*	a umbla de florile mărului
気が狂う (*ki ga kuruu*)	to drive the *ki* crazy	a-şi pierde minţile
気が合う (*ki ga au*)	to match the *ki*	a se potrivi ca două picături de apă
気が勝つ (*ki ga katsu*)	to be extra *ki*	a nu avea niciun Dumnezeu
気が緩む (*ki ga yurumu*)	to weaken the *ki*	a da din lac în puţ

Several specialists agree that Japanese culture is shaped on a completely different pattern than the Western one, as pointed out by the case of idiomatic structures. Research in the field (Ikegami 1998, 1909) has shown that the Nippon cultural mentality seems to favor complementarity against contrast, the subject-object fusion against opposition, the concrete against the abstract, and smallness against vastness. All these features are equally visible in the mechanisms of the Japanese language, given the text's strong dependence upon context, which demands from the listener/ reader an active involvement in the discourse and the construction of meaning.

Once we assume that language facts should be interpreted as historical and cultural realities, we can understand why the reference to one particular object may be indicated in Japanese by the verb *arawasu* 'to convey, to represent', although the directly corresponding Occidental term would be the verb *sasu* ('to designate, to name'). This can be explained by the fact that the use of the verb *sasu* triggers a direct contrast between the cited word (*kotoba*) and the designated <u>object</u> (*mono*), while the verb *arawasu* places the cited word in contrast not with the designated object, but with the <u>idea</u> suggested, so that the latter type of opposition is in fact established between the word (*kotoba*) and *kokoro* 'heart, mind' (cf. Ikegami 2009, 109), thus being highlighted the particular understanding of the concept of "language" in the Japanese mentality and culture. If Western tradition has assumed from the very beginning the arbitrariness of the linguistic sign, acknowledging the essential imperfection of language, the Japanese tradition has, on the contrary, favored the problematic of *kokoro* ('heart, soul'), instead of *kotoba* ('word, language'). In other words, if *the heart* is right, then *the word* meant to express it will be equally right, as suggested by the idiomatic expression *kotoba o morasu*, built around the core-lexeme *kotoba*, meaning 'to speak ceaselessly' (lit. 'to let the words spill').

Although they emerge as individual utterances of linguistic creation, which apparently *deviate* from the correct structure of the language, idioms produced in the Japanese language, and in other languages as well, acquire completely new meanings. During the history of the language, they become fixed either in preexisting forms (through the use of metaphor) or in new lexical forms (through the combination of metaphor with derivation and word formation). In the end, idioms became a collective product of a given language, displaying its particular way of understanding reality. Japanese language idioms have been functioning as mental patterns that mirror the influence of tradition (see Coșeriu 1991-1992, 11) and reflect the principles/values of public utility and humanism, therefore constantly shaping and enhancing the culture's defining Japaneseness.

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LANGUAGE POLICIES IN NORWAY AND THE DEVELOPMENT OF THE MULTILINGUAL COMPETENCE

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LANGUAGE AND LITERATURE STUDIES: foreign language learning, language studies, applied linguistics
SOCIAL SCIENCES: education

ABSTRACT. ***Language policies in Norway and the development of the multilingual competence.*** Norway, an increasingly multicultural society, has acknowledged through its language policies the importance of communicating effectively across diverse cultural and linguistic contexts. This paper intends to provide a broader picture of the Norwegian education system and the changes it has undergone in order to accommodate to technological advancements and the internationalization of education. In addition, the development of the intercultural communicative competence has become a prerequisite in Norway's multicultural and multilingual society characterized by increased mobility. Therefore, Norway's educational landscape and educational policies needed to accommodate these changes and transfer the acquired knowledge into clear pedagogical aims.

Keywords: *foreign language learning, culture, intercultural communicative competence, language policy, student-centered learning, differentiated learning, multilingual competence.*

REZUMAT. ***Politicile lingvistice în Norvegia și dezvoltarea competenței multiculturale.*** Norvegia, care a devenit treptat o societate multiculturală, recunoaște, prin intermediul politicilor lingvistice elaborate, importanța comunicării eficiente în diverse contexte culturale și lingvistice. Lucrarea de față își propune să ofere o imagine amplă asupra sistemului educațional norvegian și să indice schimbările parcurse de acesta în vederea adaptării la progresele tehnologice și la internaționalizarea educației. În plus, dezvoltarea competenței comunicative interculturale a devenit o prerechiziță în societatea

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Norvegiană multiculturală și multilingvă unde mobilitatea a fost intensificată. Datorită acestor aspecte, contextul educațional norvegian precum și politicile educaționale norvegiene au fost nevoite să se adapteze acestor schimbări și să utilizeze aceste cunoștințe obținute în finalități pedagogice bine definite.

Cuvinte-cheie: *predarea limbilor străine, cultură, competența comunicativă interculturală, politică lingvistică, predarea centrată pe elev, predarea diferențiată, competența multilingvă.*

Schooling in Norway and the development of the curriculum

Schooling, in a more organized form, finds its roots around 1739 when a royal decree was issued in order to promote Christian faith as a religion. Education was compulsory until learners would be at least ten or twelve years old (Hansen 2008, 128). According to Boyesen, the main feature of these elementary schools was "the system of attendance on alternate days, an arrangement which is again due to the long distances from the farms to the school premises, so that the children cannot manage the journey every day" (1945, 141).

The main subjects in the elementary school were:

- Christian knowledge
- Norwegian
- arithmetic
- writing
- singing
- local knowledge
- drawing, gymnastics, carpentry, sewing
- history, geography
- house-work and gardening (Boyesen 1945, 142).

A weak economy and a scattered population in the Norwegian landscape, characterized by fjords and mountains, made it difficult for local communities to build schools. The scarce number of children in the rural local communities led to the emergence of itinerant teachers who would travel from place to place in order to teach in churches, barns and tents. According to the statistics ''from 1837 […] there were 2024 teachers walking around the countryside, compared to only 118 teachers working in primary education in cities'' (Hansen 2008, 129). The number of these itinerant teachers increased to about 7000 in the middle of the 19th century (Hansen 2008, 129).

When Norway became independent in 1814 it had no national education system. Afterwards followed a period of stagnation and only in 1860 "a new legislation concerning rural schools was passed'' and "the government became responsible for funding the schools'' (Hansen 2008, 130). In the latter part of the 19th century Norway was among the first countries in Europe to establish that schooling should be free and open for all children, regardless of their social background (Hansen 2008, 131). Between the 1900 and 1940 new laws were passed and many changes introduced as a consequence of the constant review and evaluation of the seven-year compulsory education. During the years that followed the Nazi occupation of Norway, the whole Norwegian education system confronted with a set of reforms in order to rebuild a national and cultural identity of the country. It was an important period in the history of Norway which remained a symbol for a great number of reform Acts, written at that time.

In 1974 a new national curriculum was issued in Norway, this time enforced all over the country, no matter whether learners lived in cities or in rural areas. It targeted a 9-year compulsory school and principles of individual adapted teaching were also included. According to Hansen (2008, 132) the curriculum from 1987, in view of an increased work mobility within Norway's borders, promoted more local freedom and encouraged schools to make a closer connection to the local environment and thus provide suitable learning programmes. Because there were specific contents just for blocks of three years (1st grade-3rd grade, 4th grade-6th grade, 7th grade-9th grade) the teachers' work load and decision making increased radically. The critics of this curriculum feared that a curriculum that focused too much on making connections to the local environment and the local identity would hinder the national perspective (Hansen 2008, 133).

The next curriculum reform took place in 1997 and provided another paradigm, namely the focus on promoting national content and maintaining cultural heritage. Beginning with 1997, Norway introduced a 10-year compulsory education starting from the age of six and the curriculum provided a common platform for primary, lower and upper secondary and adult education (Hansen 2008, 133). The foundation of this curriculum laid on some basic values that perceived the learner as a whole being, in need to fulfill his/her potential and as an individual with different spiritual, working, creative or socio-cultural characteristics.

A change in government and the ruling political party brought about a change in the curriculum. In 2006 the Norwegian Minister of Education proposed a new curriculum entitled *The Norwegian National Curriculum for Knowledge Promotion* [Kunnskapsløftet] which provided measurable learning outcomes instead of values to be attained. According to Søby (2018, 4) the

National Curriculum encourages a more in-depth learning strategy, namely "learning how to continuously acquire new knowledge and skills throughout life".

In this respect, the curriculum focused on the development of five basic skills that would have to be attained by all the learners enrolled in the 10-year compulsory education. These five skills targeted:

- Speaking skills
- Writing skills
- Reading skills
- Numeracy skills
- Digital skills.

Each subject matter would be evaluated in view of these skills. For example when learning natural sciences or mathematics, learners should be able to demonstrate that they are able to make use of their reading skills or digital skills. Thus, teachers, no matter what subject they teach, have the responsibility to help learners develop all these basic skills.

Digital skills have been added because ICT-related aids used for educational purposes contribute to providing diverse and successful teaching activities and thus, learners should be able to work with these tools in the formal setting environment as they often do in their daily life. A very important aspect regarding the National Curriculum is the *Integration of Digital Technologies*. The Norwegian Ministry of Education developed a digitalised strategy for primary, secondary and vocational education for 2017-2021[3]. In other words, this plan is centred both on pupils, aiming to improve their digital skills they need at work, in education and in society in general, and on schools which should be equipped with the specific technologies in order to "enhance pupils' learning outcomes" (Søby 2018, 5).

It is worth mentioning that besides the basic skills other three areas of study were introduced:

- sustainable development
- democracy and citizenship
- health and life skills

The five basic skills together with the three areas of study provide learners with a good start in their working life.

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3 http://www.eun.org/documents/411753/839549/Country+Report+Norway+2018_v2.pdf/e8c32816-d56e-4080-8154-d2f6ca6f9961. Retrieved December 10, 2018.

Norway's education system

The education system in Norway begins with kindergarten which is not mandatory, followed by mandatory elementary and lower secondary school that is free of charge. The enrolment of primary school pupils is made at the age of 6 and they leave at the age of 13. At primary school level (from the 1st to 7th grade), the children are taught different subjects, beginning with the alphabet, playing educational games, learning math, gymnastics and basic English. The lower secondary school lasts for three years beginning at the age of 12 or 13 until the age of 16 (from the 8th grade to the 10th grade). At this level the students have to choose an elective course which is usually a foreign language. *SFO* (*skolefritidsordning*) is a Norwegian after-school programme, dedicated to the 1st and 4th graders.

The upper secondary school is from the age of 17 up to the age of 19 or 20. This level of education lasts for three years and it is not mandatory. However, the students have to go through these three years in order to get a decent job. The new National Curriculum from 2006 gave students the possibility to choose between two different study programmes: vocational studies and a teaching programme that includes a combination of theory and practice. The latter lasts for 2 years and it gives the student the opportunity to make his/her practice at different companies or institutions. The second programme of studies at this level of upper secondary school is the so-called *studieforberedelse* (a general studies path)[4] that lasts for 3 years. It provides students with the possibility to continue their studies at a university or a college. In this case the teaching programme is focused on giving the student a more consistent theoretical background.

Nowadays, there are very many international schools in Norway, some of them offering an English curriculum, teaching "either the International Baccalaureate or the British GCSE and GCE systems"[5].

Language policies and the development of the multilingual competence

Although Norway is not member of the European Union, many of the language policies issued by the European Commission have been integrated, under the EEA agreement, in the Norwegian education system (The Common European Framework of Reference for Languages (CEFR) 2001; Quality Reform in line with the Bologna Process 2003 etc.).

[4] https://www.justlanded.com/english/Norway/Norway-Guide/Education/Schools-in-Norway, accessed 10th December 2018.

[5] https://www.justlanded.com/english/Norway/Norway-Guide/Education/Schools-in-Norway, accessed 10th December 2018.

The Norwegian National Curriculum for Knowledge Promotion (2006) consists of the following elements:

- The Core Curriculum
- The Quality Framework
- Subject Curricula
- A Framework Regulating the Distribution of Periods and Subjects.

The Core Curriculum issued in 1994[6] indicates, in a humanistic view, seven values and principles that should characterize education (the spiritual and the creative human being, the working and the social human being, the environmentally aware human being etc.) and articulates the schools' responsibility for enabling learners to develop their social competence. The Core Curriculum was included in the Norwegian National Curriculum for Knowledge Promotion without any changes brought to it.

The Quality Framework issued in 2006 intended to clarify the responsibilities of all the parties involved in the education system: learners, teachers, parents, schools and local authorities. More ''freedom at local level with respect to local curriculum work, teaching methods, teaching materials and organization of classroom instruction''[7] was granted in order to support each learner's access to differentiated education. The learning poster included in this Quality Framework sets the following goals for schools in Norway:

- "give all pupils and apprentices/trainees equal opportunities to develop their abilities and talents individually and in cooperation with others;
- stimulate the stamina, curiosity and desire of pupils and apprentices/ trainees to learn;
- stimulate pupils and apprentices/trainees to develop their own learning strategies and critical-thinking abilities;
- stimulate pupils and apprentices/trainees in their personal development, in the development of identity and ethical, social and cultural competence, and in the ability to understand democracy and democratic participation;
- facilitate for pupil participation and enable pupils and apprentices / trainees to make informed value choices and choices relating to their education and future professions/occupations;
- promote adapted teaching and varied work methods;
- stimulate, use and further develop each teacher's competence

[6] https://www.udir.no/globalassets/filer/lareplan/generell-del/core_curriculum_english.pdf
[7] https://eacea.ec.europa.eu/national-policies/eurydice/content/teaching-and-learning-single-structure-education-20_en

- help teachers and instructors to be seen as positive leaders and as role models for children and young people;
- ensure that the physical and psychosocial working and learning environments promote health, well-being and learning;
- facilitate for cooperation with the home and ensure the co-responsibilities of parents and guardians;
- ensure that the local community is involved in the education in a meaningful way'' (National Curriculum for Knowledge Promotion in Primary and Secondary Education and Training 2006, 2).

The goals presented above provide some guidelines that enable us to give a brief overview of the Norwegian education system. Nowadays, factors such as globalization, internationalization of education and digitization of information increase the demand for education to constantly adapt and provide successful learning programmes. Bellanca and Brandt (2010) promote a vision for a 21st century education system that strives to prepare students efficiently for complex work environments. They state that in terms of learning skills, all learners should develop in the 21st century creativity, critical thinking skills, communication skills and collaboration skills. In this respect, the first three goals in the above mentioned learning poster emphasize the need for learners in Norway to be able to collaborate and communicate efficiently, to develop their curiosity and their critical thinking skills.

According to Nardon (2017, 4) working in a multicultural world leads one to the awareness that "intercultural encounters are a pervasive feature of our modern workplaces and affect most of us''. Therefore, in order to be a good communicator in a multicultural world one has to become cognizant of both the intricate relationship between language and culture and of the fact that all communication is influenced by its context of utterance. In addition, an efficient communicator has to develop a social and a(n) (inter)cultural competence that would allow him/her to establish relationships with interlocutors that have a different social or cultural background. Thus, the current policies issued by the Norwegian Ministry of Education and Research target the development of learners' social and cultural competence, at all levels of education, and promote an understanding of self and identity as a means to contributing to the Norwegian welfare and democracy. Moreover, the emphasis laid in the education system on personal development and on the development of identity is sustained by the fact that learners who have a mother tongue other than Norwegian or Sami have the right to special education in Norwegian until they are sufficiently proficient in Norwegian to allow them to follow the normal teaching. If it is necessary or available in the school, learners are provided with mother tongue instruction, bilingual subject teaching or both. Consequently, the Norwegian education system promotes an inclusive education, adapted teaching, culturally responsive practices and provides a basis for a learning community where diversity is acknowledged and respected. In this respect, a multilingual or a multicultural classroom which is the norm today in Norway would not represent a challenge for the teacher but a resource.

In addition, another aspect in the learning poster refers to providing more student participation and enabling learners to make informed choices related to their education and future occupations. Thus, the education system in Norway promotes learning autonomy and encourages learners to take responsibility for their learning. Likewise, students are more aware of the consequences of their own actions and develop as independent individuals.

Another goal of the learning poster included in the Quality Framework refers to the teachers' further development of pedagogical subject matter knowledge. Beginning with the autumn of 2017, the Norwegian Ministry of Education[8] established that all students who want to become teachers must enroll in a 5-year Master programme in didactics and pedagogy in order to be able to teach at any level of education. This measure indicates the increasing role education is playing in the development of the Norwegian society and the country's determination to raise the status of teaching. Without a doubt, a changing world demands a constant review of good teaching practices. Teachers are often perceived as role models by learners and this is why the Norwegian Ministry of Education intends to increase teachers' competence level and their responsibility for the academic environment. In order to develop 21st century learning skills, learners need to be engaged in diverse activities (problem-solving tasks, gap information activities, debates, role plays etc.) that would develop their collaborative skills, their critical thinking or communication skills. Therefore, teachers need to be competent and provide varied work methods that are adapted to the content that is taught. In addition, in a multilingual and multicultural setting teachers "must also have multicultural competence and knowledge on the different points of departure and learning strategies their pupils have'' (National Curriculum for Knowledge Promotion in Primary and Secondary Education and Training 2006, 5). The multicultural competence refers to the cultural knowledge, skills and attitudes one must demonstrate when interacting with people who come from a different cultural or linguistic background.

Education cannot be highly efficient if cooperation between school and home (learners' parents or guardians) is not facilitated. A great emphasis is

[8] https://www.regjeringen.no/no/aktuelt/slik-blir-den-nye-larerutdanningen/id2503270/

placed in the 2006 *National Curriculum* on making parents and guardians aware of their responsibilities in assisting and helping the learners throughout the compulsory education system.

The White Paper on *Quality in Higher Education* issued in 2017[9] provides teachers and all the other stakeholders involved in the teaching field with some tools and guidelines in order to raise the quality of higher education. The term 'quality' is a multifaceted concept that encompasses effectiveness and relevance in tackling various teaching activities, development and innovation when it comes to integrating digital technologies in the teaching process or variation and diversity of learning resources. One measure to increase the degree of quality and relevance of education resides in implementing internationalization measures. The Norwegian government outlined in 2009 that all study programmes were required to take measures in order to increase the internationalization of Norway's higher education. This internationalization strategy has become a current national policy (The White Paper on the *Internationalisation of Education in Norway*[10]*)* and it implies designing cooperation projects and establishing international partnerships for providing learners in Norway with the possibility to study abroad. In addition, emphasis is laid on internationalization-at-home that refers to the fact that more and more courses and study programmes begin to be taught in English in order to attract to Norway more international students.

The last goal listed in the learning poster emphasizes the need to involve the local community in order to help learners develop knowledge, skills and attitudes that are appropriate and relevant for the working life.

The third element of the Norwegian National Curriculum for Knowledge Promotion (2006) refers to subject curricula and contains clear competence aims for each subject and specific milestones that have to be reached by learners. This paper intended to analyze the subject curriculum for learning English as a foreign language.

The fourth element of the Norwegian National Curriculum for Knowledge Promotion (2006) provides a framework regulating the distribution of periods and subjects and indicates the total number of teaching hours for different subjects during each stage of the compulsory education.

The government-initiated curriculum issued in 2006 aimed to meet the needs of a diverse student population. The increasing process of globalization has determined a change from a national teaching perspective to an international one

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[9] https://www.regjeringen.no/contentassets/aee30e4b7d3241d5bd89db69fe38f7ba/en-gb/pdfs/stm201620170016000engpdfs.pdf

[10] https://www.regjeringen.no/contentassets/a0f91ffae0d74d76bdf3a9567b61ad3f/en-gb/pdfs/stm200820090014000en_pdfs.pdf

in order to accommodate linguistic and cultural diversity. This curriculum placed a great emphasis on students' engagement and their responsibility for their own learning, on the development of students' social and cultural competence, on the development of effective teaching practices and guidelines for teachers and on enabling students to achieve social and democratic development.

Foreign language learning and the development of the intercultural communicative competence

Beginning with the 1960s, English as a foreign language has been introduced as a subject starting with the 5th grade. According to the curricular reforms from 1997 and 2006 (Språk åpner dører 2007, 16), nowadays all students in the compulsory Norwegian education system have to learn English. This is a compulsory subject for students ranging from 6 to 16 years old. Beginning with the 8th grade students have to choose a second compulsory foreign language. They can opt for German, French, Spanish or Russian but other foreign languages can also be provided (Språk åpner dører 2007, 15). In addition, the interest in foreign language learning is visible also at lower levels. According to the Framework Plan for Kindergartens (2017, 47-48), kindergarten children shall be introduced to different languages, dialects, songs, literature and various texts and they shall be encouraged to play with language and symbols in order to stimulate their linguistic curiosity, awareness and development.

A strategy measure to strengthen foreign language learning in compulsory education was enforced between 2005 and 2009. Its name *Languages open doors* [Språk åpner dører] states, in an explicit manner, the paramount importance of learning foreign languages as a premise for good communication and collaboration in an intercultural context but also as a means to get to know other cultures and develop one's intercultural communicative competence. This strategy measure was based on achieving six main aims that intended to improve the quality of teaching foreign languages, to provide a variety of foreign languages to choose from, to raise the competence level of foreign language teachers, to strengthen internationalization and to increase research and developmental work in foreign languages. An increased mobility in Norway, international economic exchanges and a rise in favour of using English as a publishing language and a working language led The British Council to state that Norway is finding itself in a transitional phase towards considering English more of a second language rather than a foreign language (Graddol, 1997 in Språk åpner dører 2007, 14). English is indeed perceived as a lingua franca in Norway, but the Norwegian National Curriculum (2006) concludes that all foreign languages are relevant in order to offer one a broader perspective and access to communication and participation in many domains of activity (Språk åpner dører 2007, 15).

The contact with a foreign language does not restrict itself to linguistic perspectives. Besides knowledge of grammar and vocabulary, one is faced with a "complex system of cultural customs, values and ways of thinking, feeling and acting" (Brown 2002, 13). Therefore, both teachers of foreign languages and learners should strive to understand how language and culture come into play and how they can become mediators across different languages and cultures, other linguistic and cultural norms. The *Intercultural communicative competence model* proposed by Byram & Zarate (1996) is comprised of a set of skills, knowledge and attitudes that need to be developed in order to use language in socially and culturally appropriate ways:

- knowledge: develop cultural awareness (both of the mother tongue and the target language)
- skills: ability to express cultural values, ability to identify culture-specific beliefs and values
- attitudes: positive attitudes towards the mother tongue culture and the target language culture, openness and curiosity to encounter a new culture.

The formal educational setting should become an arena for developing intercultural communicative competence with reference to demonstrating various levels of cultural knowledge, cultural abilities and cultural attitudes. The multilingual and the multicultural classrooms in the Norwegian education system represent a "micro-cultural context that is comprised of students who have different cultural backgrounds and different mother tongues" (Petrus, Tomescu-Baciu 2014, 161). Thus, the learning needs of every learner should be catered for. In this respect, the Norwegian education system promotes a learning-centered approach to teaching that is also guided by principles of equality of chances, so that every learner has the right to equal education regardless of differences in social, cultural or economic backgrounds. Efficient learning takes place in a safe learning environment. Therefore, Skrefrud (2016, 141) considers that classroom interactions need to be orchestrated in "ways that may make it possible for students to explore the complexity of their cultural identities in an atmosphere of communication and mutual understanding".

The subject of English is structured into four main subject areas: language learning, oral communication, written communication and culture, society and literature. English has competence aims after the 2nd grade, the 4th grade, the 7th grade and the 10th grade in primary and lower secondary school and after the first year in the programmes for general studies (Vg1) or after the second year of vocational education programmes (Vg2)[11]. As regards the culture, society and literature main area, reference is made to developing learners' intercultural communicative competence. Learners, in accordance with their age group, have to be able to discuss, among other things, about ways of living, traditions and customs in English-speaking countries and in Norway, to be able to express one's own response to English literary texts, films, pictures or music or to read children's and youth literature in English. Since language and culture are deeply rooted, the English subject curriculum in Norway enables learners to develop both their communicative competence and their intercultural competence.

Conclusions

This paper intended to provide a broad picture of the Norwegian education system and its language policies that acknowledged cultural diversity as a valuable asset brought to the Norwegian society. The development of the intercultural communicative competence has become a prerequisite in the formal multicultural and multilingual educational setting characterized by increased mobility.

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LES OUBLIS DE L'HISTOIRE LITTÉRAIRE ROUMAINE : LA POÉSIE DE GUERRE

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ABSTRACT. ***Forgotten Issues of Romanian Literary History: War Poetry.*** Having as a starting point a general reflection on the belonging of Romanian literature to a cultural geography constantly conditioned by history, this study aims to question the reasons why Romanian poetry of the Great War represents for over a century a taboo subject of Romanian literary history, contrary to tendencies in international literary history.

Keywords: *War Poetry, Great War, Romanian Poets, Combatants, Literary History, Memory, Critics, Ignorance.*

REZUMAT. ***Uitările Istoriei Literare Românești: Poezia de Război.*** Având ca punct de plecare o reflecție generală asupra aparținerii literaturii române unei culturi geografice în permanență condiționată de istorie, acest studiu are intenția de a cerceta motivele pentru care poezia română din timpul Primului Război Mondial reprezintă de mai mult de un deceniu un subiect tabu al istoriei literaturii române, contrar tendinței din istoria literaturii internaționale.

Cuvinte cheie: *Poezia războiului, Primul Război Mondial, Poeți români, Combatanți, Istorie, Amintire, Critici, Ignoranță.*

L'histoire (littéraire) comme mémoire critique

Processus psychique qui ne s'oppose pas à l'*oubli*, mais qui s'impose comme espace de négociation permanente entre l'effacement et la conservation

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du passé, tel que le rappelle Tzvetan Todorov[2], la *mémoire* opère toujours une sélection, se révélant ainsi en tant que mécanisme de canonisation. De ce point de vue, elle se rapproche beaucoup de l'*histoire*, qui procède également à une démarche d'encodage, de stockage et de rappel de l'information, à la différence que celle-là suppose, selon Maurice Halbwaks[3], un caractère critique, conceptuel et problématique, tandis que la mémoire garde un trait plutôt fluctuant, hétérogène et affectif. À la lumière de cette distinction, on pourrait interpréter l'histoire comme une mémoire critique des groupes sociaux et, plus loin, l'*histoire littéraire* comme une mémoire critique du champ littéraire. Cela aiderait à voir comment l'histoire, y inclus l'histoire littéraire, fait appel aux opérations spécifiques de la mémoire, telles que le *souvenir*, l'*oubli*, le *silence*, la *nostalgie* ou l'*échange*[4], afin d'instituer consciemment un canon, donc une identité, car « tout souvenir, comme tout oubli, soutient un projet ou une identité »[5].

Si, dans l'approche de Paul Ricoeur[6], la temporalité est la structure fondamentale de l'existence humaine, alors l'oubli est la plus grande menace de tout essai qui vise la reconstitution du passé. Pourtant, l'oubli, qui est en même temps un ennemi et une soupape réconfortante de la mémoire, renvoie, au niveau individuel, à la fragilité psychologique d'une personne, tandis que, observe Ricoeur, en ce qui concerne le niveau collectif, il renvoie plutôt au politique ou à l'idéologie. Cette dernière constatation se retrouve également dans une étude de l'historien français Marc Ferro qui propose, en conséquence, une classification pertinente des oublis de l'histoire :

> « On appellera ici oubli du premier type les silences dus au travail des historiens, attentifs à servir, consciemment ou non, une cause, que ce soit leur Eglise, leur patrie, leur parti, voire leurs simples convictions. On les distingue des oublis d'un deuxième type, que secrète la société spontanément, de collusion avec ses historiens, et des oublis d'un troisième type, produit de leur 'art' ou de leur 'science' »[7].

Pareil à l'ordre historique officiel qui peut oublier volontairement des événements (l'exemple de l'histoire dictée par les soviétiques en Russie) ou à la mémoire sociale qui peut aussi oublier les erreurs qui lui font honte (le cas de

[2] Tzvetan Todorov, *Les abus de la mémoire*, Paris, Arléa, 2015.
[3] Maurice Halbwachs, *Les cadres sociaux de la mémoire*, Paris, Albin Michel, 2001.
[4] Josefina Cuesta, *La Odisea de la Memoria. Historia de la memoria en España. Siglo XX*, Madrid, Alainza Editorial, 2008, p. 31.
[5] *Ibidem*, p. 80. [*n.t.*]
[6] Paul Ricoeur, *La mémoire, l'histoire, l'oubli*, Paris, Seuil, 2000.
[7] Marc Ferro, "Les oublis de l'histoire", in « Communications ». *La mémoire et l'oubli*, ed. Nicole Lapierre, no. 49, Paris, Seuil, 1989, p. 59.

la société allemande qui n'a jamais évoqué dans l'après-guerre sa passion pour le Führer), les arts et les sciences, montre Marc Ferro, opèrent des taxinomies et condamnent à l'oubli.

Il en va de même, bien sûr, pour l'histoire littéraire qui travaille, dans la vision d'Alain Vaillant cette fois-ci, avec deux types de textes : d'un côté, « le premier est constitué par l'ensemble des œuvres qui sont toujours imprimées, achetées, et lues ; elles appartiennent […] au temps présent »[8] et envers lesquelles « l'historien de la littérature opère le geste paradoxal […] qui consiste à les retirer artificiellement de ce présent pour les replonger dans le passé correspondant à l'époque de leur première publication »[9], et de l'autre côté, « le deuxième type concerne tous les textes qui, au contraire, ont totalement disparu de la mémoire collective, n'existant que dans les bibliothèques de patrimoine »[10], que l'historien de la littérature peut ranimer à travers ses démarches. Sans poser le problème en termes d'œuvres majeures et mineures, Alain Vaillant ne fait que montrer le double jeu de l'histoire littéraire avec les «morts vivants », comme il appelle les textes encore en circulation, et avec les « morts ravivés », comme on pourrait nommer les textes enterrés dans le (et exhumés du) passé. L'observation sert à ouvrir une interrogation sur l'histoire littéraire roumaine, notamment sur un de ses oublis, un de ses « morts » qu'elle n'a pas essayé de faire resurgir : la poésie de guerre, tout particulièrement la poésie de la Grande Guerre.

La poésie roumaine de la Grande Guerre

Un regard furtif sur la périodisation canonique *préfixée* de la poésie roumaine du XX^{ème} siècle – d'avant la guerre (« *ante*belică »), de l'entre-deux-guerres (« *inter*belică »), de l'après-guerre (« *post*belică ») – révèle immédiatement l'exclusion de la poésie de guerre (« belică ») de la conscience de l'histoire littéraire locale. Un regard approfondi ne fera que prolonger la constatation, vu l'intérêt très faible de l'histoire littéraire roumaine allant de la deuxième décennie du siècle passé jusqu'à nos jours pour un genre poétique qui, fût-il jugé mineur, a pourtant laissé ses traces dans le paysage littéraire autochtone de l'entre-deux-guerres. Même si négligeable par rapport aux littératures française, allemande ou anglaise, pour ne mentionner que les trois littératures européennes auxquelles on doit, selon Pierre Schoentjes, l'essentiel de la production littéraire de guerre[11], la poésie roumaine de guerre a cependant

[8] Alain Vaillant, *L'histoire littéraire*, Paris, Armand Colin, 2011, p. 23.
[9] *Ibidem.*
[10] *Ibidem.*
[11] Pierre Schoentjes, *Fictions de la Grande Guerre. Variations littéraires sur 14-18*, Paris, Éditions Classiques Garnier, 2009, p. 14.

existé sous la plume de nombreux poètes parmi lesquels : **Aron Cotruș** (1915 – vol. *Sărbătoarea morții* [*Fête de la mort*]), **Octavian Goga** (1916 – vol. *Cântece fără țară* [*Chants sans pays*]; 1939 – vol. *Din larg* [*De loin*]), **Mircea Zorileanu** (1916 – vol. *Pentru Carpații noștri* [*Pour nos Carpates*]), **Ion Pillat** (1916-1918 – vol. *Grădina între ziduri* [*Jardin entre les murs*]), **Vasile Voiculescu** (1918 – vol. *Din Țara Zimbrului* [*Du pays de l'aurochs*]; 1921 – vol. *Pârgă* [*Mûr*]), **Demostene Botez** (1918 – vol. *Munții* [*Les Montagnes*]; 1920 – vol. *Floarea pământului* [*Fleur de la terre*]), **Artur Enășescu** (1920 – vol. *Poezii* [*Poésies*]), **Camil Petrescu** (1923 – vol. *Ideia. Ciclul morții* [*L'idée. Cycle de la mort*]), **Vintilă Paraschivescu** (1923 – vol. *Cascadele luminii* [*Cascades de la lumière*][12]), **Dumitru Panaitescu (Perpessicius)** (1926 – vol. *Scut și targă* [*Écu et litière*]), **George Topârceanu** (1928 – vol. *Migdale amare* [*Amandes amères*]), **Adrian Maniu** (1934 – vol. *Cartea țării* [*Livre du pays*][13]; 1935 – vol. *Cântece de dragoste și moarte* [*Chants d'amours et de mort*]), **Ion Vinea** (1964 – vol. *Ora fântânilor* [*L'heure des fontaines*][14]). Dédiés entièrement ou partiellement (en consacrant seulement des cycles ou des poèmes disparates) à l'expérience de la guerre, ces volumes appartiennent à des poètes très différents comme formule et évolution littéraire, en commençant par les « traditionnalistes » Goga, Voiculescu, Pillat, Cotruș et Botez, continuant avec l'éclectique Maniu, l'avangardiste Vinea, l'humoriste Topârceanu ou avec les poètes mineurs Zorileanu, Paraschivescu, Enășescu, et finissant par le prosateur-poète Camil Petrescu et le critique et historien littéraire Perpessicius. Ce qui les unit malgré leurs affinités pour un mouvement littéraire ou un autre c'est l'expérience directe du combat, car ils sont tous des combattants dans la Première Guerre Mondiale, chacun son histoire particulière. Originaires d'une Transylvanie qui en 1914 appartenait encore à l'Empire Austro-Hongrois, Aron Cotruș est mobilisé dans l'armée austro-hongroise, envoyé sur le front italien d'où il va déserter, semble-t-il, pour passer aux Alliés, tandis qu'Octavian Goga, militant pour l'unification nationale de sa province avec le Royaume de la Roumanie, neutre jusqu'en 1916, s'engagera volontairement dans l'armée roumaine, étant concentré sur le front du sud, là où Topârceanu allait tomber prisonnier de guerre et Perpessicius devenir invalide de sa main droite, pour écrire toute sa vie, comme Blaise Cendrars, avec la gauche. Sur le front moldave, on retrouve Vasile Voiculescu, mobilisé en tant que médecin militaire, Ion Pillat, qui essaye d'écrire durant ses permissions à Miorcani, Demostene Botez et Ion Vinea (Ion Iovanaki), mobilisé dans le Régiment 3 d'artillerie lourde. Adrian Maniu participe volontairement à la campagne de Bulgarie (1913) et à la Grande

[12] Le volume a reçu le prix de l'Académie Roumaine de 1923.

[13] Le cycle *Războiul* [*La Guerre*], inclus dans ce volume, avait été publié dans la revue «Gândirea», en 1921-1922.

[14] Malgré sa parution tardive, le seul volume du poète réunit tous ses poèmes, y inclus ceux inspirée par la guerre.

Guerre, tout comme Camil Petrescu qui s'enrôle en 1916, est déclaré mort le 1er août 1917 – n'étant en fait que prisonnier en Hongrie –, et revient au pays en 1918, atteint de surdité, suite à un éclat d'obus. Quant aux poètes moins connus, ils perdent leurs vies durant la guerre (Constantin T. Stoika, mort à 24 ans) ou immédiatement après à cause des maladies contractées durant l'exercice militaire (Mircea Zorileanu, mort à 36 ans) ou, sans perdre leur vie, ils perdent tout simplement la raison à cause de la pression psychologique insupportable du combat (Artur Enășescu).

Sans avoir expérimenté une mobilisation poétique comme en Allemagne, par exemple, où « plus d'un million et demi de poèmes furent envoyés aux journaux pour être publiés lors du seul mois d'août 1914 »[15] et loin d'avoir donné des chefs-d'œuvre à la fin du combat, la littérature roumaine a néanmoins exprimé, à travers les textes de tous ces poètes, la collision de l'esprit roumain avec l'expérience traumatique de la Première Guerre Mondiale. Face à la guerre, leurs vers témoignent avant tout de l'impossibilité du silence. Face à ces vers, l'histoire littéraire roumaine témoigne, par contre, de l'impossibilité du discours.

L'aphasie de l'histoire littéraire roumaine

Si l'*amnésie* est l'impossibilité de se souvenir et l'*aphasie* l'impossibilité de s'exprimer[16], alors, par rapport à la poésie de guerre, l'histoire littéraire roumaine se définit plutôt par la seconde, dans la mesure où l'*oubli* de la récupération de ce genre poétique n'est en effet qu'un *silence.* Dans les termes de Judith Schlanger, qui compte parmi les types d'exclusion dont la mémoire sociale travaille la *destruction*, la *falsification* et l'*ignorance*, ce silence correspondrait au dernier, qui est également le geste le plus meurtrier, car « ignorer, ne pas savoir, ne pas voir et ne pas prendre en compte, prend aussi un autre sens, un sens actif qui équivaut à dédaigner […] Il y a une ignorance qui préjuge et écarte d'avance ce qui, d'après elle, ne mérite pas d'être vu »[17]. De ce point de vue, le silence de l'histoire littéraire en ce qui concerne la poésie de guerre est une exclusion par ignorance, c'est-à-dire une expression active du dédain inspiré par cette formule poétique qui mélange éthique et esthétique au risque de se retrouver répudiée par les deux. Laurence Campa l'a très bien saisi en parlant de la condamnation de la poésie de guerre pour deux raisons paradoxales : d'un côté, sa soumission aux circonstances, qui la rend sans valeur

[15] Nicolas Beaupré, *Écrire en guerre, écrire la guerre. France-Allemagne 1914-1920*, Paris, CNRS Editions, 2006, p. 28.
[16] Cuesta, *Op. Cit.*, p. 80. [*n.t.*]
[17] Judith Schlanger, *Présence des œuvres perdues*, Paris, Hermann Editeurs, 2010, p. 160.

pour les littéraires, de l'autre côté, le soupçon de « fiction » qu'elle attire aux yeux des historiens[18].

Impure, la poésie de guerre ne pouvait donc pas recevoir une place triomphante dans le panthéon de la littérature. Pourtant, tandis que dans certaines cultures européennes elle a reçu au moins une place dans les anthologies dédiées à la Grande Guerre et pas mal d'espace dans les études critiques consacrées au sujet, dans la littérature roumaine elle est restée couverte de silence. Il s'agit d'un silence qui vise non seulement les œuvres des poètes-combattants rappelés auparavant, mais aussi les vers appartenant aux combattants-poètes (soldats alphabétisés qui versifient leur expérience du front, souvent selon les règles de la prosodie populaire), qui ont éventuellement joui de l'attention isolée des folkloristes. Finalement, il s'agit d'un silence partagé en quelque sorte paradoxalement par des critiques, esthéticiens et historiens littéraires qui ont été eux-mêmes combattants dans la Grande Guerre et poètes (Perpessicius, Basil Munteanu, Tudor Vianu, Vladimir Streinu) ou qui, sans être combattants, ont été poètes de guerre (Nicolae Iorga), théoriciens de la guerre (Dumitru Caracostea), critiques de la guerre (Eugen Lovinescu) ou tout simplement jeunes témoins de cette guerre (George Călinescu). Les noms invoqués ici sont représentatifs pour la réception critique de l'entre-deux-guerre, la seule qui aurait pu assigner vraiment une place à la poésie de guerre au sein de la littérature roumaine, parce que, à la différence de la réception européenne de la littérature de guerre qui a enregistré, selon Pierre Schoentjes, trois vagues – celle des années de la Grande Guerre, celle de l'entre-deux-guerres et celle des années '80[19] –, la réception roumaine n'avait pas (encore) la matière pour sa démarche durant la guerre (beaucoup d'ouvrages étant publiés dans l'après-guerre), ni (plus) les moyens de revenir à ce sujet aux années '80, quand la critique était mobilisée dans la bataille esthétique contre le pouvoir politique communiste.

Par conséquent, l'aphasie de l'histoire littéraire roumaine vis-à-vis la poésie de la Grande Guerre doit être discutée premièrement par rapport à la réception critique de l'entre-deux-guerres. Une telle approche permet de découvrir le manque de l'intérêt pour la littérature de guerre malgré la présence de l'intérêt pour la guerre. **Nicolae Iorga**, par exemple, auteur d'une *Histoire de la littérature roumaine contemporaine* (1934), réclame dans un chapitre intitulé *« L'après-guerre » et la crise des maladies littéraires* la récupération critique de la littérature roumaine de guerre, en constatant qu'« il y a une vaste littérature : sa bibliographie, et encore moins sa bibliographie critique, n'a pas

[18] Laurence Campa, *Poètes de la Grande Guerre. Expérience combattante et activité poétique*, Paris, Garnier Classiques, 2010.
[19] Pierre Schoentjes, *Op. Cit.*

été donnée ni jusqu'à présent »[20]. Pourtant, il n'assume pas la tâche, se contentant de récupérer, sur plusieurs pages, seulement les noms des écrivains qui ont thématisé la guerre et les titres des périodiques imprimés durant le conflit dans toutes les régions roumaines. Parmi les poètes de guerre figurent les noms de Camil Petrescu, Aron Cotruș, Perpessicius ou Alexei Mateevici, mais les références à leur œuvre sont extrêmement restreintes. Le manque d'attention pour l'œuvre de ces poètes intrigue d'autant plus si on tient compte du fait que Iorga se récupère soi-même en tant que poète de guerre : « parmi ceux qui se sont mis en accord avec le courant de l'époque, N. Iorga [...] a exprimé dans une forme différente des autres le pouvoir du renouveau [...] dans les pièces de la période de la Grande Guerre »[21]. En effet, son volume *De l'œuvre poétique de N. Iorga*[22], paru en 1921, contenait un cycle de poésies de guerre, nommé *Originelles*, mais ni « l'originalité », ni la dimension ethnique si chère au système idéologique de Iorga ne l'ont pas déterminé d'approfondir la discussion autour des œuvres, préférant faire un simple inventaire des auteurs.

Critique ardent de Nicolae Iorga et de sa manière de traiter en tant qu'homme politique la question de la première conflagration mondiale, **Eugen Lovinescu** nous a laissé trois tomes consacrés à la guerre, dans la série d'œuvres complètes[23] publiée aux éditions Minerva. Tout comme Iorga, voire avant lui, Lovinescu est un partisan de l'entrée en guerre du Royaume en 1916 pour la cause nationale, sans être effectivement un combattant. D'ailleurs, il soutient dans ses articles la séparation des fonctions entre le statut de *soldat* et celui d'*écrivain*, soulignant que « chacun a un rôle social assigné [...] Le soldat sur le champ de combat [...], [tandis que] l'écrivain doit maintenir la sainte flamme de l'enthousiasme et de la foi dans le futur de la race »[24] puisqu' « Achille sans Homère ne serait plus devenu Achille »[25]. Convaincu que derrière l'armée d'un pays il doit exister une armée d'écrivains, l'historien plaint d'abord « notre impuissance d'articuler une littérature de guerrière adéquate à nos besoins spirituels »[26] et demande son invention : « Nous

[20] Nicolae Iorga, *Istoria literaturii române contemporane. Partea a doua – În căutarea fondului (1890-1934)*, édition, notes et indices par Rodica Rotaru, préface par Ion Rotaru, Bucarest, Minerva, 1985.
[21] *Ibidem*, p. 301. [*n.t.*]
[22] Nicolae Iorga, *Din opera poetică a lui N. Iorga,* Craiova, Ramuri, 1921.
[23] Eugen Lovinescu, *Opere*, vol. VI – *Pagini de război. Studii și cronici*, vol. VII – *Pagini de război*, vol. VIII – *Pagini de război. În cumpăna vremei*, édition par Maria Simionescu et Alexandru George, notes par Alexandru George, Bucarest, Minerva, 1987-1988.
[24] Eugen Lovinescu, *Opere,* vol. VII – *Pagini de război*, édition par Maria Simionescu et Alexandru George, notes par Alexandru George, Bucarest, Minerva, 1988, p. 13. [*n.t.*]
[25] *Ibidem*, p. 204.
[26] *Ibidem.*

demandons donc qu'entre le pays et le front on organise une littérature de guerre »[27]. Son acharnement à ce sujet est si impropre à son statut de promoteur du modernisme roumain, de protecteur de l'esthétique, qu'on a parfois l'impression que le discours de Lovinescu est « possédé » par l'esprit de son opposant Iorga : « La plupart des écrivains ont oublié leur destin de vestales de l'enthousiasme et de l'idéalisme national […] Très peu ont fait leur devoir. Parmi eux, celui qui […] a mis son talent au service de nos aspirations ethniques […] se retrouve Mr. Octavian Goga »[28]. Un tel fragment qui date de 1915 aurait pu annoncer une initiative de récupération de la poésie roumaine de guerre par Lovinescu, mais, contrairement à cette attente, son *Histoire de la littérature roumaine contemporaine* (1927, pour la poésie)[29] ne fait aucune mention sur les poèmes ou l'expérience de la guerre d'Octavian Goga, Ion Pillat, Vasile Voiculescu, George Topârceanu, Artur Enășescu, Vintilă Paraschivescu, Constantin T. Stoika ou Demostene Botez, tous poètes combattants. Le seul poète qui retient l'attention de l'historien est un futur prosateur, Camil Petrescu, dont le volume de poésie de guerre[30], paru en 1923, lui semble notable *même s*'il propose « une poésie de notation », « une poésie de réalités », « menacée par le prosaïsme » et « dissoute en détails ». Déçu par l'évolution de la littérature de guerre dans l'après-guerre – « dans les neuf ans de l'après-guerre on a eu toutes les réactions naturelles ; après la tyrannie de la littérature patriotique, on a eu l'émancipation humanitariste »[31], ou bien « Si on ne pouvait pas faire de l'art "en gros", on aurait pu faire de l'art restreint. De l'art vivant, sorti du spectacle tragique de la guerre, de l'art sorti de la foule et orienté vers la foule, de l'art d'amour et de haine, d'exaltation et de sang, un art passionné et violent. On n'a pas eu ni cette littérature guerrière. »[32] – Eugen Lovinescu ne sauve dans son *Histoire* que la poésie de guerre qui ressemble le moins à la Poésie. Son intuition est remarquable, parce que voyant en Camil Petrescu « un vrai poète » *malgré* tous les reproches faites à sa poésie, Lovinescu est en train de reconnaître, sans pouvoir très bien expliquer pourquoi, la valeur esthétique d'une formule poétique *transitive* accréditée surtout après la Deuxième Guerre Mondiale et qui a ses racines dans la collision du langage avec les réalités de la Grande Guerre, car « une des difficultés de la guerre […] était la collision des événements et du langage disponible – ou considéré adéquat – à les décrire.

[27] *Ibidem*, p. 205.
[28] *Ibidem*, pp. 26-27.
[29] Eugen Lovinescu, *Istoria literaturii române contemporane*, vol. II – *Evoluția poeziei lirice*, Bucarest, Minerva, 1981.
[30] Camil Petrescu, *Ideia. Ciclul morții*, Bucarest, Cultura Națională, 1923.
[31] Eugen Lovinescu, *Istoria literaturii române contemporane*, vol. II – *Evoluția poeziei lirice*, Bucarest, Minerva, 1981, p. 292. [*n.t.*]
[32] Eugen Lovinescu, *Opere,* vol. VII – *Pagini de război*, Bucarest, Minerva, 1988, p. 15. [*n.t.*]

Bref, la collision était entre les événements et le langage publique utilisé depuis plus d'un siècle pour louer l'idée de progrès »[33].

Un autre critique et historien littéraire qui ne récupère dans ses études que la poésie de Camil Petrescu est lui-même un poète combattant : **Perpessicius**. Apparemment préoccupé plutôt par la prose inspirée de la guerre (les romans de Ion Minulescu, Cezar Petrescu, Camil Petrescu), Perpessicius reçoit cependant les vers de Camil Petrescu avec le respect qu'on doit à l'art comprise comme expression d'un « front intérieur », en observant qu'« on a beaucoup et mal parlé sur la littérature et sur la poésie de guerre. Elle a surtout été comprise comme genre inférieur, amusement de campagne – en tout cas, inférieure aux annonces des quartiers ou des journaux »[34]. Par conséquent, convaincu que, en ce qui concerne Camil Petrescu, « dans les tranchés impropres de son art, la Poésie a trouvé refuge en passant inaperçue parmi les gardes »[35], Perpessicius recourt à l'analyse de ses vers et constate que « le lyrisme du poète s'élève […] et s'effondre comme un aéroplane […] parce que la poésie de Camil Petrescu n'est pas épique […] c'est un lyrisme nu »[36], c'est-à-dire que « le vers dur, âpre, cassé, un peu torturé »[37] ne manque pas de lyrisme. Pareil à Eugen Lovinescu, il se rend compte en fait que la dislocation du langage poétique est une nouvelle forme de lyrisme, spécifique, selon Olivier Parenteau, aux poètes qui, au lieu de poétiser la guerre, ont choisi de faire la guerre à la poésie :

> « Le contexte discursif guerrier des années 1914-1918, par les chocs qu'il provoque et par la violence qui les caractérise, a poussé certains poètes à trouver une écriture nouvelle […] qui refuse l'homogénéisation des topiques et des rhétoriques qui caractérisent les poésies instrumentalisées par les idéologies du moment. Les circonstances militaires n'ont pas étouffé la poésie : elles lui ont donné une force dramatique et une actualité qu'elle n'avait pas auparavant »[38].

Mais, justement quand l'interprétation aurait pu s'ouvrir sur cette problématique du langage poétique forcé à nommer une réalité innommable, la démarche de Perpessicius s'arrête, parce que « *le hasard* [n.s.] fait que nous ne puissions pas insister sur tous les éléments du *Cycle de la mort* »[39]. Il faut se

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33 Paul Fussel, *The Great War and Modern Memory,* Oxford, Oxford University Press, 1975, p. 169. [*n.t.*]
34 Perpessicius, *Scriitori români*, vol. V, anthologie par T. Păcuraru, Bucarest, Minerva, 1990, p. 89. [*n.t.*]
35 *Ibidem*, p. 89. [*n.t.*]
36 *Ibidem*, p. 92. [*n.t.*]
37 *Ibidem*. [*n.t.*]
38 Olivier Parenteau, *Quatre poètes de la Grande Guerre. Apollinaire, Cocteau, Drieu la Rochelle, Éluard*, Liège, Presses Universitaires de Liège, 2014, p. 17. [*n.t.*]
39 Perpessicius, *Op. Cit.*, p. 92. [*n.t.*]

demander alors si c'est toujours « le hasard » qui fait que le seul poète récupéré par le critique ait été Camil Petrescu, car, à part Octavian Goga, dont le volume de poèmes de 1924 génère un bref bilan négatif – « le lecteur contemporain […] va conclure à quel point ces vers qui portent sur la neutralité et l'idéal national sont rhétoriques et dérangeants »[40] – aucun combattant n'est pris en compte.

Basil Munteanu, lui aussi combattant sur le front moldave, auteur de nombreux poèmes de guerre[41], mais aussi d'un *Panorama de la littérature roumaine contemporaine* (1938)[42], publié en français, procède presque de la même manière : il passe en revue des poètes comme Ion Pillat, Vasile Voiculescu, George Topârceanu, Adrian Maniu, Demostene Botez, sans faire aucune allusion à leur poésie de guerre, mentionne, quant à Goga, «*Chansons sans terre* (1916), poésies de circonstance, faites pour précipiter l'entrée en guerre »[43], et s'arrête plus, mais pas pour longtemps, à la poésie de Camil Petrescu pour souligner que: « La poésie du romancier Camille Petresco se signale par une observation aiguë des phénomènes psychologiques et par la volontaire confusion du beau et du vrai. Ses poèmes de guerre (*Vers*, 1923), réalistes et délibérément prosaïques, apportent une vision directe et une tragique âpreté »[44]. Et le discours critique autour de la poésie de guerre s'arrête là.

Un auteur dont le discours critique récupère trois poètes roumains de guerre sera l'esthéticien **Tudor Vianu**, concentré sur le front moldave en tant qu'élève-officier durant la Grande Guerre. En 1920, dans un article paru en « Sburătorul », il fera l'analyse d'un poète nouveau, Camille Petrescu, ayant eu accès à ses poèmes de guerre avant leur publication : « Grâce à une faveur spéciale j'ai eu entre mes mains avant leurs publication, les vers de guerre de Mr. Camil Petrescu. Ce sont les notations d'un intellectuel doué d'une sensibilité attentive et frileuse […] [qui] offrent à l'auteur une place dans la galerie des novateurs»[45]. Ses observations sont extrêmement proches à celles d'Eugen Lovinescu, Vianu insistant également sur l'aspect analytique de la poésie de Camil Petrescu, qui l'oblige à se demander : « Est-ce que ces pièces, d'une approche souvent analytique, d'une sincérité de l'expression qui cultive le

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[40] Perpessicius, *Scriitori români*, vol. IV, anthologie par T. Păcuraru, Bucarest, Minerva, 1989, p. 306. [*n.t.*]

[41] Basil Munteanu, *Ante saeculum. Fantezii panteiste*, éd. Eugen Lozovan, Ruxanda D. Shelden, Cleveland/Copenhaga/Paris, R.D. Shelden Enterprises, 1993.

[42] Basil Munteano, *Panorama de la Littérature Roumaine Contemporaine*, Paris, Éditions du Sagittaire, 1938.

[43] *Ibidem*, p. 132.

[44] *Ibidem*, p. 273.

[45] Tudor Vianu, *Scriitori români din secolul XX*, anthologie, postface et bibliographie par Mihai Dascal, Bucarest, Minerva, 1979, p. 35. [*n.t.*]

prosaïsme […] sont-elles des poésies ? »[46]. Après avoir supposé que dans cette formule poétique de la notation « il y a quelque chose de la galopade de la mort »[47], l'esthéticien offre une réponse affirmative et conclut prophétisant : « Par le don d'une telle réserve objective, elle inaugure également la manière de cette vision dans laquelle la grande littérature devra revêtir les passions colossales de son temps »[48]. Au lieu de ce penchant prévisionnel, Tudor Vianu met au centre de son analyse (dans un article paru en 1934) de la poésie de guerre de Ion Pillat, un moteur biographique afin d'évoquer ses propres souvenirs de front: « Durant la guerre, je me retrouvais pour quelques mois à Iassy et je voyais souvent Pillat […] Personne ne savait que sous la tunique militaire étaient cachés deux poètes symbolistes »[49]. Cette approche de Tudor Vianu, en tant que poète et critique, se penche ensuite sur quelques particularités de construction dans les poésies de guerre de Pillat (le parallélisme, par exemple) et s'arrête à la conclusion que la force d'un poète est également le résultat de ses expériences et de sa culture. Dernièrement, la poésie de guerre de Vasile Voiculescu lui suscite une réflexion sur les modifications du vocabulaire poétique, rendu plus « réaliste » par l'expérience de la guerre. Cette mention autour du « réalisme prosaïque » des poèmes de Voiculescu est très intéressante, puisqu'elle revient au problème du langage qui essaye d'exprimer l'inexprimable. Dans une étude moins connu qui, à la base, a été son cours de psychologie de guerre, tenu entre 1919 et 1921 à l'École Supérieure de Guerre, s'intitulant *L'aspect psychologique de la guerre*[50], **Dumitru Caracostea** avait à son tour posé le problème du langage en guerre, affirmant qu'« il serait intéressant de suivre dans la langue les expressions figurées durant la guerre et les termes spécialement créés. Certains mots sont caractéristiques pour cet état de bonheur, d'humour en proximité du danger […] Par exemple, le mot « la cochonne », utilisé […] pour dénommer le boulet avant d'exploser »[51]. Malheureusement, cette interrogation n'a pas été transformée en recherche, et ses recherches d'histoire littéraire n'ont pas sélectionné les œuvres des poètes de guerre.

Finalement, on pourrait rajouter au paysage de la réception de la poésie de guerre **George Călinescu** et son *Histoire de la littérature roumaine de*

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[46] Tudor Vianu, *Op. Cit.*, p. 38. [*n.t.*]
[47] *Ibidem*, p. 37. [*n.t.*]
[48] *Ibidem*, p. 38. [*n.t.*]
[49] *Ibidem*, p. 50. [*n.t.*]
[50] Dumitru Caracostea, *Aspectul psihologic al războiului*, édition révisée, étude introductive, notes et bibliographie par Eugenia Bârlea, préface par Ioana Bot, Iași, Editura Universității „Alexandru Ioan Cuza", 2015.
[51] *Ibidem*, p. 160. [*n.t.*]

l'origine jusqu'à présent (1941)[52] juste pour renforcer l'idée du manque d'intérêt pour la poésie de guerre, étant donné qu'il n'y a aucune mention à ce sujet en ce qui regarde Demostene Botez, Adrian Maniu ou Ion Pillat, et que, là où l'historien rappelle quand même les vers de guerre des poètes (Aron Cotruș, Vasile Voiculescu ou Ion Vinea) c'est seulement pour montrer que ces créations représentent une antichambre obscure de leur vraie voix lyrique. Dans *Poésie et poètes roumains*[53] **Vladimir Streinu** se montre encore plus indifférent à la poésie de guerre, abordant l'œuvre d'Octavian Goga, Ion Pillat ou Vasile Voiculescu sans le moindre rappel de leurs vers de circonstance. Assez étrange pour un combattant enrôlé volontairement dans la Grande Guerre à 15 ans et vétéran à 17 ans (!), il dédie plus d'attention aux poètes civils qui thématisent la Deuxième Guerre Mondiale, par exemple Constant Tonegaru et Geo Dumitrescu.

Conclusions et présomptions

Telle qu'elle se construit à travers le discours de l'histoire littéraire roumaine, la poésie de guerre est un sujet presque tabou, accidentellement touché, qui sert à plaindre d'abord l'absence de la littérature de guerre, puis l'absence d'une littérature véritable de guerre (Lovinescu) ou l'absence de la bibliographie critique en marge de celle-là (Iorga). On pourrait dire que la spécificité d'un premier âge de la réception de l'entre-deux-guerres – incluant ici les historiens qui, au moment de l'entrée en guerre de la Roumaine, ont 45 ans (Iorga), 37 ans (Caracostea), respectivement 35 ans (Lovinescu) et ne vivent pas l'expérience du front – est représenté justement par le contraste entre l'intérêt extrêmement fort accordé à la guerre dans l'activité journalistique (Lovinescu), politique, journalistique et poétique (Iorga) ou dans les recherches théoriques de psychologie (Caracostea) et l'intérêt très faible montré aux *œuvres*, et non pas aux auteurs, qui naissent sous le signe de la conflagration. Il s'agit d'une rhétorique de l'absence, du vide, que l'histoire littéraire perpétue, paradoxalement, avec la génération de ceux qui participent effectivement à la guerre, étant mobilisés à 25 ans (Perpessicius), à 19 ans (Basil Munteanu), à 18 ans (Tudor Vianu). Non seulement des combattants, mais des poètes eux-mêmes, voire des poètes de guerre (Perpessicius și Munteanu), ces spécialistes de la littérature roumaine ne récupèrent pas dans leurs études critiques la poésie de guerre en tant que paradigme, mais s'arrêtent tangentiellement, de manière fugitive, à des cas particuliers, comme

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[52] G. Călinescu, *Istoria literaturii române de la origini până în prezent*, édition et préface par Al. Piru, Bucarest, Minerva, 1988.

[53] Vladimir Streinu, *Poezie și poeți români*, anthologie, postface et bibliographie par George Munteanu, Bucarest, Minerva, 1983.

la lyrique de Camil Petrescu, sauvé, en régime de concession, également par Eugen Lovinescu. En ce qui les concerne, on observe la disparition de l'intérêt pour la guerre – probablement parce qu'ils l'ont vécue – et l'installation d'un silence aphasique (au lieu de la rhétorique de l'absence) par rapport à la littérature/poésie de guerre. Finalement, le silence est prolongé par la monumentale histoire de G. Călinescu, jeune élève (17 ans) au début de la guerre, qui, quand il ne les omet tout simplement, il renvoie laconiquement aux volumes de guerre de certains poètes, mais aussi par les études de Vladimir Streinu, soldat à 15 ans et vétéran à 17 ans, beaucoup plus sensible à la poésie de la génération de la guerre suivante qu'à celle de sa propre génération.

Sans doute que, à part toutes les raisons qui remontent à la quantité restreinte de littérature roumaine de guerre, à la durée réduite du conflit pour les roumains, à son profil positif dans l'histoire moderne de l'état roumain etc., cette exclusion par silence se fonde sur les expectations esthétiques que la poésie de guerre, genre mineur, marginal, déçoit. Mais n'est-ce pas cette déception l'expression même du propre complexe marginal de la littérature nationale face aux littératures européennes majeures par rapport auxquelles elle a toujours essayé de se définir ?

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GOETHE AND HIS FOLLOWERS: *WELTLITERATUR* AND ITS AFTERLIVES

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ABSTRACT. ***Goethe and his Followers: Weltliteratur and its Afterlives*.** Goethe´s *Weltliteratur,* which recalls cosmopolitan ideas of the 18th century, drew attention to literature´s multicultural role in the international exchange and networks. His ideas were developed by subsequent scholars who reflected upon the importance of translations, literatures belonging to small nations, and putting in contact local and global aspects in their discussions about literary studies. Hugo Meltzl emphasized multilingualism for development of literary studies; Georg Brandes drew attention to the importance of small literatures; and Fritz Strich proclaimed that world literature should challenge the Eurocentric notion of literary studies.

Keywords: *Weltliteratur, World Literature, Glocalism, Johann Wolfgang von Goethe, Hugo Meltzl, Georg Brandes, Fritz Strich.*

REZUMAT. ***Goethe și urmașii săi: Weltliteratur și metamorfozele sale*.** Conceptul de *Weltliteratur* al lui Goethe, ce reactualizează ideile cosmopolite ale secolului al XVIII-lea, a atras atenția asupra rolului multicultural al literaturii în schimburile și legăturile internaționale. Ideile sale au fost dezvoltate de foști elevi care au reflectat la importanța traducerilor, a literaturilor minore, punând în contact aspecte locale și globale în discuțiile lor despre studiile literare. Hugo Meltzl a subliniat importanța multilingvismului în dezvoltarea studiilor literare; Georg Brandes a atras atenția asupra importanței literaturilor minore; Fritz Strich a proclamat faptul că literatura mondială ar trebui să concureze noțiunea eurocentrică de studii literare.

Cuvinte cheie: *Weltliteratur, Literatură mondială, Glocalism, Johann Wolfgang von Goethe, Hugo Meltzl, Georg Brandes, Fritz Strich.*

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Johann Wolfgang von Goethe (1749-1832) discussed the idea of *Weltliteratur* and its relation with the changing social circumstances of his time in the notes he wrote mainly around the 1820s. He mentioned *Weltliteratur* in more than twenty references which are spread among his letters, essays, diary and particularly in the discussions registered by his disciple Eckermann[2]. Goethe´s idea of *Weltliteratur* which he never really systematized and which thus remained rather fragmentary, provided a fruitful background for discussion which started to take place already in the latter part of 19th century in the writings of European scholars who were agonized about the state of literary studies. Although it was not Goethe who used the term *Weltliteratur* for the first time[3], his elaboration of the term introduced a new understanding of world literature which by then had been discussed primarily in terms of the ancient classics. As Hendik Birus has pointed out, Goethe´s *Weltliteratur* had a wider and different scope of literature than befor[4]. He undermined the border between ´high´ and ´low´ literatures and included into the discussion about world literature also less known European and world literatures. Ritchie Robertson has demonstrated that Goethe´s interest in *Weltliteratur* took place at the time when the Classical models of literature were challenged, by questions about Homer´s person as the writer of works attributed to him and even doubts about the status of Classical era as the source of civilization circulated[5]. These doubts were accompanied by a growing awareness of less known literary genres, such as the ballad, or of literatures from the margins of Europe such as Celtic Europa and ancient Germania, or of literary traditions outside Western countries such as India, China and the Arab world. Although Goethe still emphasized the example of classical era for this development ("if we really want a pattern we must always return to the ancient Greeks") his remarks about world literature indicate that he wanted to expand the notion of German literature to be enriched by a multitude of foreign influences which he himself enjoyed in Weimar. He read foreign literatures in original and in translations, followed on regular basis literary journals, particularly *Le Globe* and corresponded with literary people from abroad like Alessandro Manzoni, Lord Byron, Thomas Carlyle and Germaine de Stael, whom he even met[6].

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[2] These discussions have been published in Johann Peter Eckermann, *Gespräche mit Goethe in den letzten Jahren seines Lebens.* About the plausibility of these notes see, for instance, Ritchie Robertson, "*Weltliteratur* from Voltaire to Goethe", in *Comparative Critical Studies,* 12.2, 2015, pp. 163-164.

[3] See, for instance Theo D´Haen, "World Literature and World History", in *Comparative Literature and World Literature* 1,2016, pp. 4-5, and Dieter Lamping, *Die Idee der Weltliteratur: Ein Konzept Goethes und seine Karriere*, Stuttgart, Alfred Kröner Verlag, 2010, p. 10.

[4] Hendrik Birus, "The Goethean Concept of World Literature and Comparative Literature", in Comparative Literature and Culture, 2.4, 2000, p. 2.

[5] See Ritchie Robertson, *Op. Cit.*, pp. 166-178.

[6] See Dieter Lamping, *Op. Cit.*, pp. 26-56.

Goethe´s earliest remark about *Weltliteratur* is found in his journal *Propyläen* in 1801 in which he argues that it is time to take distance from national literatures and cultures and to accept that arts and sciences have no national basis:

> It is to be hoped that people will soon be convinced that there is no such thing as patriotic art or patriotic scene. Both belong, like all good things, to the whole world, and can be fostered only by untrammeled intercourse among all contemporaries, continually bearing in mind what we have inherited from the past[7].

Goethe wrote these words around the time when the Romantics in Germany had launched their literary and philosophical programs under the leadership of Friedrich Schlegel. Although early Romantics, too, were interested in a wider scope of literature in the form of *Universalpoesie*, their goals about literature were very different from Goethe´s *Weltliteratur*. By putting emphasis on literature´s role within international market Goethe´s idea combines humanistic and sociological understanding of the term which benefits (metaphorically) even from economic vocabulary[8]. The development of German Romantics´ movement towards nationalism, which was accompanied by the moving of their center from Jena to Heidelberg, agonized Goethe and made him too seek for new possibilities for future of post war Germany which was undergoing processes of incipient urbanization and industrialization, later than the neighboring Britain and France. As John Pizer has pointed out, Germany´s situation as compared to that of France or England motivated Goethe´s elaboration of *Weltliteratur*[9]. Lacking the strength of national identity and being without a classical national literature of its own, "may have made the formulation of a "world literature" the only possible alternative to cultural fragmentation." Moreover, during the 1820s when Goethe´s discussion of *Weltliteratur* mainly took place, provided an "intermediate lull" in which international ideas could briefly flourish between phases of intensive nationalism not only in Germany but also elsewhere in Europe. Goethe himself pointed to the decisive role of wars which had forced the nations to get acquainted with each other in the following note:

> There has for some time been talk of a universal world literature; and rightly so, for the nations, flung together by dreadful warfare, then

[7] Fritz Strich, *Goethe and World Literature*, translated by C.A.M. Sym, London, Routledge, 1949, p. 35.
[8] See Dieter Lamping, *Op. Cit.*, p. 134.
[9] John Pizer, "Goethe's "World Literature" Paradigm and Contemporary Cultural Globalization", in *Comparative Literature*, Vol. 52, No. 3, 2000, pp. 213-227.

> thrown apart again, have all realized that they had absorbed many foreign elements, and become conscious of new intellectual needs[10].

While taking distance from more conservative heritage of late Romantics, Goethe criticized the quality of contemporary literature which, he argued, was full of "exclamations, sighs and interjections produced by well-meaning individuals[11]", and he regretted its lack of involvement with[12]" (...) more universal or loftier matters. (...)". Although Goethe himself had certainly contributed to the emergence of German national literature, his ironic words show that the literature of future should develop into a completely other direction than the late Romantics in Germany had been envisioning[13]. Instead of focusing on nostalgic emotions, local *Heimat* and idealization of the past, he thought that literature could play a significant role in the future developments and in the traffic between the people and nations[14]. As he pointed out, they are the overall development of communication nets that will change the notion of one´s own country so that "The world at large, no matter how vast it may be, is only an expanded homeland[15]". His volume of poetry the *West-östlicher Divan* (*West-Eastern Divan*; 1819) is, as Robertson has pointed out, Goethe´s critical response to this growing nationalism in Germany[16]. By envisioning the future world in which people, regardless of their nationality would co-operate with each other, Goethe´s ideas bear similarities with Enlightenment ideals of cosmopolitism. As Gonthier-Luis Fink has emphasized, Goethe´s *Weltliteratur* should be understood in the context of *Weltbürgertum* which gained popularity within intellectuals in the 18th century[17]. Goethe was from the very beginning interested in literature beyond his native language; this was something self-evident for him. As Fink points out, he "was looking for ideas, themes and motives without being ´disturbed´ by a difference between the past and the

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[10] Quoted in Fritz Strich, *Op. Cit.*, p. 32.

[11] J. W. von Goethe, *Essays on Art and Literature*, ed. John Gearey, Goethe's Collected Works, vol. 3, New York, Suhrcamp, 1986, p. 226.

[12] *Ibidem.*

[13] See about Goethe´s relationship with German Romanticism, Gonthier-Luis Fink, "Weltbürgertum und Weltliteratur: Goethes Antwort auf den revolutionären Messianismus und die nationalen Eigrenzungstendenzen seiner Zeit", in *Goethe und die Weltkultur*, edited by Klaus Manger, Heidelberg, Universitätverlag Winter, 2003, pp. 195-196.

[14] As Birus has pointed out, Goethe´s historic-sociological ideas concerning the literature were made productive even in the writings of Karl Marx ja Friedrich Engel who in their *Communist Manifesto* (1848) adapted the idea of Goethe´s *Weltliteratur* to global traffic of commerce. Birus, "The Goethean Concept of World Literature and Comparative Literature", p. 3.

[15] J.W. von Goethe, *Op. Cit.*, p. 227.

[16] Ritchie Robertson, *Op. Cit.*, p. 168.

[17] Gonthier-Luis Fink, *Op. Cit.*, p. 194.

present or between familiar and unfamiliar, (…)[18]". For Goethe the most important cosmopolitan way of co-operation was not politics but took place within arts and sciences. He notes about the necessity of such co-operation at the congress of natural scientists which took place in Berlin in 1828:

> In venturing to announce a European, in fact a universal, world literature, we did not mean merely to say that the different nations should get to know each other and each other´s productions; (…) The matter is rather this – that the living, striving men of letters should learn to know each other, and through their own inclination and similarity of tastes, find the motive for corporate action[19].

For Goethe´s cosmopolitan growth in his youth G. Herder´s influence was important[20]. Herder emphasized that the roles of patriot (*Bürger*) and cosmopolite (*Weltbürger*) were not opposites but could be ideally connected. But even more importantly, Herder made Goethe aware of another literary horizon which, in contrast to French and Italian Classical models, turned his interest towards Greece and the North, particularly towards England and Scottland[21]. This alienated him from universal Classicism of Sturm and Drang generation and turned his view towards the North and the South of Europe.

But Goethe also saw the dangers of such world literature which would spread all over the world. The most successful would be literature which would please big crowds whereas more demanding literature would be on the margins. Again, Goethe calls for his fellow men to form hidden societies in the manner of Enlightenment to defend all that is valuable in literature:

> What appeals to the multitude will spread endlessly and, as we can already see now, will be well received in all parts of the world, while what is serious and truly substantial will be less successful. (…) The serious minded must therefore form a silent, almost secret congregation, since it would be futile to oppose the powerful currents of the day[22].

Goethe´s ideas about world literature lived further in the writings of subsequent scholars from the end of 19th century onwards although they were certainly working in the circumstances different from that of Goethe. As Pizer

[18] *Ibidem*, p. 160.
[19] Quoted in Fritz Strich, *Op. Cit.*, p. 350.
[20] Gonthier-Luis Fink, *Op. Cit.*, pp. 177-178.
[21] *Ibidem*, p. 180.
[22] J.W. von Goethe, *Op. Cit.*, p. 227.

has pointed out, the nationalism which swept over Germany and many other parts of Europe in the middle of 19th century meant a "break with any idealist, transnational, or cross-cultural concept of world literature[23]". Although world literature started to get associations with later uses of the term as a collection of all texts or with canonical works of (mainly Western) tradition[24], the subsequent participants to this discussion often referred to Goethe and made productive use of his ideas in the situation in which literary production had grown much beyond Goethe´s time.

Hugo Meltzl (1846-1908) who worked as a professor of German language and literature in Cluj Napoca, founded, together with his colleague Samuel Brassai, the first comparative journal *Acta Comparationis Litterarum Universarum.* The journal was published from 1877 until 1888 when it was replaced by Max Koch´s rival journal *Zeitschrift für vergleichende Literaturwissenschaft* which existed until 1931. As David Damrosch has pointed out, these journals were very different in their approach[25]. Whereas Meltzl´s and Brassai´s journal with its multilingualism was based upon "idealistic globalism", Koch´s journal had a national emphasis. The journal *Acta* which, as Meltzl stresses, "must be devoted at the same time to the art of translation and to the Goethean *Weltliteratur"*, was already global, its board consisted of specialists from eighteen different countries, many of them outside Europe, and the journal had altogether eleven official languages. In the articles of 1877 published as "Present Tasks of Comparative Literature, Parts I and II" Meltzl points out to an agonizing change between Goethe´s and his own time, particularly as far as writing literary history is concerned. The cosmopolitan ideas of Goethe had been dismissed by his contemporaries at the time when every nation was making its own version of literary history which had been based upon events in their political past:

> Literary historians have gone so far as to base their divisions into literary epochs on political events, sometimes on the death-years of – kings! For these and similar reasons, even the best and best-known presentations of the literary history of all languages are thoroughly unacceptable to the mature taste and are quite unprofitable for serious literary (not political and philological) purposes[26].

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23 John Pizer, *Op. Cit.*, p. 220.
24 *Ibidem*, p. 220.
25 David Damrosch, "The World in a *Zeitschrift*", „Komparatistik: Jahrbuch der Deutschen Gesellschaft für Allgemeine und Vergleichende Literaturwissenschaft", Bielefeld, Aisthesis Verlag, 2015, p. 21.
26 Hugo Melzl, "Present Tasks of Comparative Literature", in *World Literature: A Reader*, edited by Theo D´haen, César Dominguez and Mads Rosendahl Thomsen, London and New York, Routledge, 2013, p. 19.

During the time when nationalism was spreading in European nations Meltzl knew that his vision of literary studies based upon multilingualism was, however, not realistically available but only "an unattainable ideal in the direction of which, nevertheless, all independent literatures, i.e., all nations, should strive[27]".

Georg Brandes (1842-1927), too, paid attention to the agonizing change towards nationalism that had taken place in Europe since Goethe´s time. In his essay "World Literature" (1899) he exposes the difference between his own era dominated by nationalistic ideas and that of Goethe which had introduced the cosmopolitan ideas of Enlightenment:

> When Goethe coined the term world literature, humanism and the spirit of world citizenship were still ideas universally entertained. In the last decades of the 19th Century, an ever stronger and more bellicose nationalism has pushed these ideas backward. The literatures of our day become ever more national[28].

Goethe´s cosmopolitan concept of *Weltliteratur* comes up in Fritz Strich (1883-1963) influencial *Goethe und die Weltliteratur* (1946) at the time when Europe was trying to recover from devastation of WWII and find new ways of co-operation between nations. Already after WWI Strich, who was a professor of German studies in Bern, hold a lecture in London with the title "Goethe und die Weltliteratur" with which he wanted to contribute to the reconciliation between the nations[29].In his essay published 1930 "World Literature and Literary History" he introduces the idea of world literature in terms of ´World Literature History´ or ´World Literature Studies´ which wanted to expand the Eurocentric perspective of literary studies. Goethe´s *Weltliteratur* functions as his example for development of literary studies which should replace the concept of comparative literature studies which he criticized for being "at the same time particularly glamorous and indefinite[30]".

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[27] *Ibidem*, p. 22.

[28] Georg Brandes,"World Literature", in *World Literature: A Reader*, edited by Theo D´haen, César Dominguez and Mads Rosendahl Thomsen, London and New York, Routledge, 2013, p. 27.

[29] See Gonthier-Luis Fink, *Op. Cit.*, p. 173.

[30] Fritz Strich, "World Literature and Comparative Literature History", in *World Literature: A Reader*, edited by Theo D´haen, César Dominguez and Mads Rosendahl Thomsen, London and New York, Routledge, 2013, p. 38.

The translations

Apart from discussing the scope of literary studies in general, Goethe addressed in his remarks more specific questions concerning *Weltliteratu*r. The translations of literature, which were growing in numbers in Europe of his time, continued to be discussed, also critically, in the writings of subsequent scholars. As Fink has pointed out, while translating French texts for German public Goethe became aware of intercultural difference ("Interkulturelle Differenz") between literatures[31]. This awareness made him to improve his translations in a manner which would better please the taste of German public of his time. Later, Goethe addressed the question of cultural difference by problematizing the gap which exists in the translations between national familiarity and "foreign themes, motives and forms". He differentiated between three types of translations, which for him are not merely a typology, but belong to a historical process. In this process he emphasized the value of such translation which gains the closest possible identity to the original, even to its form, and becomes an expression of "higher culture".

In his remarks about translations Goethe pointed out that translation could contribute to world literature in different ways. The value that Goethe put on translation comes up in the letter written in Janury 1828 to his British colleague Thomas Carlyle, who had written a biography of the Sturm und Drang writer Friedrich Schiller:

> (…) for it is just this connection between original and the translation that expresses most clearly the relationship of a nation to nation and that one must above all know (understand) if one wishes to encourage a common world literature transcending national boundaries[32].

Not only is the translation important for the translator´s own culture, but also for the culture from which the book was translated. In their lands of origins, the reception of the work might have stuck in certain models among the readers and critics; a predicament which a new, good translation could change. This view comes up in Goethe´s later letter to Carlyle: "Here we note something new, perhaps scarcely felt, and never expressed before: that the translator is working not for his own nation alone but also for the nation from whose language he takes the work[33]".

The question of literary translations remained relevant in the discussion about literary studies in the decades to come, but the academics became more

[31] Gonthier-Luis Fink, *Op. Cit.*, pp. 189-190.
[32] Quoted in Fritz Strich, *Op. Cit.*, pp. 349-350.
[33] *Ibidem*, p. 22.

critical about translation´s power to express the original works. For Hugo Meltzl the translation was not able to approach foreign literature but his ideal of comparative literary studies was based on original texts:

> True comparison is possible only when we have before us the objects of our comparison in their original form. Although translations facilitate the international traffic or distribution of literary products immensely (…) even the best translation leaves something to be desired and can never replace the original[34].

As Meltzl argued, in literary studies the "*principle of translation*", which he defined as something inferior, as "*indirect* commerce of literature" should be connected to the "*principle of polyglottism*" which is something superior, "*direct* commerce itself[35]". Georg Brandes had even more serious doubts about the potential of literary translations to ever express the original work. He stressed that translations are not even "replicas" of original literary texts - regardless of their genre. Accordingly, one should not make an effort to translate the poetry of such writers as Goethe, Victor Hugo or Leconte de Lisle, but he also cast doubt on the translatability of prose which may bring along an "immeasurable" loss[36]. Similarly, Fritz Strich payed attention to the quality of translations which are, as he points out, only "insufficient second best[37]" compared to the original works.

Brandes also pointed out that the translations put the writers of European countries into an unfair competition with each other. The translations of best writers from minor languages are not compatible with the text whose writers are able to write in their original language. Despite their excellence the writers of minor languages may never become well-known since their work is not accessible or comprehensible to a large crowd of people: "But these translations! (…) They eliminate the literary artistry precisely by which the author should validate himself, and the greater he is in his language, the more he loses[38]".

Literatures of small nations

With his criticism of translations, Brandes drew attention to the situation of small nations, as far as the distribution of literature beyond their frontiers is concerned. His critique exposed a more general problem of world

[34] Hugo Meltzl, *Op. Cit.*, p. 20.
[35] *Ibidem*, pp. 20-21.
[36] Georg Brandes, *Op. Cit.*, p. 25.
[37] Fritz Strich, "World Literature and Comparative Literature History", p. 46.
[38] Georg Brandes, *Op. Cit.*, p. 25.

literature and its market between nations of different seizes and power. In his remarks about *Weltliteratur,* Goethe already drew attention to the differences between the nations: "One must learn to note the special characteristics of every nation and take them for granted, in order to meet each nation on its own ground[39]". His appreciation of different nations also came up in the remark in which he highlighted the responsibilities of the press and the publishers to spread literature which would have a more universal quality. As he pointed out, literary journals such as *Edinburg Review* and *Blackwood´s Magazine* "will contribute most effectively to the universal world literature we hope for" but he stressed that "there can be no question of the nations thinking alike, the aim is simply that they shall grow aware of one another, understand each other[40]". Meltzl appears to have followed Goethe´s advice by including into literary studies all literatures of the world, of the little nations of the globe, as well as those that are more powerful: "Therefore, a people, be it ever so insignificant politically, is and will remain, from the standpoint of Comparative Literature, as important as the largest nation[41]". Even the nations with oral literatures are significant for Meltzl´s scope of literary studies which should no longer be shadowed by colonial attitude of the critics: "The same is true for the spiritual life of "literatureless peoples" as we might call them, whose ethnic individuality should not be impinged upon the wrong kind of missionary zeal[42]".

Accompanied by his critique of translations, Brandes stressed that it is important to include into world literature the literatures originating from small countries which, as he pointed out, are disadvantaged in the circulation of literature. In order to demonstrate the predicament of such literatures, he set up a hierarchy of the literary market in Europe. In this hierarchy, France´s position is so superior that "when an author is acknowledged in France, he is known across the entire earth", leaving England and Germany to the position of "first in the second rank[43]". After these three countries, there come the writers from Italy and Spain, who are "much less advantageously positioned" but "nonetheless read by a certain public outside their homelands", similarly to those writing in French in Belgium and Switzerland[44]. Although Russian writers have hardly any reading public outside their nation, they have plenty of readers in their native country. In contrast to these major countries of Europe whose literatures may be appreciated by large numbers of readers, Brandes pointed

[39] Quoted in Fritz Strich, *Goethe and World Literature*, pp. 13-14.
[40] *Ibidem*, p. 350.
[41] Hugo Meltzl, *Op. Cit.*, p. 21.
[42] *Ibidem*.
[43] Georg Brandes, *Op. Cit.*, p. 25.
[44] *Ibidem.*

out to a disadvantageous situation of writers belonging to minor European languages who never find their way to a larger public:

> Those who write in Finnish, Hungarian, Swedish, Danish, Icelandic, Dutch, Greek, and so on are in the universal struggle for world renown clearly positioned most disadvantageously. In the context for world renown these authors lack their weapon, their language, and for writers that about says it all[45].

The Mirror and the World

Goethe, and after him particularly Fritz Strich, reflected upon ways of how national literatures could develop into world literature which would be read elsewhere and even invade the world. Goethe emphasized that the character of nation is not something self-evident, but it remains hidden and needed thus a reflection of others to open itself: "The true character of a nation, on the other hand, is seldom recognized or understood, not by outsiders or even by the nation itself. Nations, like human beings are unaware of the workings of their inner nature, (…)[46]" In his discussion of *Weltliteratur,* Goethe paid attention to a significant effect that a foreign input may have for literatures to go beyond their national level and gain a status of world literature. According to Goethe, the translations and comments of foreign writers enrich national literatures in the way a mirror does, giving a reflection which allows to understand one´s own image. The image, including weaknesses and strengths of character, may contribute to the inner growth of a person - but also to that of literature: "Left to itself every literature will exhaust its vitality, if it is not refreshed by the interest and contributions of a foreign one. What naturalist does not take pleasure in the wonderful things that he sees produced by reflection in a mirror? Now what a mirror in the field of ideas and morals means, everyone has experienced in himself, (…)[47]". Goethe´s commentary, for instance, on Romantic literature in different European countries functions as such a mirror. His remarks expose the typical characteristics of Romantic literature in each country including England, France and Italy, which he appreciated the most[48]. He also pointed out that the foreign writer´s reflections

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[45] *Ibidem*.
[46] J. W. von Goethe, *Op. Cit.*, p. 225.
[47] Quoted in David Damrosch, *What is World Literature*, Princeton, Princeton University Press, 2003, p. 7.
[48] Gonthier-Luis Fink, *Op. Cit.*, pp. 202-215.

upon the inner problems of another country were important for the development of national literatures towards world literature which: (…) "develops in the first place when the differences that prevail within one nation are resolved through the understanding and judgment of the rest[49]". In Goethe´s opinion, the most developed country in this respect was France, which from early on had been able to elaborate foreign influences into its own literature and culture. In contrary, Germany´s role in such developments was the "weakest in the aesthetic department", and he prophesized that Germans "may wait long before we meet such a man as Carlyle[50]". On the other hand, he hoped that in the future "universal world literature (…) an honorable role is reserved for us Germans[51]". Also, in the letter to his friend Adolph Friedrich Carl Streckfuss from January 1827 he writes about Germany´s role in the formation of world literature: "The German can and should be most active in this respect; he has a fine part to play in this great mutual approach[52]". Here his ambition resembles that of Herder who, as Robertson has pointed out, "urges his fellow-Germans to give up the cultural cringe that they adopt towards the French and to appreciate the distinctive value of their own culture, which has its own right, but certainly not a unique right, to take its place among the nations of the earth – nations understood as cultural, not political entities[53]".

About a hundred years later, Fritz Strich evokes the question of Germany´s place on the literary scene of world, but sees obstacles in the very nature of its literature which, in Strich´s words, "speaks in monologues, and strongly feels that no exterior form can adequately express the inner spirit. (…)[54]". According to Strich, there appears to be an unavoidable gap between German literary tradition which "seeks to save and conserve precisely those values that threatened to be swallowed by civilization" and the world culture which Strich defines in terms of "the sharing, exchange and mutual tolerance among nations on the basis of a common set of morals, reason and contractual arrangements[55]". World literature contributes to the world culture, which Strich would like to expand beyond the Eurocentric understanding of world literature. He argued that literary studies of his time remained insufficient in their inclusion of mainly European or Western literatures and exclusion of those beyond Europe:

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[49] Quoted in Fritz Strich, *Goethe and World Literature*, p. 349.
[50] J. W. von Goethe, *Op. Cit.*, 227.
[51] Quoted in Fritz Strich, *Op. Cit*, p. 349.
[52] *Ibidem.*
[53] Ritchie Robertson, *Op. Cit.*, p. 173.
[54] Fritz Strich, "World Literature and Comparative Literature History", p. 43.
[55] *Ibidem,* p. 44.

> But Europe is not the world, and the question should precisely be asked whether world literature does not really begin where the borders of Europe are being transcended.(…) A literary work perhaps only then belongs to world literature when it does not belong to European literature only[56].

Strich wanted to find a wider horizon, for instance, for the periodization of literature, which has been an important factor in classifying literatures. As he recalled, many European literatures have in the past gone through same stylistic periods such as Romanesque, Gothic, Renaissance, Baroque, Classicism and Romanticism. In order to gain knowledge about the periodization for world literature, he stressed the importance of expanding such study to include the literatures of Orient, and to find the factors which had caused supranational developments:

> (are they) common foundations (…), or is it the expression of a more general humanity, (…) or is it only because these people belong to the same moments in history (…)? Is it the noble motive of competition that spurs people on to similar creations, or does it all rest on influence, imitation, and invention[57]?

Strich emphasized the criteria of selection for literary works which are able to enter world literature. Not every book gains a status of world literature but, as he points out in words similar to Goethe, only “what participates in the exchange of ideas and in the world literary traffic between nations[58]”. As he recalled, they are often novels with “topical interest” and tending towards “a period picture” which enjoy the easiest reception and greatest dissemination in the world. On the other hand, such literature may be easily forgotten afterwords in contrast to other type of literature, which comprises not merely “spatial,” but also a longer “temporal” dimension.

While discussing how a work of national literature may become a part of world literature Strich´s approach resembles that of Hegel´s *Weltseele* which may fulfill itself in the course of historical development. Similar to *Weltseele*, a nation´s literary soul may develop from a more passive, receiving role to a leader in the supra national literary scene at the moment “when a nation by dint of its own most individual character and its own specific gifts succeeds in answering the demands the world historical moment imposes[59]”. He emphasized

[56] *Ibidem,* p. 38.
[57] *Ibidem*, p. 39.
[58] *Ibidem.*
[59] *Ibidem*, p. 40.

that different nations possess their unique literary identities which allows them to participate into the system of world literature once their writers can create ”symbolic-mythical figures” which makes their literary heritage accessible to the rest of the mankind:

> A work becomes world literature when it has to offer something to the world without which the overall spirit of humanity would not be complete, when its roots are firmly embedded in the soil of the nation, yet its crown reaches high into the space of eternal humanity, when it is fed by the blood of the nation, yet is infused with the spirit of general humanity[60].

Here Strich stressed that the importance of world literature should be based upon national founding; an argument which comes up already in Goethe´s remarks about world literature. He wrote about this aspect in the letter to Count Stoltenberg in June 11, 1827: “Poetry is cosmopolitan, and the more interesting the more it shows its nationality[61]”. Later on, also Georg Brandes wrote about the unavoidable link between world and national literatures. In his words, national and universal are not opposites, but remain both necessary items for world literature:

> The world literature of the future will become all the more captivating the more the mark of the national appears in it and the more heterogenous it becomes, as long as it retains a universally human aspect as art and science[62].

Relating two notions which are often understood as opposites – Goethe´s concepts of cosmopolitan and national on the one side, and Strich´s ideas of national and more general humanity and Brandes´s concepts of national and universal on the other hand– remain something very essential for formation of world literature. In more recent discussions about world literature, David Damrosch has introduced the term “glocalism” to depict both local and global items which are again not opposites but contribute to the emergence of world literature. “Glocalism” points to transfers which cross national and cultural borders in literature and which may have two directions:

[60] *Ibidem*, p. 42.
[61] J. W. von Goethe, *Op. Cit.*, p. 227.
[62] Georg Brandes, *Op. Cit.*, p. 27.

> In literature, glocalism takes two primary forms: writers can treat local matters for a global audience – working outward from their particular location – or they can emphasize a movement from the outside world in, presenting their locality as a microcosm of global exchange[63].

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This article has shown that Goethe´s idea of *Weltliteratur* remained in many significant aspects relevant for discussion about world literature during the decades and even centuries after him. Particularly questions concerning translations, role of small nations in the literary circulation and the relationship between national and world literatures have preoccupied scholars ever since Goethe´s era. These questions about world literature remain important up until our age when the scholars such as David Damrosch, Pascale Casanova, Emily Apter and Franco Moretti, among others, are discussing the theory and methods of World Literature. Whereas Goethe´s idea of world literature was informed by European rather than global tendencies, the works of these scholars relates to a present situation which is truly global allowing new possibilities and making new demands on every aspect of literary production.

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[63] David Damrosch, *How to Read World Literature*, Oxford, Wiley-Blackwell, 2009, p. 109.

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FROM CLOSE TO DISTANT READING OF 100 ROMANIAN NOVELS FROM 1850 TO 1920

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CEEOL: Language and Literature Studies: Theory of Literature

ABSTRACT. ***From Close to Distant Reading of 100 Romanian Novels from 1850 to 1920***. In Romania, among the academic personalities, Solomon Marcus (b. the 1st of March 1925, Bacău – d. the 17th of March 2016, Bucharest) was perhaps the only one who happily combined linguistics and mathematics, being known in the Romanian philological environment especially for *Lingvistica matematică [Mathematical Linguistic]*, *Modele matematice în lingvistică [Mathematical Models in Linguistics]*, 1963, 1966, and *Poetica matematică [Mathematical Poetics]*, in 1970, and in the international scientific field for numerous translation and also for numerous papers published in prestigious publishing houses in Paris, New York and Bologna.
Grounded in the Distant reading paradigm (i.e. using digital humanities in analyzing large collection of literary texts) the paper, *From close and to distant reading of Romanian novels from 1850 to 1920* provides a historical classification of texts in order to be included in a multilingual European Literary text Collection (ELTeC), permitting to test methods and compare results across national traditions and consider the consequences of such resources and methods for rethinking fundamental concepts in literary history. The paper is following main ideas in relation with the consequences of an absent research field in Romanian academic studies, *digital humanities*: Close and distant reading in digital humanities: Romanian literature case from 1850 to 1920; Romanian literary history and ways of transnational knowledge through Distant Reading of literary facts: 100 Romanian novels from 1850 to 1920; Transnational redefinition of periods in national history through a literary species: the novel; The problem of "translation / export" of national literary histories.

Key words: *Romanian literary history*, *European literary history*, *mathematical linguistics*, *digital humanities*, *Solomon Marcus*, *Franco Moretti*, *distant reading*, *close reading*.

REZUMAT. ***De la lectura clasică la lectura la distanță a celor 100 de romane românești din perioada 1850-1920***. Printre personalitățile academice din România, Solomon Marcus (1 martie 1925, Bacău – 17 martie 2016, București) a

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fost probabil singurul care a combinat în mod inspirat lingvistica și matematica, fiind cunoscut în mediul filologic românesc în special pentru *Lingvistica matematică/ Mathematical Linguistic*, (titlu tradus), *Modele matematice în lingvistică/ Mathematical Models in Linguistics*, (titlu tradus) 1963, 1966 și *Poetica matematică / Mathematical Poetics*, (titlu tradus) în 1970 și în domeniul științific internațional pentru numeroase traduceri, lucrări publicate la edituri de prestigiu din Paris, New York și Bologna.
Bazat pe conceptul de lectură la distanță (adică utilizarea umanioarelor digitale în analizarea unei vaste colecții de texte literare), lucrarea *De la lectura clasică și la lectură la distanță a romanului românesc din perioada 1850-1920* oferă o sinteză istorică asupra textelor incluse în colecția multi-lingvistică de romane din literatură europeană (ELTeC), care permite testarea metodelor și compararea rezultatelor în cadrul tradițiilor naționale și luarea în considerare a consecințelor unor astfel de resurse și metode de regândire a conceptelor fundamentale în istoria literară. Lucrarea urmează ideile principale referitoare la consecințele unui domeniu de cercetare absent în studiile universitare românești, umaniste digitale: Lectură strânsă și îndepărtată în domeniul științelor digitale: cazul literaturii românești din anii 1850 până în 1920; Istoria literaturii române și modalități de cunoaștere transnațională prin lectura la distanță: 100 de romane românești din perioada 1850-1920; Redefinirea transnațională a perioadelor din istoria națională printr-o specie literară: romanul; Problema „traducerii/ exportului" istoriilor literare naționale.

Cuvinte cheie: *Istorie literară românească, istorie literară europeană, lingvistică matematică, umanioare digitale, Solomon Marcus, Franco Moretti, lectură la distanță, lectură clasică.*

I. Introduction: For a Book that Reads the Reader

It is said that a true book is not the one we read, but the book that reads the reader. In the contemporary world, international terms such as close reading, hyper reading, social reading, distant reading, historical contextualization, surface reading have been associated with this reading habit. And that's because the media in which we read literature in the digital age have been diversified, whether they are printed books, e-readers, tablets, phones, computers, or smartphones, which has generated strong points and weaknesses in different reading strategies. A method of literary study in the Western world remains the close reading. In 1920, literary critic I.A. Richards made an experiment with his students and asked them to interpret poems without giving them any information about the author, the context of the publication, the literary current of the period, the title of the poem. The students failed in this experiment, and I. Richards realized that this ability to interpret a literary text without any contextual information was very useful and called it *close reading*, attempting to develop it in isolation from all other reading skills. This ability or specific method presupposes, just like historical contextualization, a leading place in the work of the humanities scholars, being intertwined with the historical contextualization method. In his book *Practical Criticism*, I. A. Richards invites the readers to give supreme attention to the word printed on that page and "to do justice" in this way to the text itself.

Cleanth Brooks, Robert Penn Warren, Allan Tate, and John Crowe Ransom, (i.e. New Critics) who debuted in the 1930s and who literally dominated literary life up to the 1950s and 1960s, considered *close reading* a particular, precise identification of all semantic and syntactic subtleties of the literary text, segregating it and cultivating it separately. For them, literary texts have no social or psychological function, and in their opinion they neither educate, nor make the world a better place. They carry their own literary value which, at one point, is exactly like a human being. The comparison with the human being is correct in the context in which the human being lives in isolation, eventually in an experimental laboratory environment. In the opinion of these critics, the reader should not look at the author's opinion, his biography or the political and historical social context. *Close readers* must deliberately ignore all historical, social, political, and biographical contexts to focus only on the text. *Close readers* only work on the literary text, paying close attention to words on the page. *Close reading* is a very precise form of reading that seeks the subtleties of literary forms, the supports and structures that build a novel, a dramatic text or a lyrical text.

In the contemporary age, this New Critics is considered formalistic, an-historical, and apolitical by New Historicists who are discussing in direct opposition to the previous generation called New Critics and are of the opinion that this method is no longer a crucial one.

Close reading has the merit of letting the reader focus on words or phrase and explore the meanings. Sometimes, however, this microscopic analysis of words and meanings is useless and complicated, forced and unrelated to the rest of the text. Sometimes the reader who analyzed the meaning which is a dissection of the text, is also aware of contexts and biographical details, but these aspects are circumvented by the final analysis, evoking the meaning. The *close reader* enlarges the details of the text it submits to a zoom and "does not see the forest but the trees" because it sees the tree very close to the microscope. Naturally, the text counts for the reader and the reader must always return to the text.

The Romanian literature evolved in other conditions, and instead of this theoretical stage of reading had debates on the modernity of literature in the writing of literary history. Eugen Lovinescu and George Călinescu are the ones who draw the coordinates of the modernity of Romanian literary history, overcoming for several decades the discussion of the integration of the types of reading.

In the close reading sequence, when computer science encountered literature, Western Europe has developed several basic strategies on daily reading of the online texts. A form of co-operation of online reading is called *social* *reading*, a kind of collective reading, different from the one made at the corner of medieval streets, when *Divina Commedia* gains its notoriety. The forms of *historical reading* of literary texts and the historical-literal contextualization constituted an absolutely necessary stage in the evolution of the reading process. The uses and limitations of the concept of *distant reading* formulated with intellectual elegance by Franco Moretti generated new ideas on the use of maps for the "*Atlas of the European Novel 1800-1900"* and offered an academic solution to approach literary texts resulting from the analysis of to the computer of large amounts of data. These new academic approaches to reading do not focus on the interpretation of data, but on surface and material determinations.

This humanistic disguise of computer science and mathematics began from Noam Chomsky's article, *Three models for the description of language*[2], and its book, *Syntactic Structures*[3], detailing the three mathematical models of linguistic description. The ideas of these works have developed differently in the West and in Eastern Europe.

An edifying relating of the evolution of the alliance between humanities and mathematics / informatics in Romania is provided by the academician Solomon Marcus (*Singurătatea matematicianului/ The Loneliness of the Mathematician*), which mentions that the Russian school had proposed an alliance between linguistics and mathematics:

> N. Kolmogorov proposes an algebraic model of the grammatical case, V. A. Uspenski publishes an algebraic model of the speech part, and R. L. Dobrushin proposes an algebraic model of the grammatical category. The first automated translation experiments, which began in the 1940s, were predominantly engineering, but in 1958 O. Kulagina extracted from this type of activity a description of the basic notions of grammar based on crowd theory. The exploring of automatic translation and automated translation capabilities in Western Europe, within Euratom and in the US, for example, through David Hays, leads, towards the end of the 1950s and early 60s, to various ideas of *syntactic projectivity* (Yves Lecerf and others), an interesting challenge for chart theory. In all these activities mathematical logic is essentially involved (Chomsky's generative grammar is essentially a formal system in Hilbert's sense) and some combinatorial chapters (Post systems and problems proposed by Axel Thue at the beginning of the last century). From the logical-mathematical direction come also the linguistic and logical ideas of Y. Bar-Hillel (1953) and J. Lambek (1958). F. Harary and N. Paper propose in 1957 a calculation of the distribution of phonemes, N. Chomsky presents in 1958 an analysis of the relationship between linguistics, logic, psychology and computers; In the same year, Y. Bar-Hillel analyzes the

[2] Noam Chomsky, "Three models for the description of language", in *I.R.E. Transactions on Information Theory*, vol. IT-2, no. 3, 1956, pp. 113-124.

[3] *Idem*, *Syntactic Structures*, The Hague, Mouton, 1957; Berlin and New York, 1985.

decision-making procedures in natural languages. M. Masterman discusses in 1957 the relationship between semantics and syntax in automatic translation. To all this, we have to add S.C. Kleene's 1956 article on the representation of events in nerve networks and finite automata, in the order of ideas inaugurated by W.S. McCulloch and E. Pitts, in 1943, on a logical computation of the ideas involved in nervous activity[4].

II. Refining the Concept of Reading Novels with the Help of Various Technological Means: Reading Types and Media

The literary critique in the Anglo-Saxon and American space has refined the theorizing of the read/ perusal/ deciphering/ lecture concept under the title *reading*. The novels have remained a kind of loved reading, for today's printed books, computers, laptops, tablets, e-readers, mobile phones, I pads or I phones all these technological reading environments change the way of reception and implicit interpretation of the text of the novels.

In ancient times, it was said that the Egyptian god of the Moon, Thot, the god of Arithmetic, Speech, and the Inventor of Writing had given people this last invention as a mentoring for reading, to make people remember what they are reading. In the last decades, the Western European Space has been very much in discussion:

1. To what extent are these digital environments influencing the reading process and the understanding of texts?

2. If the reader has read a text in different environments, does it mean that he has read different texts?

3. What are the differences between different human brain reactions/ responses when reading text on paper and reading words on screen? Are there rules for preventing errors?

The conclusion is that the screen affects the understanding of the text, diminishing the brain's ability to remember what it reads on the screen and influencing the clarity of the playback of the information[5]. Through the writing speed, using the copy-paste functions, the lecturer breaks the ability of the human brain to understand what he reads and write in his own words what he understands. Copy and paste functions increase write time and reduce brain processing time of information that has already gone, without being understood. The on-line lecturer, which deletes the barriers between texts, between the

[4] Solomon Marcus, *Singurătatea matematicianului [The Loneliness of the Mathematician]*, Bucureşti, Editura Liternet, 2010, pp. 13-14.

[5] Nicholas Carr, *The Shallows: What the Internet is Doing to Our Brains*, New York, W.W. Norton, 2010. Sven Birkerts, *The Gutenberg Elegies: The Fate of Reading in an Electronic Age*, New York, Fawcett Columbine, 1994. Nicholas Carr, "Is Google Making Us Stupid? What the Internet is Doing to Our Brains", in *The Atlantic Magazine*, 2008. N. Katherine Hayles, *How We Think: Digital Media and Contemporary Technogenesis*, Chicago, University of Chicago Press, 2012.

reader and the author, is an ephemeral ogre or monster of unprocessed information, that he has no time to turn it into a nutritional substance for his spiritual evolution. The information in the selected literary text remains fractured, broken, randomly combined or juxtaposed in another text online or printed and unreadable chronologically. For literatures and scientists, reading in varied technological environments, as opposed to classical reading of printed text, has the advantage of search, selection and copying. It is also about the dissemination of selected, processed material. With only one condition, the human processing time of the information presented should not be diminished, and the correction of the final text should also be done on paper.

The reader's readability is diminished in the case of electronic texts placed on e-reader devices, because it offers the ability to navigate online by interrupting linear reading, to learn more about the author, about the places described in the novel, information about the characters in the novel, which are the most read or most commented passages.

In terms of software, many readers prefer *reflowable* texts, that is, texts without a fixed number of pages that can be read with different font sizes. Professional readers, the scholars, on the one hand, prefer fixed page texts so that they can be cited in academic publications.

III. From Close Reading to Distance Reading in the Field of Digital Humanities: the Case of Romanian Literature from 1850-1920

In Romania, this moment of the junction of humanities with mathematics and computer science is described by academician Solomon Marcus (*Singurătatea matematicianului*/ *The Loneliness of the Mathematician*):

> The listed events took place at a time when computer science was born in Romania, under the wand of the extraordinary creative energy conductor who was Grigore C. Moisil. And because, in the words of the poet, all these things had to bear a name, various labels were invented, one of them being *mathematical linguistics*. [...]
> As a result, it followed a vertiginous development, partly mirrored in the recent volume of Grigore C. Moisil and his followers in theoretical computer science (Ed., Romanian Academy, 2007). In this atmosphere, I drafted the mathematical linguistics course that the Didactic and Pedagogical Publishing House published in 1963, with the reserve considered normal for an apparently dangerous enterprise. [...] I have always felt, in this new phase, the support of Great Teachers Alexandru Rosetti, Grigore Moisil and Miron Nicolescu. Then we discovered that, through interaction with socio-human disciplines, mathematics and computers acquire a cultural value for a broad audience[6].

[6] Solomon Marcus, *op. cit.*, pp. 15-17.

In Romania, the true digitization of catalogs in libraries begins after 1990 (the Romanian Academy Library) and the scanning of the first books begins when personal computers/ PCs begin to be part of the daily literacy work, approximately at the beginning of the first millennium. The first digitized libraries (collections of the municipal libraries – digibuc, collections of the county and university libraries – BCU, BCU Lucian Blaga) are starting to function. Generalizing the use of the Internet by installing the appropriate networks is approximately in 2010, when Romania is considered one of the countries in which the speed of surfing on the Internet is a maximum. Accessibility of on-line reading devices/ media is taking place around 2010, when generations of devices are being refined every year and their online readers of novels are emerging.

Solomon Marcus compares mathematical to literature regarding the changing of the reading paradigm by *hypertext* by discussing *addiction to long contexts* and emphasizing differences long before these changes in reading media[7].

In the essay *Hyper-Readers and Their Reading Engines,* James J. Sosnoski defines hyper reading in relation to "computer assisted reading practices based on the need for a screen"[8] and identifies eight operations adjacent to this method: ***filtering, skimming, pecking, filming, trespassing, de-authorizing and fragmentation.*** The hyper-reader is more selective by filtering the texts read on the screen than the ones printed[9], because it has search engines[10]. Skimming implies that an article can only select what is of interest to help the reader who has a lot to read[11]. Stuffing/ pecking/ digging requires that the lecturer chooses a little bit of everything without following the logic of texts from which he selects various fragments[12]. The imposing is the fourth strategy described by Sosnoski, which refers to the fact that after reading the hypertext (an encyclopedic article) the reader wonders whether what he read is true or a lie, because hyper texts have less coherence, unity and authority than it has a novel or a poem. The hypertext reader is more interested in mining, imposing his point of view in the text, and using it in his own interest, imposing his own meaning[13]. Filming is the reading strategy that refers to the graphical elements and verbal elements of the text, a report that favors the image in hypertext[14]. In other words, the reader is "filming" the images, that is, disadvantaging reading the text. Hyper-readers are considered to be text breakers, because they attribute hypertext to countless authors in the public domain. Any kind of link that a

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[7] *Ibidem*, pp. 32-34.

[8] James J. Sosnoski, "Hyper-Readers and Their Reading-Engines", in *Passions, Politics, and 21st Century Technologies*, ed. Gail E. Hawisher und Cynthia L. Selfe, Urbana, Utah State University Press, 1999, p. 167.

[9] *Ibidem*, p. 163.

[10] *Ibidem*, p. 166.

[11] *Ibidem*, p. 167.

[12] *Ibidem*, p. 168.

[13] *Ibidem*.

[14] *Ibidem*, p. 169.

site creates to another site is an act of canceling authority, because it uses it for its own purposes[15]. Trespassing[16] is one of the frequent mistakes of the hyper lector/ hyper reader, which must respect the rigors of restoring the boundaries of the text to avoid plagiarism[17]. The authority of hypertext takes place at the moment when the hyper lecturer/ reader dismisses the author, assuming by assembling and reassembling the text fragments in his/ her own structure/ form for which he/ she signs up as an author[18]. With respect to the last three reading strategies (violation of hyper-text boundaries, deprivation of authority and fragmentation), the border between the reader and the author simply disappears, since fragmentation offers the logical, topological and associative freedom of the fragments[19].

The eight hyper-reading strategies, Catherine Hayles, author of the study *How We Think: Digital Media and Contemporary Technogenesis*, published in 2012, adds the juxtaposition strategy (i.e. the comparison through two or more open windows on the same screen) and scanning (that is the operation of collecting all the images related to the subject of interest).

The fundamental question resulting from Hayles' study was how to transform into reading skills all these theories of reading strategies in the digital age and how to build a bridge between reading text on paper and reading the text in digitized format[20].

Social reading is a form of collaboration in the online reading process that involves discussions that increase the time of reading and understanding, and which is transformed into a collective reading experience. The project of reading *The Golden Notebook* by Doris Lessing based on asynchronous communication is an example of social reading. Social reading is formal in opposition to the little discussion about reading, participation may be synchronous or asynchronous (lecturers read when they can, simultaneously or not, the same text). Social reading is persistent in opposition to any conversation. It creates a certain reading medium, but does not exclude the other, that is, deep, classical reading.

Distant reading is a form recently evaluated by Italian studies by Franco Moretti, in contrast to close reading. While close readers focus on one particular feature of the literary text, the distant reader can analyze hundreds or thousands of literary texts to identify patterns at a general historical scale, patterns that do not take account of historical boundaries or limitations time. Distant readers use methods in social and natural sciences. The result of these studies is a graph, a map, or a tree. It is not for the first time in cultural history

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[15] *Ibidem*.
[16] *Ibidem*, p. 163.
[17] *Ibidem*, p. 170.
[18] *Ibidem*.
[19] *Ibidem*, p. 172.
[20] N. Katherine Hayles, *How We Think: Digital Media and Contemporary Technogenesis*, ed. cit., p. 56.

when geometry appears in humanist studies. The books of Franco Moretti, the Italian professor at Stanford University, have generated anxiety about abandoning close reading and related studies, thanks to the interest in combining mathematics and geography with literary studies, and following computational analysis on a database identifies recurrent patterns, evolutions and involutions on a large historical scale of some literary species such as the novel. Whether it is the wave of the epistolary novel, the tide of the Gothic novel or the tide of the historical novel, its maps illustrate the distribution of protagonists in various social environments. The map of protagonists in Paris focuses on the symmetry axis represented by Seine, where protagonists of the novel live in the artistic world of the left bank, while the protagonists of the novels live in the north of the Seine, in the commercial area and in the area aristocratic St. Germain. Through the trees, Moretti develops the development of the indirect style. Studies by Franco Moretti represent a quantitative analysis of the information from the European novels from 1800-2000. The main arguments of the author regarding the use of distance reading / distance reading are:

1. Instead of focusing on the semantic and syntactic study of a single author, critique has the possibility of scanning a large number of texts, turning them into databases for studying recurrent progressive and regressive patterns at various species literary preferences like readers.

2. Expansion and reopening of the literary canon by analyzing lost or forgotten literature (written literature by women, written by black people) in the canon that included only exceptional names like Shakespeare, Goethe, etc. all authors being "white men".

3. Greater objectivity in the analysis of literature, beyond the norms, values and prejudices of each literary critic.

The novelty of Franco Moretti's advanced reading (distance reading) strategy consists in associating computer programs in literary studies and databases to analyze some research themes.

Solomon Marcus explains the interference of mathematics/ computer science in the architecture of the human spirit mirrored in the human sciences over time.

> First, following the thread of the development of mathematics in ancient Greeks, we find its predominantly spiritual character, the vocation of contemplating harmonies of forms and archetypes. Inventing the theorem is a spiritual acquisition that, alone, would be sufficient to ensure the prestige over millennia of ancient Greek culture[21].

[21] Solomon Marcus, *op. cit.*, p. 54, 55 and 56.

As well as distance reading, *surface reading* is a new professional reading strategy that concentrates not on the interpretation of the literary text, but on the materiality of the books, on the material from which they are made. For surface lecturers, reading a printed book or an e-book is a big difference. A big difference is also the reading of a Shakespeare piece in a bibliophile edition, in the Editio Princeps wrapped in leather, in a cheap edition of the 21st century on a hard or printed. The material of the book counts a lot for this type of reading. Surface lecturers claim that the material in which the book is made possesses the so-called tactile qualities that compute the knowledge of the haptic qualities. Hand Reading aesthetically examines the quality of the book in the reader's hand. The latter appreciates "touch qualities and mobility features". The study of touch is regarded as a "way of communication"[22].

IV. Romanian Literary History and the Transnational Knowledge Modes by Distance Reading of Literary Facts: 100 Romanian Novels from 1850-1920

Any database remains accessible or not, depending on the types of media and programs used to build it. In a world where communication bridges for computer programs are cut every 10 years, the question of the sustainability and accessibility of data by the next generation is one of the most important. The COST Action on Distance Learning in European Literary History, CA16204 DISTANT READING FOR EUROPEAN LITERARY HISTORY looks at the project of selecting 100 novels from each European literature from 1850-1920 and proposed a grouping of ideas to guide the selection on *https://distantreading.github.io/sampling_proposal.html*.

a. Selection Criteria

As each literature has its own particularities, its own media, its own texts relating to the realistic novel, the popular novel, the main challenge is related to the criteria of comparison, i.e. the elements that are found or not in all the comparative literatures. It is also important to emphasize that each literature has become acquainted with this literary species (the novel) at a certain time when the meaning of the notion of author was different. The proportion of authors identified between 1850 and 1920 (men and women, at least 20%) could lead to the canon being enlarged. The project focuses on identifying the elements that are common to the literatures of the period and the differences between them, if something else needs to be emphasized or something should be removed.

[22] *Reading by Hand – the haptic evaluation of artists' books*, https://www.researchgate.net/publication/26410992_Reading_by_Hand__the_haptic_evaluation_of_artists%27_books, accessed May 8, 2018.

b. *Digitization and Sources*

Selection of metadata texts, bibliography based on standard bibliographic descriptions, selection of authors, creation of lists of files available for each literature starting from confirmed academic "inventories" (*Dicționarul romanului românesc [Dictionary of the Romanian novel]*), selection of popularity elements from these lists to recommend the respective novels for the list of 100 novels and the digitization of these materials within two years in pdf format.

The issue of the common selection criteria highlighted the fact that the language of publication and especially the place of publication of the literary work changed the membership of the respective work. (The case of Bucura Dumbravă's literature, a German and Romanian language writer who made Romania known by the Romanian subjects of his novels in German, made it clear that her novels are not included in any literary canon (yet!).)

There are times when some authors dominate the publication of a larger number of novels, putting their mark on the age or the works of other authors. The importance of digitized materials is important. The balance between canonicity and non-canonic must be balanced in order to rewrite the canon.

Foreign language editions of the same novel are a test of popularity. In the same sense, the editions repeated successively in the same language are a test of popularity.

c. *Conclusions: Translating & Exporting from National Literary Histories*

In the case of the Distant Reading project, the possibility that Romanian literature to be on the map of European literature in a certain period is conditioned by the concerted effort of several actors over time: the literary critic/ historian, the bibliographer, the bibliologist and the IT team from the (national, regional, academic, metropolitan) library, the financier (city hall, university, academy, county councils), and project researchers from the team.

In the case of university education in Romania, the current lack of a field of study generically called Digital Humanities is an element, which by its use could change the coordinates of perception and dissemination of Romanian literature in the world.

Primary bibliography for this field, consisting of the inventory of corpuscles on literary species and periods (*Dicționarul cronologic al romanului românesc*, made by the Institute of Linguistics and Literary History "Sextil Pușcariu" of the Romanian Academy), or inventory of works translated into European languages, (*Bibliografia relațiilor literaturii române cu literaturile străine în periodice [The Bibliography of Romanian Literature Relations with Foreign Literatures in Periodicals]*, coordinated by Professor Dan Grigorescu and published at the Institute of Criticism and Literary History George Călinescu in Bucharest) is the first step in this process.

Computerized packaging of corpus literary content presents access risks, risks that need to be evaluated and resolved in agreement with software and hackers.

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BEYOND THE HISTORY OF A LITERARY GENRE: THE ENCYCLOPEDIA OF ROMANAIN MEMORY WRITING

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CEEOL: Language and Literature Studies: Studies of Literature

ABSTRACT. ***Beyond the History of a Literary Genre: The Encyclopedia of Romanian Memory Writing.*** The paper presents the theoretical frame of the research project *The Encyclopedia of Romanian Memory Writing*, currently being developed at the "A. Philippide" Institute for Romanian Philology. This encyclopedia joins other recent projects, such as literary dictionaries, in an effort to construct an alternative approach to the (national) literary history by subverting the (legitimizing) causal narration. It will include canonical texts, memoirists, various categories of title-articles, but also a set of operative concepts that allow for a definition of memoir-writing starting from the psychological, philosophical and anthropological implications of memory. By indexing literary phenomena in an encyclopedic manner, the textual corpora of Romanian literature may be described and analyzed in a transnational, comparative and interdisciplinary manner.

Keywords: *memoir-writing, literary encyclopedia, literary memory, cultural memory, The Encyclopedia of Romanian Memory Writing (ERMW).*

REZUMAT. ***Dincolo de istoria unui gen literar: Enciclopedia scrierilor memorialistice românești.*** Această lucrare prezintă ramura teoretică a proiectului de cercetare *Enciclopedia Memoriilor Românești,* care în prezent este în desfășurare la Institutul de Filologie Română "A. Philippide". Această enciclopedie se alătură altor proiecte, precum dicționare literare, într-un efort de a construi o abordare alternativă la istoria literaturii (naționale) prin subminarea (legitimării) narațiunii cauzale. Va include texte canonice, memorialiști, o varietate de titluri de articole, dar de asemenea un set de concepte operative care permit o definiție a scrierilor memorialistice începând cu implicațiile memoriei la nivel psihologic, sociologic și antropologic. Prin indexarea fenomenelor literare într-o manieră enciclopedică, corpusurile textuale ale literaturii române pot fi descrise și analizate într-un mod transnațional, comparativ și interdisciplinar.

Cuvinte cheie: *scrieri memorialistice, enciclopedie literară, memorie literară, memorie culturală, Enciclopedia Scrierilor Memorialistice Românești (ESMR).*

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Literary history is a prestigious discipline and a classical method of studying literature, but at the same time it designates the materialization of this method in volumes that function as instruments of the discipline and, sometimes, as monuments to the majesty of literature. For a long time, literary history's double nature as an instrument and as a monument has helped to shield it from critiques on matter of principle, since individual victories of historians were seen as breakthroughs of the literary art as a whole. This history was therefore defined as a means of selecting and preserving the canon, and a means of introducing order, hierarchy and limitations to what could constitute the literary or cultural value of texts produced inside a given, usually national, culture. But, in time, this definition met with criticism, a criticism which occupies, today, the frontline of international debates. One of the critics' lines of inquiry regards the necessary quantitative delimitation of what a literary history can survey and include in its folds. A literary history, this argument goes in the version brought out by Franco Moretti,[2] cannot realistically hope to index all the material that claims to be identified as literature, therefore the selection it makes from this material, no matter how valid in reference to the criteria it adopts, does not succeed in replacing a much larger textual corpus which is left unread and under-evaluated. The solution identified by Moretti and subsequently applied by an ever increasing number of researchers is the quantitative study of literature, the literary mapping resulted from an analysis of quantifiable literary data. Another line of inquiry regards the spatial limitations of national literary history. The critics, among which are John Neubauer and Marcel Cornish-Pope,[3] submit that any national literature is, in fact, part of much larger cultural units that govern its internal dynamics. Therefore, they maintain, the internal evolutions of a national literature may be better explained through an examination of macro-regional contexts than a limitation to the national perspective. The result would be a regional "history of literary cultures", a collective, transnational effort to define ample cultural spaces and to identify their particular dynamics.[4]

As the traditional conception of literary history is entering a crisis, I would like to draw attention to the offer represented by another instrument of literary studies, namely the literary encyclopedia, as it has been cultivated

[2] Franco Moretti, *Conjectures on World Literature*, in *New Left Review*, 1, January-February 2000, pp. 56-58.

[3] Marcel Cornish-Pope and John Neubauer, *History of the Literary Cultures of East-Central Europe*, vol. I, Amsterdam/ Philadelphia, John Benjamins, pp. 1-7.

[4] It is interesting to notice that both Franco Moretti and the coordinator of the macroregional project of a history of east-central European literatures Mario J. Valdès are invoking the direction of historical contextualization represented in 20th century historiography by the French School around the journal "Annales".

especially in the last two decades.[5] I consider that the literary encyclopedia integrates the critiques brought to traditional literary histories and attempts to find new solutions. It also assimilates the recent efforts to give literary studies an interdisciplinary dimension, making use of literature's proverbial "encyclopedic" openness to other fields of knowledge. In what follows, I will discuss the generic profile of the literary encyclopedia, stressing the spatial dimension that sets this instrument apart from the more traditional literary history. In the second part of the article, I will present an ongoing research project, *The Encyclopedia of Romanian Memory Writing*, implemented by a collective at the "A. Philippide" Institute for Romanian Philology in Iași, of which I am a part, describing its principles, opportunities and limitations.

In the space of our discipline, the encyclopedia positions itself as an attempt to bring together a large number of objects to be studied. Through its etymology, the encyclopedia sets out to study a field exhaustively. However, the literary encyclopedias published in the last few decades assume the idea of exhaustiveness only on a symbolic level, focusing instead on including a large diversity and a variety of types of objects. For instance, the *Encyclopedia of Literary and Cultural Theory* (2011) indexes concepts, currents of thought that shaped critical and cultural theory at different times, and important theorists and philosophers. A modern encyclopedia is characterized by the variety of its articles and the multitude of its categories and types of indexed objects, surpassing the restricted number of types of articles a dictionary usually includes.

If the finality of literary history is reflected in the shaping of a canon, a stable set of exemplary authors and books, the encyclopedia could be more accurately described with the help of the symmetrical metaphor of the archive. I am borrowing this dual metaphor from a renowned article by Aleida Assmann, *Canon and Archive* (2007). Following Assmann, the canon offers the image of a functional cultural memory, similar to the working memory of a computer, which efficiently ensures its own persistence through the intense circulation of the elements it is made of. As such, the literary canon proposes a set of classic authors that contribute to the perpetuation of tradition through phenomena of imitation, influence and intertextuality. On the other hand, the archive symbolizes the cultural computer's reference memory, used to store content not yet selected and indexed efficiently, (temporarily) excluded from the heavy rotation circuit of

[5] I am referring to works such as *Encyclopedia of Literature and Criticism*, 1993; *Encyclopedia of the Essay*, 1997, *Encyclopedia of Arabic Literature*, 1998; *Encyclopedia of Travel Literature*, 2001; *Encyclopedia of Life Writing*, 2001-2002; *Literature of Travel and Exploration: An Encyclopedia*, 2003; *Encyclopedia of Holocaust Literature*, 2003; *Encyclopedia of Feminist Literature*, 2006; *Encyclopedia of Medieval Literature in Britain*, 2017; *Encyclopedia of Literary and Cultural Theory*, 2011; *Enciclopedia Literaturii Române Vechi*, 2018.

the canon.[6] I maintain that the encyclopedia may be legitimately associated to the archive, because the structure of the encyclopedia is not hierarchical, like it is in canonical literary history – its particularity is given by the variety of indexed objects, usually hard to compare among themselves following only one necessary and sufficient criterion. At the same time, the encyclopedia tends to refrain from adopting a "national literature" frame of reference, either by restricting itself to a more narrow field (a genre or a textual mode), or by opening itself up to the supraregional or the planetary. Another distinction is also useful here, offered by the Literary Lab at Stanford University in a 2017 article, *Canon/Archive*. The authors make the distinction between "the published," the archive and the corpus, that is, between everything that was "published" in a given period (including what was merely written down and never published), everything that was kept by the institutions dedicated to preservation (the archive), and the portion of an archive that is being selected for a given study (the corpus). From this point of view, the archive is already a result of a canonical selection, since that selection is operated by agents that participate in canonization: librarians, curators, literary historians. However, in practice one often designates as "archive" what the authors of *Canon/Archive* call "the published," hoping that our (especially quantitative) research use as corpus the whole of literature or "the total history of literature."[7]

The encyclopedia may be likened to an archive not only because it indexes objects "forgotten", waiting for a lucky comeback to the stage of literary history, but mostly because it actively tries to identify new ways of framing and contextualizing the objects it deals with. If traditional literary history aims to reduce to a common denominator, to compare and rank the forms of literary expression it encounters, in order to configure an eloquent and comprehensive panorama, the encyclopedia, especially in its more recent embodiments, adopts a more hermeneutical perspective, seeking ways to elaborate typologies that might allow it to include an ever larger variety of articles.

Rather than concentrating on a specific national literature, recent literary encyclopedias focus on a genre and set out to recontextualize it (there are, however, exceptions: see *Encyclopedia of Modern Greek Literature*, 2004). The paradigm of genre belongs to modern literary history, where it functions as a criterion for discriminating between authors, but especially for studying the metamorphoses of literature. The logic of literary history is one of genre

[6] Aleida Assmann, *Canon and Archive*, in Astrid Erll, Ansgar Nünning, *Cultural Memory Studies*, 2008, pp. 97-104.

[7] Mark Algee-Hewitt, Sarah Allison, Marissa Gemma, Ryan Heuser, Franco Moretti, Hannah Walser, *Canon/Archive. Large-Scale Dynamics in the Literary Field*, in *Canon/ Archive. Studies in Quantitative Formalism from the Stanford Literary Lab*, New York, n+1 Books, 2017, pp. 256-257.

differentiation or genre "evolution" in light of a specific aesthetic criterion. While genres reach a greater degree of "purity", aesthetic thought appears to make greater progress, and the theory and practice of literature seem to attain greater coherence.[8] But this is only a matter of perspective. The logic of genre purification may easily be turned against this vision of literary history as a narration of multisecular progress. In his book *Graphs, Maps, Trees* (2016), Franco Moretti advances an interpretation of genre that, by embracing the notion of genre purity, contradicts historic continuity. Genre becomes purely idiosyncratic, unique, unmistakable, delimited by groups of texts sharing the same formal and ideological premises, leading to an excessive historicization and localization. For instance, the historic novel becomes less than a transcontinental literary form that goes beyond the confines of a single century; it is restricted to the British Isles and to a single generation in the first half of the 19th century.[9]

On the contrary, in the conceptual frame developed by the literary encyclopedias, the very definition of genre is modified. Since a literary genre is to be treated in an encyclopedic manner, it is bound to be rephrased and explored innovatively. For instance, in three of the encyclopedias under scrutiny, *Encyclopedia of the Essay* (1997),[10] *Encyclopedia of Life Writing* (2001-2002),[11] and *Literature of Travel and Exploration: An Encyclopedia* (2003),[12] the object of study is strikingly different from what one might find in a literary history. While the essay is a relatively well known literary object (although usually considered a "border" one), the concept of "life writing" comes from another paradigm than that of literary history or even that of literature. The domain of life writing is trans-aesthetic and narratologically hybrid, as it includes memoirs, biographies and autobiographies, documentary testimonies and literary diaries. Similarly, *Literature of Travel and Exploration: An Encyclopedia* deals not only with the literary diaries documenting transcultural encounters,

[8] See, for instance, Andreea Mironescu's article *Extinderea domeniului literaturii. Integrarea formelor hibride în istoria literară românească/ The Expansion of the Domain of Literature. The Integration of Hybrid Forms into Romanian Literary History*, „Philologica Jassyensia", vol. XIV, no. 2 (28), 2018, pp. 71-82, where the author discusses the integration of "impure" genres such as the essay or memoir-writing into the patrimony of literary history following the consolidation of their "purity", in accordance with the aesthetic canon.

[9] Franco Moretti, *Grafice, hărți, arbori. Literatura văzută de departe/ Graphs, Maps, Trees. Literature Seen from a Distance*, translated by Cristian Cercel, preface by Andrei Terian, Cluj-Napoca, Tact, 2016, pp. 30-34.

[10] Tracy Chevalier (ed.), *Encyclopedia of the Essay*, London, Routledge, 1997.

[11] Margareta Jolly (ed.), *Encyclopedia of Life Writing*, vols I-II, Chicago, Fitzroy Dearborn, 2002-2003.

[12] Jennifer Speake (ed.), *Literature of Travel and Exploration: An Encyclopedia*, vol. I-III, New York/ London, Fitzroy Dearborn, 2003.

but also with other written forms of recording travels, such as tourist guides, war reportages, diaries of the deported, travel blogs, and so on. Such encyclopedias exit the literary paradigm of genre, preferring instead a position based on a specific type of communication, in a primarily cultural paradigm.

The recent, trans-aesthetic encyclopedias may be regarded as participating to the so-called "space turn" in today's literary studies. Trying to leave behind the finalism of traditional literary history, literary studies have pivoted in the last decades toward a new rhetoric centered on space, branching out into several critical metalanguages: *world literature*, geocriticism, literary mapping, literary ecology, cultural geolocation, planetarism, etc.[13] The rhetoric of spatiality describes a conceptual mutation with sociopolitical roots and methodological implications. Growing at the intersection of these critical metalanguages, literary encyclopedias acquired a spatial terminology and, as a result, situated themselves critically and polemically toward traditional literary history. There are at least three arguments for describing the new concept of the literary encyclopedia as rooted in the space turn and embracing spatiality. The first concerns the expanse of its arch to the limits of the discipline of literary studies; the second concerns the insertion of literature in the social space and the consequences drawn from it; and the third regards the spatial composition and rhetoric of the encyclopedia as an instrument for literary research.

1) The space of the map. The encyclopedia strives to indicate the extension of the literary domain and to reach its limits, even though it may not chart exhaustively all its sectors. The articles it includes may only signal their aspiration to include "everything", even if the commitment to do that proves hard, even impossible to keep. For instance, while *Encyclopedia of the Essay* does not include all Russian essayists, the article dedicated to "the Russian essay" is thought to cover the absences. (There is no „Romanian essay", although several articles are dedicated to Romanian essayists such as Titu Maiorescu, Alexandru Odobescu, N. Steinhardt.) The physical spatiality of the encyclopedia is also indicated by its reaching out, transnationally, thereby echoing the concerns of critics to describe a world literature that not only circulates on a planetary scale, but also addresses a world audience and integrates diverse reading practices.[14] The majority of the encyclopedias I surveyed are produced in Britain or the United States and all attempt to acquire

[13] A critical survey of the presence and perspectives of the space turn in literary studies may be found in Andrei Terian, *Critica de export. Teorii, contexte, ideologii/ Export Criticism. Theories, Contexts, Ideologies*, Bucharest, Editura Muzeul Literaturii Române, pp. 75-88.

[14] See David Damrosch, *What Is World Literature?*, Princeton/ Oxford, Princeton University Press, 2003, pp. 281-303.

a global dimension, even though they inevitably fall short of that nearly impossible performance. However, they all strive to overcome these shortcomings by insisting on articles that supply them with new perspectives on their object of study. On the other hand, in encyclopedias dedicated to a national culture, many articles research the zones and epochs of cultural interconnection and influence, focus on transnational literature written abroad or on the national territory, in languages belonging to neighboring countries. At the same time, they emphasize the temporal play with history through intertextual means, through reading and influence in the "deep time" conceptualized by Wai Chee Dimock. [15] By assuming the transnational dimension proposed by world literature studies, the encyclopedia is an alternative to the more traditional way of framing literary objects in national histories.

2) The social space. Another sign indicating the spatial dimension of the literary encyclopedias is the perspective most of them assume of literature as a social phenomenon, through the integration of meta- and paraliterary forms of expression or through focusing on literature being made on various innovative media or platforms. For instance, in *Literature of Travel and Exploration: An Encyclopedia*, travel literature exists in a plenary and legitimate fashion on travel blogs or in tourist guides. On the other hand, in the *Encyclopedia of Life Writing*, the object under scrutiny is no longer a literary genre, but a category of literary, journalistic, historical and personal writings having the same objective that they reach through various techniques. Literature is discussed in its interactions with other disciplines, arts or social practices. This recontextualization favors its analysis in conjunction with new sets of phenomena, thereby studying the survival of classical genres in contemporary times, often under a very different aspect. The encyclopedias I surveyed emphasize that new literary and non-literary forms are often born in zones of interference of discourses. For instance, fiction meets the document in postmodern autofictional discourses, while image and writing come together in comics, blogs or video blogs, some of which have already attained classical status – see Art Speigelman's celebrated comics book *Maus* (1991), integrating autofiction, satire and drawing into powerful metaphors, indexed in the *Encyclopedia of Life Writing*, in the chapter concerning "Holocaust Literature."

3) The rhetoric of space. Thirdly, one must note that the compositional rhetoric of the encyclopedia is also space-centered. An encyclopedia borrows, through its very definition, the horizontal structure of a dictionary, a "random"

[15] Wai Chee Dimock, *Through Other Continents: American Literature across Deep Time*, Princeton/ Oxford, Princeton University Press, 2006, pp. 1-6.

succession of alphabetically ordered subjects, which contributes to their levelling (partly checked by the variable length of the articles.) This succession suggests a "complete" embrace of the matter, but the aspiration is never to be fulfilled, since the matter can always proliferate, either as a result of the creativity of the future generations, or through the discovery of new interesting objects of study in the "archive" of the discipline. But the compositional rhetoric of the encyclopedia manifests itself on a different level. I am referring to the rhizome-like structure of the tome, to its network-like architecture and to the way it lends itself to reading. The title-words succeed each other alphabetically and randomly insomuch as they are integrated from the start into multiple structures, alternative to one another, that cannot be represented simultaneously on the pages. The articles of an encyclopedia are interconnected through cross-referencing and links and, as such, are part of various families, constellations and groups of texts. There are diverse categories of articles, some describing authors and texts, others describing groups of works or categories of texts; as a result, the articles in an encyclopedia are hierarchically structured, but at the same time are presented as inscribed into multiple hierarchies. The existence of a disseminated structure, hidden in the textual material, is inferred by the compositional rhetoric of an encyclopedia, by its promise to offer a "horizontal" emancipation from a vertical canon. In fact, an encyclopedia cannot fully emancipate itself from the canon, which it maintains at least implicitly, through a hierarchy of articles reflected in their respective length.[16] However, it may propose various ways to make use of and to value differently works, texts, authors or concepts, thereby suggesting multiple possibilities to open up the canon.

Case Study: *The Encyclopedia of Romanian Memory Writing* (*ERMW*)

The Encyclopedia of Romanian Memory Writing (*ERMW*) is a project initiated by Bogdan Crețu as head of the "A. Philipide" Institute for Romanian Philology in Iași and assumed by the members of the Department for Literary History starting from the year 2013. *ERMW* does not set out to determinedly exemplify the space imperative of contemporary literary studies. It, however, accepted the exigencies of a modern encyclopedia. It sets out to offer, beside a thick canvassing of Romanian memoirists and memoir-writings, a series of theoretical or synthetic articles that may complete the "archival" (A. Assmann) aspect of an encyclopedia. *ERMW* indexes great literary memoirs, but also memoirs that do not

[16] A necessary precaution is signaled by Adrian Tudurachi in his article *Ce istorie literară pentru DGLR? / What Kind of Literary History for the DGLR?*, where he states that both the literary dictionary and the literary history are built on the presumption of the existence of a canon, which is differently "framed" by each of them.

primarily count as literature (for instance, those written by Teodor Vârnav, Gr. Lăcusteanu, Artemie Anderco, Nicolae Stoica from Hațeg, Radu Sbiera, Al. Chibici-Râvneanu, Nicolae Șucu). More importantly, it supplements the fatally incomplete list of memoirs with synthetic articles dedicated to groups of memory texts, brought together either by the event or historical period they account for (e.g. memoirs of the Romanian Independence War) or by the region where they were written (memoirs from Bessarabia, Banat, etc.)

ERMW does not totally reject the canonicity of genre; instead, it attempts to "appease" its somewhat excessive rigor, indebted to traditional literary history's emphasis on aesthetic significance. This is a "national" encyclopedia, temporally limited to an interval that does not reach beyond the year 1950, therefore it is rather strictly bounded. However, the "national" does not mean that it excludes memoirs written by foreign travelers about their Romanian experiences (Paul from Alep, Wilhelm de Kotzebue, Paul Morand) nor that it forgets the memoirs of numerous exiles, expatriates or bilingual writers (Nicolae Șuțu, Martha Bibescu, Panait Istrati). The articles on the experience of exile will also answer to the question of accounting for transnationalism in a culture-bound synthesis. At the same time, since *ERMW* follows a stretch of time that spans from the beginning of writing to the year 1950, it will not be able to index the great majority of memoirs from communist or even postcommunist Romania. It will include texts composed up to 1950, even if they were published much later. In the case of great authors whose memoirs or a significant part of them were written before 1950 (Mircea Eliade, Mihail Sadoveanu, Lucian Blaga), they will be included with their entire work, as a concession to their literary importance. Unfortunately, *ERMW* will not include alternative forms of registering experience brought about by the technological progresses of the late 20th century: the written or video blog, the Facebook feed, the digital narration. It will, however, be able to discuss the creative forms of autobiographical/ autofictional writings in the modernist period, from C. Stere to M. Blecher.

The types of articles proposed in *ERMW* are caught in a series of networks. There are five principle types of articles, some of them divided further into other categories that I will present here.

1) Memoir writers and memory texts. Great memoir writers are indexed, but also smaller ones; authors of literature (Maiorescu, Lovinescu, Sadoveanu, Iorga, Eliade, Blaga), but also memoirists from other fields, when their writings reflect important events and personalities (C. Argetoianu, I. Gh. Duca, Adriana Georgescu etc.). Even memoir writings that are more famous than their author (e.g. *The Life and Adventures of a Romanian Shepherd in Bulgaria*, by Nicolae Șucu) or with an unknown author are here registered, even though the examples, in Romanian literature, are not as many as in other literatures.

2) Memory syntheses. These are articles bringing together memoir writings based on the similarity of their major topics, whether those topics are a major historical landmark, a cultural personality, a geographical region. Several categories may be identified here: (a) *generational memoirs* (the 1848 generation of writers); (b) *memoirs of a literary group* (memoirs at "Junimea" society, memoirs of the group around „Viața Românească" magazine, memoirs from the „Sburătorul" group), (c) *memoirs polarized by a specific cultural personality* (memoirs about M. Eminescu). Other categories include writing with a less pronounced literary character: (d) *regional memoirs* (Bessarabian memoirs from the interwar period), (e) *professional memoirs* (written by doctors, army officials, etc.), (f) *period memoirs* (memoirs and diaries from the Belle-Époque; interwar memoirs).

3) Concepts of memory culture. The articles in this category provide the conceptual background for the other articles. They are meant to justify the encyclopedic research not just of memory-writing as an object for literary study, but also of some memorial practices as cultural phenomena. Among them are terms such as *cultural memory*, *place of memory*, *patrimony*, *tradition*, *posterity*, *postmemory*, etc.

4) Species of memory writing. These articles are concerned with several different types of rhetoric involved in memory writing. On the one hand, the category accommodates (a) *the various forms of the autobiographical discourse*, which I consider to be different from the literary species that are sometimes invoked in relation to memory writing, even though they do sometimes overlap, partially. I am referring to the diary, memoir, reportage, travel diary, diary of an artistic creation, the necrologue, the personal essay, and the verse diary. Then, there are the (b) *literary forms that borrow from memoir writing*: the autofiction (most of Radu Cosașu's work), the mock autobiography (C. Bălăcescu, *Narration of the Voyage I Took with Pop up the Hill*), the roman *à clef* (Maria Ghiolu's *Useless Serenade*; Mihail Sebastian's *For Two Thousand Years*), and the ethnological *memorata*. The same subsection would include (c) *modern forms of personal narration that use new technologies*, such as the blog, the video-blog, the Facebook "wall", but they all are more recent than 1950, therefore cannot be included in the *ERMW*. Finally, the encyclopedia would also be concerned with (d) *discourse techniques and rhetorical techniques in memory writing*, such as: narration, evocation, analepsis, prosopopoeia, stream of consciousness, etc.

5) Topics of memory writing. A necessary section of *ERMW* concerns the recurrent topics of Romanian memory writing from the period under scrutiny. These topics have a significance in literary history, thanks to the creative ways in which they were shaped stylistically, but they also have a cultural history importance, since they reflect changes in generational mood, intimacy, interpersonal relationships. They impose the terms in which a tradition unfolds and borrow their authority from their canonical circulation. I refer to concepts such as authenticity, identity, self, love, genre, sexuality, memory, penitence, atonement, revelation, time, travel, exile, suicide, trauma.

ERMW assumes the implications of the spatial conditioning of a 21st century encyclopedia. Its various categories of articles reflect the various types of spatial discourse it aims to address. The space of the physical map is illustrated by regional memory writing or by texts bounded to a specific period in history, or by the transnational trajectories of exiles or travelling memory writers. The social space is touched on by showing openness to memoir writing in popular culture, such as the memorata or the verse diary. The rhetoric of space is illustrated implicitly, by indexing canonical memory writers immediately next to other, more low-profile ones, and by describing the dynamics of canonical selection based on stylistic performance and creative interference of memory discourses with literary, scientific, social, media discourses in the corpus under scrutiny. This way, *ERMW* makes an invitation to rereading Romanian literature and its multiple interferences with neighboring cultures, discourses and disciplines.

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LIRE LE SOCIAL DANS LA DÉNÉGATION. SUR LES POSSIBILITÉS D'UNE SOCIOLECTURE DU LITTÉRAIRE

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CEEOL: Language and Literature Studies: Theory of Literature

ABSTRACT. ***Looking for the Denegation. Possibilities of Reading the Social Reality in Literature.*** Despite a disciplinary history filled with embarrassing determinisms, the sociology of literature still tries to overcome al methodological obstacles, by proposing a mediate reading between the literary work and its socio-historical conditions. The present paper examines two recent examples of this mediate reading: Pierre Bourdieu's homological model between the author's position in the literary field and its literary production, respectively Jacques Rancière's argument for an internal literary structure capable of self-explaining. Irreconcilably different, these two readings present nonetheless a common effort: both of them look for the categories of denegation – unintentional textual structures and silent style choices caused by the author's habitus and by the social practices and constraints.

Keywords*: literary sociology, literary field, denegation, homology, internal literary structure, P. Bourdieu, J. Rancière, Éducation sentimentale.*

REZUMAT. ***O lectură denegată. Despre posibilitățile unei sociolecturi a literaturii.*** Deși fragilizată de o istorie disciplinară plină de supărătoare determinisme, lectura sociologică a literaturii încearcă să depășească severitățile metodologice, prin propunerea unei lecturi de mediere și articulare între condițiile socio-istorice și textul literar. Într-un început de sistematizare a opțiunilor contemporane de a citi astfel literatura, articolul de față așază alături două modele de lectură a socialului din textul literar: Pierre Bourdieu și tiparul de omologie dintre poziția autorului și a operei sale în câmpul literar, respectiv Jacques Rancière și maniera prin care literatura oferă, în structurarea sa internă, modelul de explicație pentru ea însăși. Cele două priviri asupra literaturii, cu mize diferite până la ireconciliabil, pornesc totuși de la un efort comun: cel de a căuta „categoriile denegate", structurarea involuntară a operei prin alegerile ne-

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exprimate direct în text – și cu toate acestea prezente, alegeri care trimit mai ales la modelajele generale rezultate din habitusul creatorului și din practicile și constrângerile sociale.

Cuvinte cheie: *sociologie literară, câmp literar, denegare, omologie, structurare internă, P. Bourdieu, J. Rancière, Éducation sentimentale.*

Dès ses premières affirmations dans l'espace des débats sur le statut et la spécificité de la littérature, la sociologie littéraire a eu le souci de marquer l'écart par rapport aux approches esthétiques totalisantes. Rien n'a été de trop – et rien n'a eu un véritable succès à long terme : ni se délimiter catégoriquement d'un déterminisme biographique trop poussé, ni le changement d'orientation vers les recherches quantitatives, qui objectivent à l'aide de la loi des grands nombres et de la vérité apparemment immuable des statistiques. « Etrange liaison que celle de sciences sociales et de la littérature : il est désormais trop tard pour les marier – comme y songeait Balzac »[2]. L'œil sociologique semble se heurter définitivement du terme moyen de l'ancienne série auteur-œuvre-lecteur (dont les termes restent traditionnellement séparés, chacun pour soi-même). Aucune solution ne semble s'imposer comme satisfaisante : une fois appliquée dans l'espace textuel, chacune tentative de résoudre le problème montre ses limitations idéologiques, en identifiant dans l'œuvre trop d'informations sur son créateur (même dans le cas assez souple de la 'vision du monde' de L. Goldmann), ou la myopie volontaire devant les pratiques spécifiques à travers lesquelles prend forme le produit littéraire.

Assez longtemps, 'la sociologie de l'œuvre' circule comme un syntagme paradoxal, et parfois comme l'énonciation d'une impossibilité méthodologique. Les tentatives de démontrer l'existence (et la pertinence) d'une possible lecture sociologique – qui ne sépare plus le texte et son en-dehors – sont incomparablement moins nombreuses que les approches socio-littéraires qui privilégient l'attention vers l'auteur, respectivement vers le lecteur. Même sous le nom de 'produit littéraire', l'œuvre littéraire échappe aux démarches instrumentaux et objectivantes, capables de ne pas négliger sa spécificité et sa singularité et d'articuler, simultanément, des manières de lire le social dans et par la littérature.

Vue toujours comme objet descriptif de connaissance (domaine sur lequel on s'exerce en questionnant ses conditions d'existence et en fournissant

[2] Anne Barrère, Danilo Martucelli, *Le Roman comme laboratoire : de la connaissance littéraire à l'imagination sociologique*, Presses universitaires du Septentrion, Villeneuve d'Ascq, 2009, pp. 10-11.

des outils méthodologiques), la sociologie littéraire se fait reconnaître dans une pléthore de domaines disciplinaires plus ou moins récents, de l'anthropologie littéraire jusqu'à la multitude de *studies – regional, gender, identity* etc.[3]. Mais comment les choses changent si on arrive à penser la spécificité de l'objet littéraire, sa nature différenciée en tant que mode discursif *depuis* le monde social[4], producteur d'informations et d'analyses sur le social dont l'ambition n'est pas de produire une vérité objective sur la réalité sociale, mais une connaissance dérivée du sens du social ? Ce sens du social, « c'est-à-dire une sensibilité qui permet de porter un regard particulier sur les phénomènes sociaux »[5], semble être une condition préalable et obligatoire pour le projet de connaissance sociolittéraire.

Une possibilité de récupérer ce sens du social de l'œuvre serait de penser la lecture contextuelle comme une lecture pour laquelle le contexte se désignerait en tant qu'articulation dynamique entre l'ensemble des conditions de production de l'œuvre (vues historiquement en tant que contraintes sociopolitiques, mais également comme « contexte de croyances, valeurs, présupposés qui constituent la réalité sociale et individuelle de l'utilisateur»[6]) et les modalités textuelles qui informent sur l'état de cet ensemble. Puisque tout discours (y compris le discours littéraire) est porteur de signifiance sur le présent – simultanément, le présent de son auteur et de son énonciation, c'est-à-dire de sa naissance dans l'espace discursif –, la lecture contextuelle essaierait de discerner les manières dont ce présent multiple informe, modèle et nourrit – presque toujours sans se révéler comme tel –l'œuvre.

Ce modèle de lecture choisirait comme terrain d'essai le roman, le genre le plus perméable pour observer « l'hétéronomie de l'être humain »[7]. De ses débuts en tant que genre littéraire, le roman explore le social, en se proposant un enjeu de plus ambitieux : « parler à son époque et à sa société de son époque et de sa société »[8], de rendre plus visible la manière dont l'individu arrive à articuler une idée universelle à une réalité contingente[9]. Dans la

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[3] Sur la dissémination du sens pratique de la sociologie dans les disciplines objectivantes des dernières décennies, voir James F. English, „Everywhere and Nowhere: The Sociology of Literature After 'the Sociology of Literature'", New Literary History, Spring 2010, vol. 41, no. 2, pp. v-xxiii.

[4] David Ledent, « Les enjeux d'une sociologie par la littérature », in *COnTEXTES*. Revue de sociologie de la littérature [Online], Varia. http://journals.openedition.org/contextes/5630.

[5] *Ibidem.*

[6] H. G. Widdowson, *Text. Context. Pretext. Critical Issues in Duscourse Analyse*, Blackwell's, 2005, p. 14: « context of beliefs, values, assumptions that constitute the user's social and individual reality ». On comprend par *user* le producteur littéraire, tout comme le lecteur.

[7] Thomas Pavel, *La Pensée du roman*, Gallimard, Paris, 2003, p. 376.

[8] Anne Barrère, Danilo Martucelli, *Le Roman…*, p. 27.

[9] Michel Zéraffa, *Roman et société*, Paris, PUF, 1971, p. 58, cité dans Anne Barrère et Danilo Martucelli, *op. cit.*, p. 29.

modernité, paraît-il, cette articulation prend la forme d'un nœud de tensions et oppositions : un « irrémédiable écart » se trouve entre l'idée universelle et la réalité[10], et « le désir des hommes d'habiter le monde » se heurte à l'hostilité de ce dernier[11]. De cette confrontation même, de « la séparation entre l'intériorité et l'aventure »[12] le roman moderne vit le jour.

Parmi les tentatives de lire le texte romanesque sans faire preuve exclusive de son exceptionnalité et son autosuffisance esthète, mais également sans compter sur la réflexion mimétique du réel, le modèle développé dans *Les règles de l'art* de P. Bourdieu semble plein d'échos fertiles et d'utilité pratique. A la fin d'un effort d'historiciser complètement le trajet d'auteur de Gustave Flaubert, Bourdieu trouve dans la stylisation, dans le travail de mise en forme, la clarification de la position impossible de Flaubert[13]. L'effort de mise définitive en forme prend naissance simultanément au refus de la naïveté de croire dans l'illusion de la réalité et dans la leçon morale du réalisme. « Bien écrire le médiocre » est, dans l'option de lecture de Bourdieu, l'expression du double refus de Flaubert, de son rejet de deux préceptes 'reçus' de la littérature de son époque : la fascination de l'enregistrement documentaire (qui obtient le réalisme à travers des choix démocratiques des sujets, n'importe s'ils sont beaux ou moches) et le primat de la forme pure, pratiquée par les parnassiens ou par Gautier (et qui, devenue un but en soi, « ne dit plus rien qu'elle-même »[14]). Pour Flaubert, donc, le travail sur la forme doit répondre à une demande essentielle : « la forme dans laquelle s'énonce l'objectivation littéraire est sans doute ce qui permet l'émergence du réel le plus profond, le mieux caché […], parce qu'elle est le voile qui permet à l'auteur et au lecteur de le dissimuler et de se le dissimuler »[15]. Le type de réalisme pratiqué par Flaubert devient ainsi, dans la lecture bourdieusienne, le réalisme du *réel écrit* : « c'est à travers le travail sur la langue […] qui, comme une incantation, fait surgir le réel »[16]. Dans ce type de lecture, jamais la transposition mimétique ne produit l'effet de réel, mais les structures apparemment insignifiantes ou qui arrivent à signifier seulement par des détails différenciateurs. Dans un effort de correspondance inverse des proportions, ce qui est le moins visible et le

[10] *Ibidem*.
[11] Thomas Pavel, *La Pensée…*, pp. 409-410.
[12] Anne Barrère, Danilo Martucelli, *Le Roman...*, p. 31.
[13] « On me croit épris du réel tandis que je l'exècre ; car c'est par haine du réalisme que j'ai entrepris ce roman. Mais je n'en déteste pas moins la fausse idéalité, dont nous sommes bernés par le temps qui court ». G. Flaubert, Lettre à Edma Roger de Genettes, *Corr.* P., t. II, pp. 643-644. Cité dans P. Bourdieu, *Les règles…*, note 83, p. 136.
[14] *Ibid*em, p. 156.
[15] P. Bourdieu, *Les règles…*, p. 61.
[16] *Ibidem*, p. 158.

moins décrit en minutie 'produit' du réalisme : « 'L'effet de réel' est cette forme très particulière de croyance que la fiction littéraire produit à travers une référence déniée au réel désigné qui permet de savoir tout en refusant de savoir ce qu'il en est vraiment »[17]. Le mot-clé dans cette phrase semble être *déniée* : lire ainsi la littérature c'est voir là-dedans un discours qui parle du monde sans parler de lui et qui, en plus, insiste que ce n'est pas du monde qu'il veut parler (et, quelquefois, qui soutient que parler du monde est un signe de mauvais goût et d'absence du talent). Ce discours rend visible les structures du monde social exactement dans les lieux où il ne s'agit pas d'eux ; on comprend, à travers cette manière de lire la littérature, que s'efforcer à cacher ne fait qu'attirer l'attention sur ce qui est caché, donc qui vaut la peine de l'être.

Ce type de lecture – qui n'est pas indicielle, puisqu'elle va contre ce qui 'est dit' dans le texte (plus précisément, contre ce que le texte laisse dire) – ne peut être ni suspicieuse. La lecture suspicieuse cherche dans le texte ce qu'elle sait déjà y trouver – dans ce sens-ci, c'est également une lecture naïve. Lire suspicieusement *L'Éducation sentimentale* sera y identifier la superposition de deux trajets de vie : l'un qui appartient à Flaubert (confronté, au moment où il écrit le roman, à une crise : produire quelque chose après – et autre que – *Mme Bovary*) et l'autre qui appartient au personnage (jeune homme monté à Paris en espérant une carrière littéraire, qui ne trouve pas sa place dans un monde de journalistes, peintres, écrivains et, respectivement, de bourgeois propriétaires de journaux et de galeries d'art et qui vivent sur les dépenses des premiers). Si on lit seulement à partir du texte vers son dehors, sans retour vers le texte même, on y est dans une lecture qui 'déchiffre' un message, nécessairement caché et qui généralise. Frédéric Moreau échouerait puisque Flaubert aurait un certain plan avec son échec, d'exposer la pléthore d'échecs de tout genre de la génération d'après 1848 : les adversités des jeunes écrivains confrontés à l'impitoyable loi de l'incompatibilité entre l'art et l'argent ; l'impossibilité de l'amour désintéressée ; la mort de l'esprit révolutionnaire (« C'est sur l'absence d'histoire que Flaubert construit son histoire »[18]).

Quand P. Bourdieu lit dans *L'Éducation sentimentale* un trajet d'écrivain qui rate sa carrière, il le lit en envoyant toujours à la position réelle de Flaubert dans le champ littéraire, en homologuant (qui ne signifie jamais faire équivaloir) deux positions d'écrivain – l'une qui est rendue objective à travers les lettres, les articles, les déclarations de Flaubert, l'autre qui reste fictive (puisque sa seule preuve reste la série d'indices intra-textuels). L'homologie ne signifie pas identification – les positions ne sont pas expliquées l'une à travers

[17] *Ibidem*, p. 60.

[18] Jean-Pierre Duquette, « Structure de *L'Éducation sentimentale* », in *Études françaises*, vol. 6, nr. 2/1970, p. 159. 159-180.

l'autre – ou prototypicité, qui impliquerait que Moreau renverrait à un certain type de personnage, ou même à Flaubert. En fait, le noyau de la lecture relationnelle de Bourdieu semble se trouver dans ce *Moreau, c'est pas moi* : « L'auteur de *L'Education* est précisément celui qui a su convertir en projet artistique la 'passion inactive' de Frédéric. Flaubert ne pouvait pas dire 'Frédéric, c'est moi'. En écrivant une histoire qui aurait pu être la sienne, il nie que cette histoire d'un échec soit l'histoire de celui qui l'écrit »[19]. Exactement parce qu'il écrit sur un échec, Flaubert nie le sien – et non pas en tant que représentant de la *doxa* (en 1869 il est très loin de l'être), mais en tant que possesseur d'un certain capital symbolique (obtenu après *Mme Bovary*, donc « d'une manière sulfureuse », comme dit Bourdieu même, en le plaçant près de celui de Baudelaire). Par conséquent, ce n'est pas une posture d'écrivain célèbre et célébré voulant jouer le modeste que Flaubert met en scène en écrivant le roman d'un homme de lettre qui échoue d'un bout à l'autre. S'il n'est pas Gustave, Moreau n'est Rastignac non plus. Son échec n'est pas logique dans le développement linéaire de l'action du roman, ni justifié et justifiable par une voix sagement balzacienne du narrateur.

Plus loin, en démontrant le point de vue de Flaubert en tant que double refus, le sociologue français fixe l'incertitude de sa position – ni réalisme idéalisant et moralisant, ni formalisme pur – comme la condition essentielle d'un écrivain initiateur d'une révolution esthétique. Flaubert, tout comme Baudelaire, est l'un des êtres « bâtards et inclassables »[20], loin du pôle des dominants – puisque les dominants n'ont rien à gagner s'ils provoquent l'ordre où ils dominent – et également du pôle des dominés – pour lesquels le plus important est de survivre dans le champ, par une pratique routinière de la littérature[21]. C'est exactement cette distance qui stimule l'élaboration formelle – d'où on arrive à comprendre que, plus que la description et la transposition réaliste, c'est le travail flaubertien sur le style, la forme travaillée (de nouveau : bien écrire le médiocre) qui produit l'effet du réel dans le roman. Maintenir une position incertaine dans le champ favorise l'innovation : ainsi, Flaubert n'est pas forcé (à travers l'une des violences symboliques de la doxa) à respecter les règles formelles qui favorisent la consécration ou, contrairement, il n'est plus du tout obligé à ajuster ses décisions formelles en fonction des codes de pratiques des nouveaux-entrants (revendications directes et subversives, « hétérodoxes »[22], qui doivent s'ajouter nécessairement

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[19] P. Bourdieu, *Les règles…*, pp. 51-52.
[20] *Ibidem*, p. 163.
[21] *Ibidem*.
[22] Gisèle Sapiro, « Pour une approche sociologique des relations entre littérature et idéologie », *COnTEXTES.* Revue de sociologie de la littérature [En ligne], 2/2007, http://journals.openedition.org/contextes/165.

aux pratiques routinières identifiées par Bourdieu). C'est par cela que la révolution esthétique de Flaubert est 'silencieuse' – puisqu'elle résout à travers le travail formel les positions polémiques par rapport à l'idéalisme réaliste. Contrairement aux *Misérables* de V. Hugo, où T. Pavel voit « la dernière tentative d'un grand écrivain de promouvoir ouvertement l'idéalisme »[23], Flaubert met en scène « la flagrante faiblesse morale des personnages » à travers une formule singulière, « la narration calme, égale, neutre »[24] , ce qui, dans les mots de Bourdieu, se lit comme « l'effet de *sourdine* »[25] appliqué par Flaubert aux sujets suspectés d'intérêt dramatique.

Pour le sociologue français, l'objet de la lecture réside dans les catégories déniées du roman – ce qui ne se dit pas, ce qui ne se voit pas, ce qui n'est pas montré directement – articulées à une deuxième série de catégories, appartenant à la position dans le champ de leur auteur- ce qu'il est, ce qu'il veut être, ce qu'il refuse. Une série se lit à travers l'autre ; le paradoxe apparent (l'histoire de l'échec du personnage est une démonstration de la victoire de son auteur) ne se rend plus clair qu'à condition d'accepter l'existence d'une charge sociale diffuse, d'un impensé social présent également chez le créateur de littérature et dans son produit littéraire. Cet impensé social est loin de se manifester comme une force obscure qui réduit la création littéraire – toutes ses choix et toutes ses actualisations (de forme, idéologiques ou expressives) – à une seule et restrictive imposition du social. Dans cette situation, l'effort interprétatif serait une combinaison variable d'explications univoques, dirigées de la suprématie du social vers les 'illustrations' – bien sûr, subalternes – de la littérature. Mais la socio-lecture n'a pas comme but la consécration d'un nouveau sociologisme réductionniste, mis au service d'un modèle explicatif autosuffisant. Les catégories déniées utilisées par la lecture bourdieusienne ne sont pas déterminées (produites, commandées, initiées) par la position de Flaubert dans le champ littéraire, à la fin d'un processus de type causal qui a apporté depuis tant d'années le malheur de l'œil sociologique. La présence diffuse de la charge sociale ne se laisse pas maîtrisée dans une lecture unidirectionnelle, qui choisirait son point de départ dans la position de l'auteur et se dirigeait sans obstacles vers ce-qui-reste-inaperçu-et-silencieux dans le roman, mais dans une articulation simultanée de toutes les trois instances qui fondent le processus littéraire. La socio-lecture répond à la question *pourquoi ainsi ?* – pourquoi les choses semblent être ainsi dans ce moment particulier – et ce questionnement prend comme sujet, avec une curiosité égalitaire, la trajectoire du créateur avant et pendant l'écriture (trajectoire vue toujours en relation dynamique avec les autres écrivains actifs et avec la mémoire,

[23] Thomas Pavel, *La pensée…*, trad. rou. p. 226.
[24] *Ibidem*, p. 240.
[25] P. Bourdieu, *Les règles…*, p. 155, s. a.

également active, de l'espace des créateurs), le texte même (placé dans la même dynamique relationnelle) et les modalités dont celui-ci est approprié par l'espace de légitimation et de consécration littéraire.

Pratiquée de cette manière, dans une simultanéité qui institue l'égalité entre l'auteur, l'œuvre et sa réception, et sans s'investir dans aucun projet de hiérarchie disciplinaire, ce type de socio-lecture serait probablement capable de calmer toute une série d'inquiétudes, exprimées avec plus ou moins d'alarme, sur les menaces envers le statut et les spécificités de la littérature. Il lui serait impossible, quand même, de convaincre les adeptes d'une singularité absolue du littéraire, inconditionnée et sans reproche – comme c'est le cas de Derek Attridge, partisan d'une irréductible croyance dans la littérature comme résistance devant les projets préexistants dirigés vers la connaissance du monde. La prééminence de ces projets (d'ordre politique, moral, historique, biographique, psychologique, cognitif ou linguistique[26]) devant l'immanence littéraire instituerait, selon D. Attridge, le caractère instrumentaliste de ces démarches externes ; une fois placée sous ce signe de culpabilité, elles – « qui traitent le texte (ou d'autres artéfacts culturels) en tant que moyen d'atteindre un but prédéterminé […] selon un modèle utilitariste qui reflète un intérêt primaire placé en dehors de la littérature »[27] – menaceraient la singularité littéraire, catégorie ineffable qui semble se définir comme un inexplicable, mais bel et bien présent, ajout du gratuit : « quelque chose *de plus* que la catégorie ou l'entité censée y être (une écriture ayant une fonction institutionnelle particulière, par exemple, ou une écriture étant dans une certaine relation avec la vérité) »[28]. La menace vient se préciser plus loin – c'est dans l'abondance des démarches instrumentalistes et (par conséquent ?) dans leur opportunisme que cet ajout de désintéressement, lieu de la singularité, est en danger de se perdre : « on écrit des articles et des livres [instrumentalistes] avec les yeux rivés sur le marché et le syllabus, on maîtrise 'des approches théoriques' (ou au moins on apprend par cœur leurs rengaines), pour les utiliser efficacement dans la lecture et dans l'écriture […] »[29]. Accusée d'utilitarisme, pêché capital pour tout autonomisme digne de

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[26] Derek Attridge, *The Singularity of Literature*. Routledge, London & NY, 2004, p. 7.

[27] « [...] the treating of a text (or other cultural artifacts) as a means to a predetermined end. [...] on a utilitarian model that reflects a primary interest somewhere other than in literature ”. *Ibidem*, p. 7 et 13.

[28] « […] as something *more* than the category or entity it is claimed to be (writing that has a particular institutional function, say, or writing with a particular relation to the truth ». *Ibidem*, p. 5, souligné dans le texte.

[29] « articles and books are written with an eye to the market place and the syllabus, and 'theoretical approaches' are mastered (or their salient catch-phrases learned) in order to utilize them efficiently in reading and writing ». *Ibidem*, p. 8.

son nom, une démarche externe perdrait son droit de parler de la littérature, territoire exclusif de la gratuité et des pratiques désintéressées. Aucune possibilité de refléter ensemble, donc, sur une compréhension commune et communitariste de la littérature.

Heureusement, il y en a d'autres regards, plus flexibles et conciliants, qui tentent une lecture simultanée et relationnelle de l'œuvre littéraire. L'une de plus célèbre reste celle de la *Politique de la littérature* de J. Rancière (2007). C'est toujours une lecture qui refuse l'emprunt des projets extérieurs à la littérature, mais le refus s'impose comme nuancé et élégant, et surtout accompagné d'une mémorable démonstration de comment-faire-autrement. Pour J. Rancière, les modèles explicatifs utilisés « pour dire la vérité » sur l'œuvre ne proviennent de l'extérieur de la littérature, et leurs résultats ne doivent pas se concrétiser dans une « lecture symptômale »[30], comme la critique littéraire se serait toujours efforcée de le faire, « au nom de la science marxiste ou freudienne, de la sociologie ou de l'histoire des idées et des mentalités »[31]. En différenciant délicatement et gratifiant la sociologie, d'une part, et les deux sciences, marxiste et freudienne, hyper-dépendantes de leurs pères fondateurs, d'une autre, le philosophe français énonce directement les grands thèmes des lectures hétéronomes qui ont dominé le siècle dernier – seulement pour les rejeter tous et chacun : « les critiques du XX^e^ siècle ont cru […] démystifier la naïveté littéraire et énoncer son discours inconscient, en montrant comment ses fictions chiffraient, sans le savoir, les lois de la structure sociale, l'état de la lutte des classes, le marché des biens symboliques ou la structure du champ littéraire »[32]. Chronologiquement, donc : Durkheim, Lukács et (deux fois) Bourdieu, tous restés sans nom, en attribution métonymique. Détecter les symptômes, des schèmes de pensée de l'acte littéraire est pour J. Rancière une affaire strictement littéraire, n'appartenant jamais aux externes : « la littérature a fourni elle-même les schèmes de pensée avec lesquels on prétend les démystifier […] elle n'a pas attendu ces critiques pour démystifier sa propre science, pour en faire elle-même l'objet d'un diagnostique et d'une révision »[33]. La démonstration de cette possibilité interne de lire la vérité (et le réel) de la littérature utilise toujours la lecture du roman réaliste (Flaubert, Tolstoï), accompagnés de quelques autres noms classicisés (Brecht, Borges, Mallarmé), convoqués tous pour soutenir un très généreux regard sur la littérature.

Pour J. Rancière, lire la littérature c'est l'un de meilleurs exercices pour faciliter les reflexes empathiques et, par conséquent, pour faire une éducation

[30] Jacques Rancière, *Politique de la littérature*, Galilée, Paris, 2007, p. 17.
[31] *Ibidem*, p. 32.
[32] *Ibidem.*
[33] *Ibidem*, p. 33.

égalitaire des lecteurs. Cette modalité particulière de lecture part aussi du principe du caché-qui-dit-le-plus-sur-la-vérité : le roman parle du monde sans en parler directement, lire c'est toujours chercher les manières dont le social est présent dans le texte – manières non-transparentes, cachées, déclarées invisibles, mais quand même trouvables, et de plus, trouvables exactement où elles ne devraient pas exister. Une preuve : la démonstration au bout de laquelle on voit comment Flaubert, antidémocrate fervent et amant pur de la littérature, produit quand même, sans le savoir, un acte littéraire profondément démocratique. A première vue complètement exagérée et en allant contre toutes les convictions et prises de position de Flaubert même (qui, on le sait, déclare sans scrupule sa sympathie égale « pour les poux qui rongent un gueux que pour le gueux »[34]), cette lecture « ne tient donc pas […] à la nature du sujet qu'il représente ni à la structure de la représentation […]. C'est par l'aspect le plus aristocratique de son projet que l'écriture de Flaubert s'identifierait à son contraire : l'indifférenciation démocratique et la monotonie du geste ouvrier »[35]. Pour J. Rancière, ce que Barbey d'Aurévilly, exaspéré par la monotonie des descriptions interminables, qualifiait comme « 'casseur de pierres et scieur de long de la littérature' »[36] est en fait la preuve que la démocratie a envahi la littérature : Flaubert choisit la neutralité du style plat (de nouveau, la *narration calme* identifiée par T. Pavel ou *l'effet de sourdine* de Bourdieu), exclut tout message qui appartient à l'affect et pratique « la monotonie du geste travailleur »[37] parce qu'il ne différencie plus entre les tonalités de l'auteur et celles des personnages, c'est-à-dire qu'il n'introduit plus une inégalité de représentation du sujet rendue visible et récupérable dans les inégalités de traitement stylistique. « Impossible […] de savoir, dans l'égalité du texte flaubertien, si c'est Flaubert qui parle comme un portier ou les portiers qui font du Flaubert. Tous les personnages parlent du même ton qui est celui de l'auteur, poussant interminablement devant lui personnages et événements d'égale dignité »[38]. L'égalité de tonalité stylistique est une preuve plus convaincante que toute sélection de sujets ; selon J. Rancière, Flaubert s'oppose également ici au modèle balzacien, dans lequel la représentation mimétique du social et la claire séparation d'entre la voix du narrateur et celles des personnages suffisaient pour rendre complètement visible les inégalités sociales.

L'intérêt de la lecture de J. Rancière ne vise pas, donc, la littérature comme forme d'expression autonome, mais la manière dont elle s'inscrit dans

[34] Cité dans J. Rancière, « Politiques de l'écriture », in *Cahiers de recherche sociologique* 26/1996 (La sociologie saisie par la littérature), p. 20.
[35] *Ibidem*.
[36] *Ibidem*, p. 19.
[37] *Ibidem*, p. 20.
[38] *Ibidem*.

le domaine du social, plus exactement comment, à travers ses régimes d'expression, la littérature institue des formes d'égalité (des sujets, des manières dont « tout mot ou […] toute phrase [ont la disponibilité] pour construire le tissu de n'importe quelle vie »[39]. Le philosophe français cherche (et lit) dans la littérature ses modalités d'agir, de s'exercer sur le lecteur ; il fait la lecture des effets d'une égalité, de la démocratie pour lui inhérente à la littérature – puisque le langage se trouve employé également dans la description des choses et des états, et le lecteur, exposé à une telle manifestation égalitaire, a la chance d'apprendre la pratique de l'empathie dans tous les compartiments de sa vie réelle : la littérature « intervient dans la vie humaine en confrontant le sujet à la réalité d'autrui »[40], ce qui, en fin de compte, reste un très utile exercice démocratique.

Surement, une croyance tellement généreuse dans le pouvoir de la littérature comme forme de connaissance et d'intervention dans le monde ne passe pas inaperçue – tout aussi comme la famille d'approches affines, réunies depuis la première décennie du XXIe siècle sous le nom de *ethical turn*. Son idéalisme théorique, sans doute d'une grande utilité dans les conditions d'une trop prolongée crise des études littéraires, n'arrive malheureusement pas à résoudre trop de choses dans l'ordre immédiate du réel. Lire la littérature est, dans l'hypothèse égalitaire de J. Rancière, une formule qui convient à des sujets-lecteurs qui ont le pouvoir d'agir sur le monde et aussi la conscience de détenir ce pouvoir-ci. Le monde où on lit selon cette formule est un monde ouvert vers l'émancipation : même dominés, les sujets sont pour J. Rancière réflexifs et capables d'agir, d'exprimer directement leurs options –y compris politiques. Lire la littérature s'avère donc utile – puisque d'une pratique égalitaire naîtrait une conscience égalitaire.

On est, sans doute, très loin des relations dominants-dominés de la sociologie de P. Bourdieu, avec les sujets – dominés qui n'ont rien à dire sur leur situation même et qui évaluent le monde à travers des schèmes de pensées et d'actions imposées institutionnellement par les dominants. Entre la sociologie de la domination et la philosophie de l'émancipation, la distance semble irréconciliable. Toutefois, en privilégiant la littérature comme dépositaire de pratiques socio-actionnelles, les deux penseurs privilégient, de plus, la lecture qui trouve la manière dont la littérature parle du monde sans parler directement et ouvertement de lui. L'effort de lire ainsi les œuvres littéraires est l'effort de chercher les dettes indirectes (et non-déclarées) de l'auteur, la structuration involontaire rendue visible par ses choix non-exprimés, mais bel

[39] J. Rancière, *Politique de la littérature*, pp. 35-36.

[40] Simon Brousseau, « Penser les liens entre l'éthique et politique de la littérature : un dialogue entre Martha Nussbaum et Jacques Rancière », in *Tangence* 107/2015, p. 74.

et bien présents. C'est une lecture certainement indiscrète, qui a comme point de départ un présupposé fort : rien n'échappe au modelage relationnel du monde social, ni même l'acte de création littéraire, vu tout au long de la modernité esthète en tant que singulier et ineffable.

En fin de compte, cette lecture arriverait à combler l'écart épistémologique tant déploré entre la littérature, vouée à un effet de réel – une *graphie*, dans les mots de Jean-Claude Passeron[41], et la sociologie, qui viserait, elle, un effet de connaissance – une *logie*. Ce sera donc une lecture de transfert de savoirs, une lecture *crossover* dont les résultantes pourraient modifier les manières de 'reinsérer' le social et surtout l'intelligibilité sociale dans l'illusion représentative qui reste au centre du projet littéraire.

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41 Jean-Claude Passeron, « L'illusion de représentativité », in *Enquête* [En ligne], 4/1988, http://journals.openedition.org/enquete/68.

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FOLKLORE ARCHIVES – WITNESSES OF THE HISTORY OF ETHNOLOGICAL STUDIES

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CEEOL: History: Cultural History

ABSTRACT. ***Folklore archives – witnesses of the history of ethnological studies***. This study proposes a rereading of the documents kept in a folklore archive from Romania, with a focus on the methods used by those who drafted and archived these documents. The research demonstrates that, in the absence of testimonies regarding the manner in which fieldwork was conducted, the documents of the archive can provide valuable information on the field research and the vision on folklore of several generations of researchers. Thus, archives of folklore are seen as witnesses of the history of ethnology.

Keywords: *folklore studies*, *ethnological studies*, *folklore archive*, *fieldwork*, *archiving*, *research methodology*, *history of ethnology*, *Romanian Ethnology during Communism and Post-Communism*.

REZUMAT. ***Arhivele de folclor – martori ai istoriei disciplinelor etnologice***. Studiul de față propune o relectură a documentelor păstrate într-o arhivă de folclor din România, din unghiul metodelor utilizate de cei care au redactat și au arhivat aceste documente. Cercetarea demonstrează faptul că, în lipsa unor mărturii cu privire la modul în care s-au desfășurat cercetările de teren, documentele arhivei pot oferi informații valoroase despre practica de teren și despre viziunea asupra folclorului pe care au avut-o mai multe generații de cercetători. Astfel, arhivele de folclor se constituie în martori ai istoriei etnologiei.

Cuvinte-cheie: *folcloristică*, *studii de etnologie*, *arhivă de folclor*, *cercetare de teren*, *arhivare*, *metodologia cercetării*, *istoria etnologiei*, *etnologia românească în comunism și post-comunism*.

When we think of folklore archives, what we have in mind are ethnographic and folklore data banks, genuine “lieux de mémoire”, in the

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terms of Pierre Nora[2]. This study proposes changing the angle of approach: I am interested in what the archives can tell us not so much about the documents' content, but about their authors' angle. What was their vision on tradition and how were their writing practices influenced by this vision? How did Romanian ethnographic culture and Romanian ethnography evolve, in parallel?

This study proposes a rereading, from this perspective, of the field notes from the Folklore Society Archive at the Faculty of Letters, Babes-Bolyai University, Cluj (FSAC). The history of the Archive started 60 years ago, in 1958, when Professor Dumitru Pop initiated the students' fieldwork, and it ended in 1993, the last year when handwritten field notes were drafted. Over the next period, sound and, later on, video recordings were also made.

The activity of the archive coincided, to a large extent, with the period of communism in Romania. Ethnological research cannot be understood outside of relations with this context. For the socio-humanities, the establishment of communism meant a break with the previous scientific tradition. The authors of the archive were forced to start from a "ground level" of scientific practice. Their main merit was that, despite major difficulties, hard to imagine today, they managed to reconstruct, step by step, an intellectual course that had been interrupted by the Second World War and the installation of the new regime.

"Seen globally, folklore, ethnographic and ethnological studies were fairly diverse in the communist period, both thematically and methodologically [...], but one can identify only with great difficulty texts in which the authors gave concrete details about the way in which they conducted their research, about the fieldwork and the conditions in which they worked."[3] In the absence of diaries or memories from the field, the documents in the archive can provide important information about the practice of ethnological disciplines. More precisely, they reveal the two stages of Romanian ethnological research, which I will call *classical* and *modern*, making visible a paradigm shift.

Let us open the catalogue of the archive and see exactly how this change occurred.

The register which indexes the field notes is thoroughly organised, following a particular template[4].

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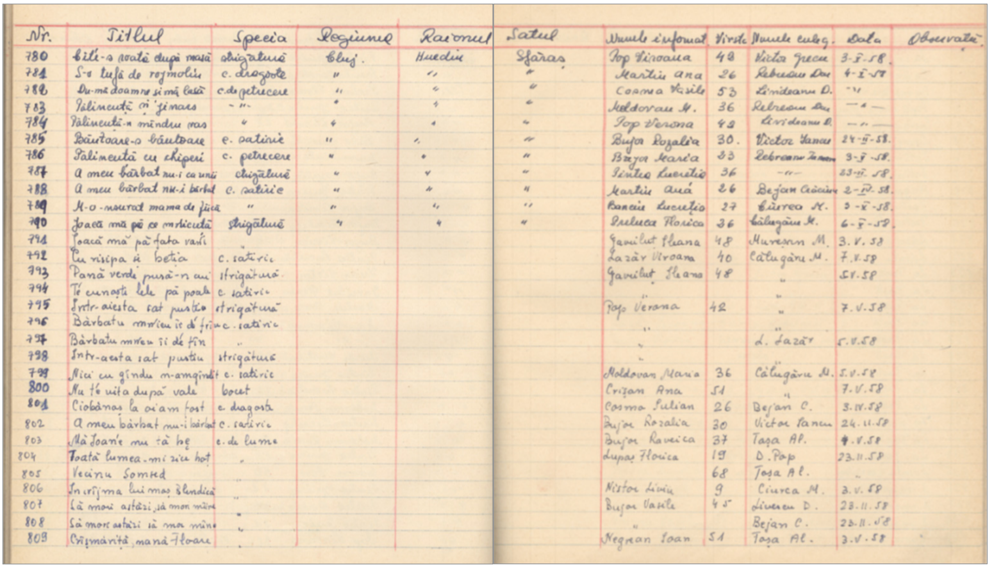
[2] Pierre Nora, "Between Memory and History: Les Lieux de Mémoire", in *Representations*, 26 (Spring 1989), pp. 7-24.

[3] Otilia Hedeşan, "Povestirea vieţii şi reconfigurarea profesiei" ["Life story and the reconfiguration of a profession"], in *Emberek, Életpályák, Élettörténetek*, ed. Jakab Albert Zsolt, Keszeg Anna, KeszegVilmos, Cluj-Napoca, Asociaţia Etnografică "KrizaJános", 2007, p. 131.

[4] The theoretical rules for fieldwork and data archiving were laid down by Dumitru Pop, who in 1957 printed *Romanian literary Folklore. Notes on the course delivered in the academic year 1956/1957.* Containing a comprehensive chapter devoted to fieldwork, the course represents the only methodological point of reference for the first decade of the archive. It was only towards the end of the 1960s that canonical textbooks of folklore fieldwork appeared in Romanian literature: M. Pop,



Nr.	Titlul	Specia	Regiunea	Raionul	Satul	Numele informat.	Vîrsta	Numele culeg.	Data	Observații
780	Lile-s roată după masă	strigătură	Cluj.	Huedin	Sfaraș	Pop Viroaica	48	Victor Grecu	3-V-58	
781	S-o tufă de rozmolin	c. dragoste	"	"	"	Martin Ana	26	Rebreanu Dan	4-V-58	
782	Du-mă doamne și mă lasă	c. de petrecere	"	"	"	Cosma Vasile	53	Lindeanu D.	-"-	
783	Pălincuță ți-s gingaș	-"-	"	"	"	Moldovan M.	36	Rebreanu Dan	-"-	
784	Pălincuță-n mîndru vas	"	"	"	"	Pop Verona	42	Lindeanu D.	-"-	
785	Băutoare-s băutoare	c. satirice	"	"	"	Bujor Rozalia	30.	Victor Iancu	24-II-58.	
786	Pălincuță cu chiperi	c. petrecere	"	"	"	Bujor Maria	33	Rebreanu Zenon	3-V-58.	
787	A meu bărbat nu-i ca unii	strigătură	"	"	"	Pintea Lucreția	36	-"-	23-II-58.	
788	A meu bărbat nu-i bărbat	c. satirice	"	"	"	Martin Ana	26	Bejan Crăciun	2-IV-58.	
789	M-o-nsurat mama de fiică	"	"	"	"	Banciu Lucreția	27	Ciurca M.	3-V-58.	
790	Joacă mă pă ce m-dicută	strigătură	"	"	"	Preluca Florica	36	Călugăru M.	6-V-58.	
791	Joacă mă pă fata vași	"				Gavriluț Ileana	48	Mureșan M.	3.V.58	
792	Cu risipa și beția	c. satirice				Lazăr Viroana	40	Călugăru M.	7.V.58	
793	Pană verde pusă-n cui	strigătură				Gavriluț Ileana	48	"	5.V.58	
794	Te cunoști lele pă poale	c. satirice				"		"		
795	Într-aiesta sat pustiu	strigătură				Pop Verona	42	"	7.V.58	
796	Bărbatu meu îi de frîu	c. satirice				"		"		
797	Bărbatu meu îi de fin	"				"		L. Lazăr	5.V.58	
798	Într-aesta sat pustiu	strigătură				"		"		
799	Nici cu gîndu m-am gîndit	c. satirice				Moldovan Maria	36	Călugăru M.	5.V.58	
800	Nu te uita după vale	bocet				Crișan Ana	51	"	7.V.58	
801	Ciobănaș la oi am fost	c. dragoste				Cosma Iulian	26	Bejan C.	3.IV.58	
802	A meu bărbat nu-i bărbat	c. satirice				Bujor Rozalia	30	Victor Iancu	24.II.58	
803	Mă Ioane nu te bea	c. de lume				Bujor Raveica	37	Toșa Al.	4.V.58	
804	Toată lumea-mi zice hoț	"				Lupaș Florica	19	D. Pop	23.II.58	
805	Vecinu Someș	"					68	Toșa Al.	"	
806	În crîșma lui moș Blendică	"				Nistor Liviu	9	Ciurca M.	3.V.58	
807	Să mori astăzi, să mori mîine	"				Bujor Vasile	45	Liveanu D.	23.II.58	
808	Să mori astăzi să mori mîine	"				"		Bejan C.	23.II.58	
809	Crîșmăriță, mamă Floare	"				Negrean Ioan	51	Toșa Al.	3.V.58	

Page from the Register of the FSAC, 1958.

The entries of the catalogue reveal the researchers' *philological perspective* on folklore. The first two: *Title* and *Species* indicate that they wrote down *texts*, as they understood folklore to mean *oral literature*. That is why they were interested in texts with *artistic value*, by virtue of the primacy of the *aesthetic criterion*, as stipulated in the textbooks of that time. This perspective emerged in the early nineteenth century (we find it for instance in the work of Bogdan Petriceicu Hasdeu, who is considered the founder of Romanian scientific folklore studies), and continued throughout the twentieth century.

The following headings: *Region, district, village* show that, on the field, the researcher had to identify aesthetically valid texts, which fit into the literary typologies, and to record them so as to fill in the "blank spaces" on the Romanian territory, meaning those areas or localities where those texts had not yet been collected, "the final goal being to compile a *collection of national folklore*."[5] The purpose of such a collection was to highlight the notion of cultural homogeneity by pinning on the map the spiritual products common to

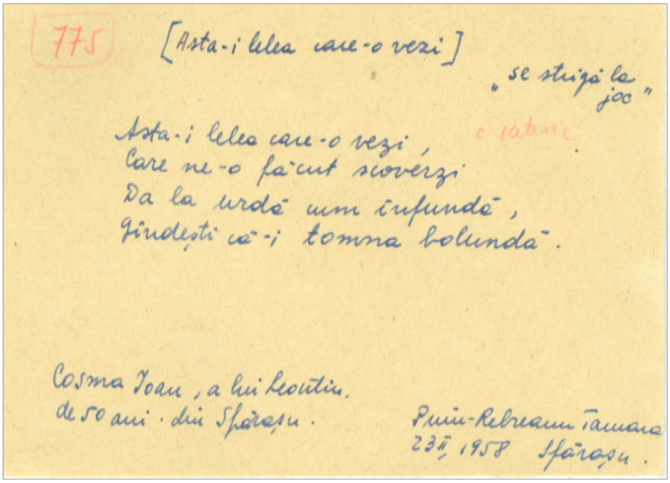
Îndreptar pentru culegerea folclorului [*Guidelines for Collecting Folklore*], 1967; O. Bîrlea, *Metoda de cercetare a folclorului* [*The Folklore Research Method*], 1969.

5 Mihai Pop and Pavel Ruxăndoiu, *Folclor literar românesc* [*Romanian Literary Folklore*], București, Editura Didactică și Pedagogică, 1978, p. 27.

all Romanians and to outline the national specificity of folklore creations. We recognise here Herder's idea according to which folklore is the soul and the voice of the people. The village is the hearth of this soul. That is why researchers turned exclusively to rural areas.

The entries *Name* of the *Informant* and *Name of the Collector* express the norm of complete *objectivity,* a guarantee of *authenticity*: "A first concern is the adherence to authenticity, that is, the exclusion [...] of any subjective element"[6]. The intention was to *accumulate* data, the folklorist being seen as a passive entity, who "collected" some "objective" "data", delivered by the "informant".

I will select a few of the field notes drawn up in that period. By way of example, I will refer to dance couplets, because they are, numerically speaking, the most amply represented in all the records of the archive. Here are four such examples, which express gender relations through food. They were all recorded in 1958, in the village of Sfăraș, in Transylvania.


775

[Asta-i lelea care-o vezi]

„se strigă la joc"

c satiric

Asta-i lelea care-o vezi,
Care ne-o făcut scoverzi
Da la urdă um înfundă,
Gîndești că-i tomna bolundă.

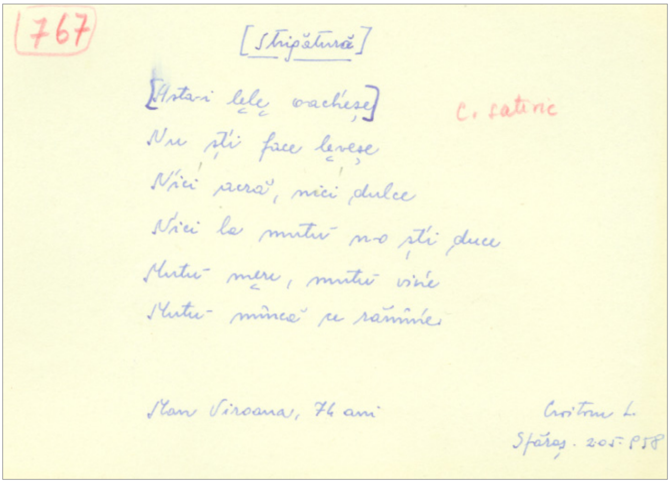
Cosma Ioan, a lui Leontin,
de 50 ani din Sfărașu.

Pruiu-Rebreanu Tamara
23 II 1958 Sfărașu.

Field note 775 of the FSAC, 1958.

In the first example, the student noted a dancing couplet about ricottapies, whose local name is *scoverzi*: *That's the wench you see, scoverzi did make she, but the ricotta's all too glazy, you might think she's downright crazy*. She added the information *"this is chanted during dances"*. Using a red pencil, a professor squared the text under the category of *satirical song*.

[6] Ovidiu Bîrlea, *Metoda de cercetare a folclorului* [*The Folklore Research Method*], București, Editura pentru Literatură, 1969, p. 38.



767

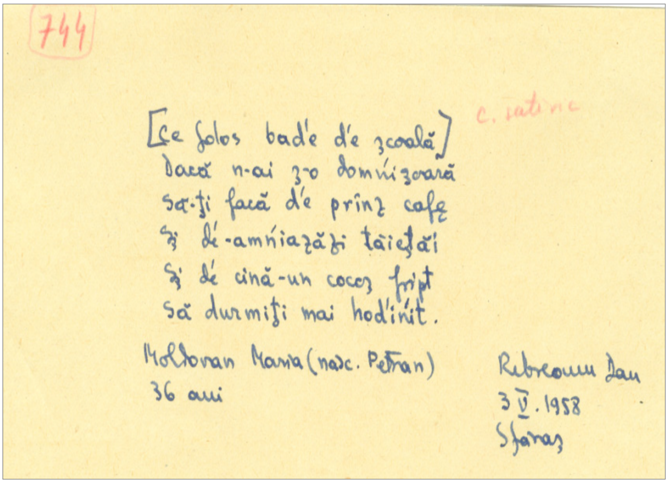
[Strigătură]

[Asta-i lele oacheșe] c. satiric
Nu ști face levese
Nici acră, nici dulce
Nici la muți n-o ști duce
Mutu- mere, mutu' vine
Mutu- mâncă' ce rămâne.

Man Viroana, 74 ani
Cristea L.
Sfăraș. 20.V.1958

Field note 767 from the FSAC, 1958.

On the next field note, another student wrote down a similar dancing couplet about chicken soup, locally called, under the influence of Hungarian, *leveșe*: *This pretty wench is a fake, leveșe she cannot make, neither sour, nor too sweet, even dumb folk could not eat it. Dumb man goes and dumb man stays, dumb man eats just what remains.* Again, the red pencil shows the "correct" category of the field note.



744

c. satiric

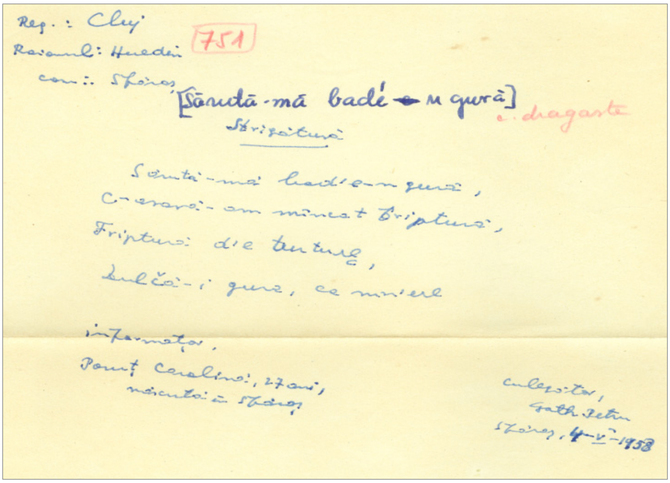
[Ce folos bad'e d'e școală]
Dacă n-ai ș-o domnișoară
Să-ți facă d'e prânz cafe
Și d'e-amniază și tăieței
Și d'e cină-un cocoș fript
Să durmiți mai hodinit.

Moldovan Maria (născ. Petran)
36 ani

Rebreanu Ioan
3 V. 1958
Sfăraș

Field note 744 from the FSAC, 1958.

The following example records a dancing couplet about somewhat more refined dishes: coffee, noodle and fried chicken: *What's the use, laddie, of learning, if no lassie makes you coffee*, *or for lunch some scrumptious noodles, or for dinner roasted chicken, so you'll get a good night's sleeping*. Someone added, again, in red pencil, that this was a *satirical song.*

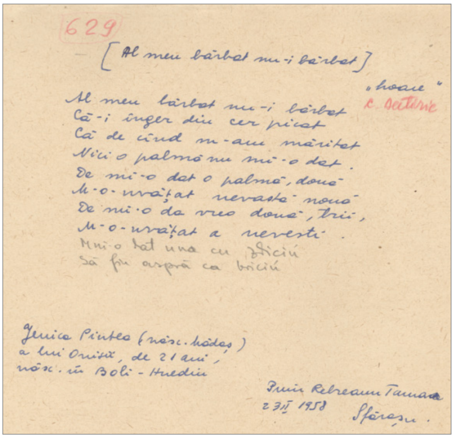


Field note 751 from the FSAC, 1958.

The last example from this first batch reproduces a dancing couplet about a special steak: *Kiss me laddie on the mouth, cause last night I had a steak, roasted sweet dove in the oven, almost as sweet as my loving.* The person writing in red pen renamed it a *love song*.

The examples reveal that, in compliance with the methodological principles of that time, researchers were concerned not about the problem of the Romanians' *cuisine*, nor about their *culinary imaginary* or *gender relations* expressed through food, nor about the *real contexts* in which the couplets were chanted, that is, performed, but about the *literary quality* or category of the texts.

The following selected field notes speak about gender roles: *My man is not just a man, but an angel dropped from heaven, for ever since married we got, many a slap he gave me not. He did give me a slap, or two, taught me to be good and true. If he gives me two or three, he'll teach me how a wife to be. He slashed me with his whip, to be sharp like a chip* (Field note 629); *Wife, you're as pretty as the sea, how's your husband treating thee? Him I fear and I dread, cause last night he cracked my head. And before the night sets in, he'll crack it three more times, to win* (Field note 757).



629

[Al meu bărbat nu-i bărbat]

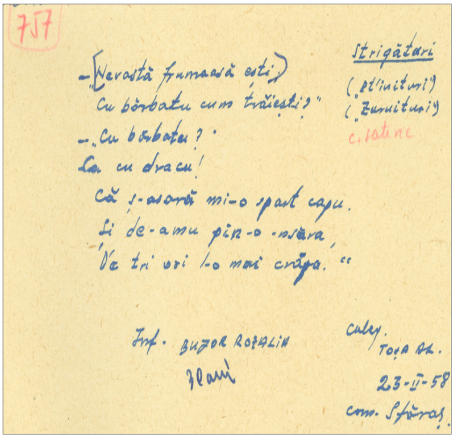
„hoare"
c. satirice

Al meu bărbat nu-i bărbat
Că-i înger din cer picat
Că de când m-am măritat
Nici o palmă nu mi-o dat.
De mi-o dat o palmă, două
M-o urâțat nevastă nouă
De mi-o da vreo două, trei,
M-o urâțat a neveste.
Mni-o dat una cu brâciu
Să fiu aspră ca briciu

Jenica Pintea (născ. Lădaș)
a lui Onișă, de 21 ani,
născ. în Boli - Huedin

Prin Rebreanu Tamara
23.II.1958
Sfăraș.

Field note 629 of FSAC, 1958.



757

Strigături
(„ptiuituri")
(„Zuruituri")
c. satirice

– [Nevastă frumoasă ești,]
Cu bărbatu cum trăiești?"
– „Cu bărbatu?
Ca cu dracu!
Că și-asară mi-o spart capu.
Și de-amu pân-o-nsăra,
De trei ori l-o mai crăpa."

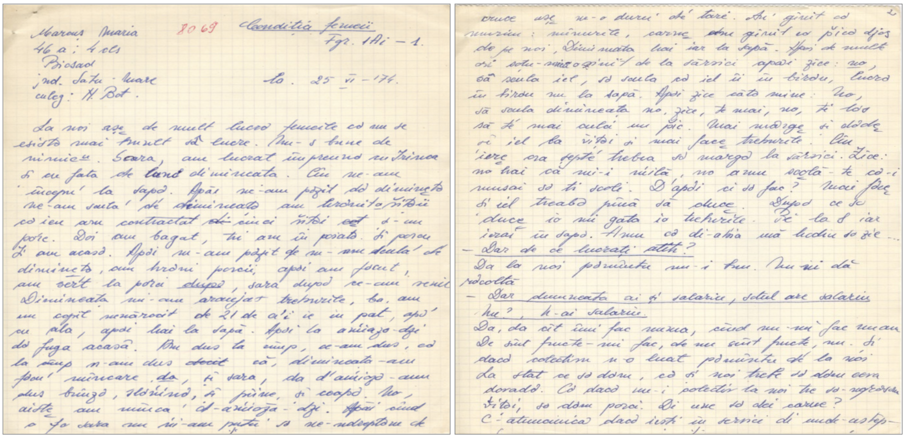
Inf. BUZOR ROZALIA
Hani

culeg.
TOŞA AL.
23-II-58
com. Sfăraș.

Field note 757 of FSAC, 1958.

We can notice that the authors of the field notes did not have in mind the *condition of women*, but *literary categories*: on the edge of the text, they wrote down the local names of *hoară* (dance), *strigătură* (chant), *ptiuitură* (yell), *zuitură* (saying), which a supervisor (probably a professor) described as *satirical songs*, using a phrase from the textbooks of folklore.

The interest in the *condition of women* appeared only in the 1970s, with the change of paradigm, due to the different perspective on folklore imparted by Professor Nicolae Bot. Let me reproduce, in what follows, a fragment from a field note from 1974, entitled *The Condition of Women* and drafted by Nicolae Bot: *In our village, women work so hard, there's no way anyone could work harder. They're downright exhausted afterwards. I worked together with Irinca and the lass from Monday morning. We started by doing some digging. Then, we waited for the morning to come, got up early in the morning, fed the calves, for I'd purchased five calves and a pig. I put two of them inside, three were in the stables. [...] Then, when evening came, we couldn't straighten our backs. We thought we were going to die: our hands, we felt like our flesh was going to flake off our bodies. In the morning, back to tilling the land. Then my husband often comes from work, saying: well, he stood up, he stood up, for works in an office, not in the field. So he says to me: well, he got up in the morning, so, he says, I'll let you go back to sleep for a little while longer. He also goes and feeds the calves and does the chores around. At 7 o'clock, he has to leave for work. He says: oh, dear, poor you, do get up now, you really must get up now. So what can I do? He does the chores around before he leaves. After he leaves, I finish the chores. At around 8 I was tilling the land. I barely get any rest, what can I say...*


Marcuș Maria 8069 Condiția femeii
Fgr. 1Ai – 1.
46 a; 4 cls
jud. Satu-Mare
culeg: H. Bot.
Ao. 25 VII – 1974.

Field note 8069 of FSAC, 1974.

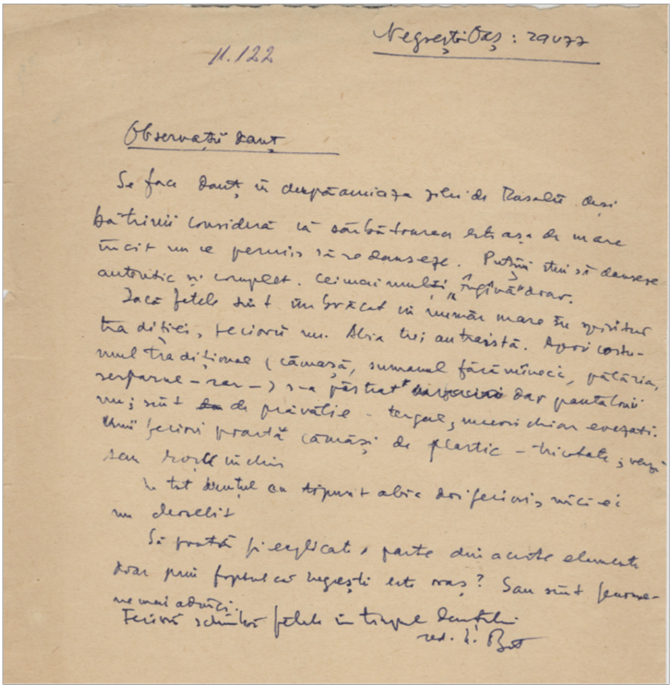
The change of paradigm is visible in the following nodal points: first of all, folklore no longer means oral literature. The abandonment of the aesthetic perspective entails an expansion of the sphere of folklore to encompass the whole traditional culture, vaster and more complex than artistic manifestations. Accordingly, interest is no longer exclusively focused on ceremonial, on words or gestures ritually used at weddings, funerals or calendar feasts, but on daily life. At the level of writing, we can notice the change of grammatical person: from the impersonal *se* (e.g. *se strigă la joc*, they yell while dancing), the sentences have a definite human subject: *I, my husband.* As regards methodology, the researcher gives up the illusion of objectivity and assumes subjectivity in the communication between researcher and interlocutor. The consequence is that the researcher abandons the idea of compiling a corpus of national folklore.

Unfortunately, neither in 1974 nor later, in the era of communist nationalism, could one talk openly about this paradigm mutation. This is made clear by the index of the archive: the student who archived the document reproduced above renamed it in a manner that was more acceptable for that time: the field note called *The Condition of Women* was renamed *Information on Aspects of Life.*

Leafing through the catalogue of the archive, we may also notice other methodological changes: although the headings of the table remained the same (with the exception of those concerning the administrative-territorial division, where some changes had occurred in the meantime), they sometimes became inoperative when a new understanding of folklore gained ground.

Researchers continued to record *texts* (lamentations, carols, dancing couplets, etc.), but, in addition, there also appeared *questionnaires* and *direct* *observation.* As regards the latter, instead of the name of the informant there was either a dash (because direct observation involves the recording of *facts*, not of a *text* delivered by an *informant*), or an explanation about the context of the observation (e.g. *At the funeral of Moiș Ioan, 20 years old.* Field note 7389). Failure to respect the entries in the index of the archive derived from the changed methodology: the researcher no longer recorded just what people *said*, but what they *did*.

Here is such an observation field note, drafted by N. Bot, in 1977, in the village of Negrești, from Oaș Region.


11.122
Negrești-Oaș : 29.V.77

Observații danț

Se face danț în după-amiaza zilei de Rusalii deși bătrînii consideră că sărbătoarea este așa de mare încît nu se permis să se danseze. Puțini știu să danseze autentic și complet. Cei mai mulți „înșiră" doar.
Dacă fetele sînt îmbrăcate în număr mare în portul tradiției, feciorii nu. Abia trei au traistă. Apoi costumul tradițional (cămașă, sumanul fără mînecă, pălăria, serparu – rar –) s-a păstrat dar pantalonii nu; sînt de prăvălie – tergal, uneori chiar evazați. Unii feciori poartă cămăși de plastic – tricotate, verzi sau roșii închis.
În tot danțul au strigat abia doi feciori, nici ei nu deosebit.
Se poate fi explicat, parte din aceste elemente doar prin faptul că Negrești este oraș? Sau sînt fenomene mai adînci.
Feciorii schimbă fetele în timpul danțului.
red. N. Bot

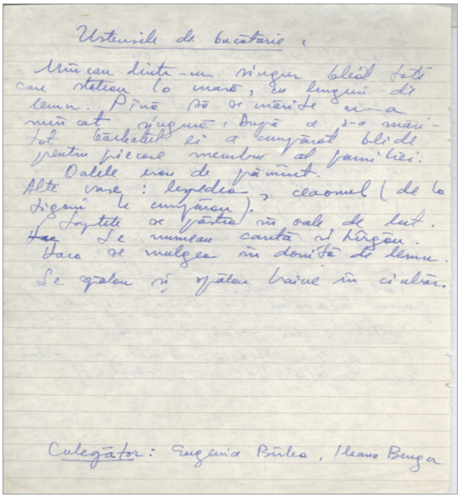
Field note 11.122 from the FSAC, 1977.

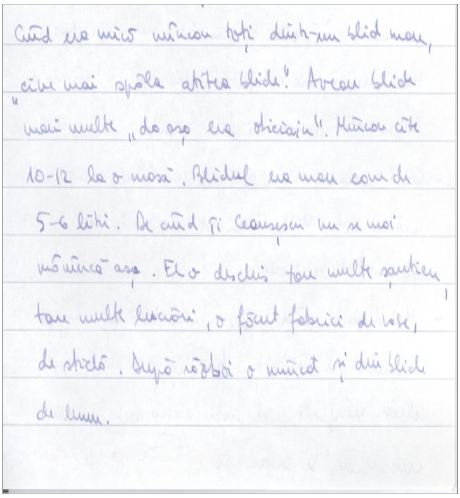
People dance in the afternoon of the day of Pentecost, although the elders consider that the holiday is so important that dancing is not allowed. [...] While most of the women are dressed according to tradition, the men are not. Only three have bags. Then the traditional costume (shirt, coat without sleeves, hat, belt – rare –) have been preserved, but the trousers have not; they're bought from the store: made of terylene, sometimes flared. Some of the lads wear lycra shirts – knitted, green or dark red. Only two lads chanted during the dance [...]. The lads changed their partners while dancing.

The field note makes visible the change of methodology: compared to the first examples reproduced above, which recorded exclusively what people *said*, here the researcher notes down what they *do.*

While the field notes from the 1970s still belonged, to some extent, to the classical register, the ones from the 1990s are fully consistent with the modern paradigm. They were not indexed, because they did not fit in the old rubrics. They are no longer folklore documents, but ethnological researches.

Here are a few examples. A series of field notes revolve around the theme of the transition of the rural world in Romania: *From the traditional to the modern in the world of villages*, indicating a change in perspective, in the sense that the village is no longer regarded as existing in the timelessness of tradition, but as a living organism. Researchers are concerned not with the past but with the present, with the phenomena of social and cultural change. The field notes mention the context in which the conversation occurred, adding then information about the mode of preparing ritual meals [*sweet breads for Christmas, Easter, Epiphany, Palm Sunday, funeral sweet breads; other dishes at funerals, fasting foods for funerals*] and daily meals *[the making of bread, pogace (type of bread), turtuța (type of cake), potatoes, the preservation of pork, foods made from milk: buttermilk, sour cream, cheese].*


Ustensile de bucătărie:
Mîncau dintr-un singur blid toţi care stăteau la masă, cu linguri de lemn. Pînă să se mărite mama mîncat singură. După ce s-a măritat bărbatul ei a cumpărat blide pentru fiecare membru al familiei.
Oalele erau de pămînt.
Alte vase: lepedeu, ceaunul (de la ţigani le cumpărau).
Laptele se păstra în oale de lut. ~~Ha~~ Se numeau cantă şi hîrgău.
Vaca se mulgea în doniţă de lemn.
Se spălau şi spălau haine în ciubăr.
Culegător: Eugenia Bâlea, Ileana Benga

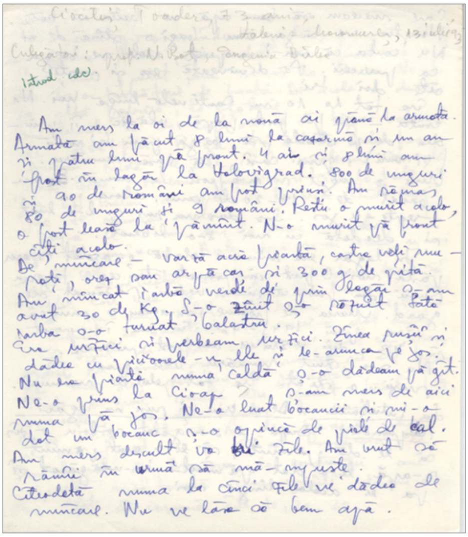

Cînd era mică mîncau toţi dintr-un blid mare, „cine mai spăla atîtea blide!" Aveau blide mai multe, „da aşa era obiceiu". Mîncau cîte 10-12 la o masă. Blidul era mare cam de 5-6 litri. De cînd şi Ceauşescu nu se mai mănîncă aşa. El o deschis tare multe şantiere, tare multe lucrări, o făcut fabrici de vase, de sticlă. După război o mîncat şi din blide de lemn.

Field notes not indexed in the Folklore Society Archive, Cluj, 1993.

After festive and everyday food, there followed a description of the kitchen utensils: *When I was little, we all ate from a big bowl. Who would wash so many bowls? We had more than one bowl, but that was the custom: we used* *to be 10-12 at table. The bowl was big, it held about 5-6 litres. Since Ceaușescu, they no longer eat like that. He opened very many building sites, many projects, made crockery, glass factories. After the war we ate from wooden bowls, too.*

The field notes illustrate the subjective perspective of the narrator and the shift of focus from the topic of rites and ceremonies to that of everyday life, of little gestures (activities of daily living and eating, kitchen utensils). Another priority was the attempt to capture the dynamics of social facts: when and how people switched from just one bowl for the entire family to individual plates.

Other field notes recorded contemporary storytelling practices, revealing the fact that subjects relating to the personal experience of the storytellers were now more numerous than the traditional species of the narrative genre (fairy tales, legends, etc.). There are recorded individual stories of some of the men who participated in the Second World War: *I was a shepherd from the age of nine until I joined the army. I served in the army for 8 months, in the barracks, and spent a year and four months on the front. For four years and eight months I was in the camp at Volvograd. 800 Hungarians and 90 Romanians had been captured. Only 80 Hungarians and 9 Romanians survived. The rest died and were buried there. More people died there than on the front.*


Am mers la oi de la nouă ani până la armată.
Armată am făcut 8 luni la cazarmă și un an
și patru luni pă front. 4 ani și 8 luni am
fost în lagăr la Volovigrad. 800 de unguri
și 90 de români am fost prinși. Am rămas
80 de unguri și 9 români. Restu o murit acolo,
o fost lează la pământ. N-o murit pă front
câți acolo.
De mâncare – varză acră fiartă, castraveți mu-
rați, orez sau arpăcaș și 300 g de pită.
Am mâncat iarbă verde de prin lagăr. Am
avut 30 de kg. [illegible]
iarba [illegible] balastru.
[illegible]
dădea cu picioarele [illegible] le-arunca pe jos.
Nu era fiartă numa caldă ș-o dădeam pă gât.
Ne-o prins la Ciorap [illegible] ș-am mers de aici
numa pă jos. Ne-o luat bocancii și mi-o
dat un bocanc ș-o opincă de piele de cal.
Am mers desculț [illegible] zile. Am vrut să
rămân în urmă să mă-mpuște.
Câteodată numa la cinci zile ne dădea de
mâncare. Nu ne lăsa să bem apă.

Field note not indexed in the Folklore Society Archive in Cluj, 1993.

The methodological change is visible also in the sense that researchers provide interlocutors with more freedom of expression. The questionnaires are replaced by interviews or conversations on general topics, such as memories of war.

Rereading the field notes and the catalogue of the Archive from a diachronic perspective reveals that the same themes (food, gender relations, the condition of women) were written down using two fundamentally different codes: the code of folklore studies, imparting a philological perspective, and the code of ethnology, associated with an anthropological perspective on folklore. Summing up the comments made so far, the two codes are configured as follows:

The code of folklore studies
folklore = literary texts
aesthetic criterion
appeals to the sense of hearing (what people say)
the goal of objectivity
interested in eternal, timeless folklore
→ ritual and ceremonial

The code of ethnology
folklore = folklore culture
cultural and social criteria
hearing (what people say) + sight (what people do)
the assumption of subjectivity
the dynamism of cultural facts
→ small, everyday facts
PAST
The corpus of national folklore
PRESENT
Folklore culture in its dynamics
The classical paradigm

The philological perspective
The modern paradigm

The anthropological perspective

In the analysed archive, the classical paradigm is visible on the field notes drafted by the students coordinated by Professor Dumitru Pop, while the modern one emerges in the research conducted by Professor Nicolae Bot.

Rereading these field notes has revealed that the documents of the folklore archive represent *subjective constructs*, because the archived materials are not objective reproductions of reality, but subjective textualisations of some Romanian socio-cultural aspects (food, gender relations, etc.). Formulated in the 1970s by the anthropologists of the interpretive approach, the idea according to which "what we call our data are really our own constructions of other people's constructions of what they and their compatriots are up to"[7] has become a thesis endorsed by contemporary ethnologists: "ethnographic description is never a simple exercise of transcription or "*decoding*, but an **activity of construction and translation,** in the course of which the researcher produces rather than reproduces"[8]. "The reconstruction is detectible even in the field notebooks of the ethnographers. They are never pure 'testimonies', raw reports collected by an imperturbable and anonymous observer"[9].

Analysing the methodology of ethnological field research, as suggested by the documentary fund of the Folklore Society Archive, Cluj, I can formulate the following observations, which can also serve as conclusions:

1. Ethnologists write in the historical, ideological and intellectual context in which they were trained: specialised vocabulary, textual conventions; the patterns of writing are derived from participation in a specific professional culture. In their writings, they reveal the world outlook of the age in which they live, their scientific training and the bibliography that structures their methodological approach. They shape the "research data" (for a long time regarded as objective), in a discourse conceived according to certain methodological and rhetorical rules, specific to each period, a discourse in which subjectivity plays an important role.

2. In the absence of ethnologists' testimonies with regard to the way in which research was conducted, the documents of any archives of folklore can provide valuable information about fieldwork, representing witnesses of the history of the ethnological disciplines.

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7 Clifford Geertz, "Thick Description: Toward an Interpretive Theory of Culture", in *The Interpretation of Cultures. Selected Essays by Clifford Geertz*, New York, Basic Books, 1973, p. 9.

8 François Laplantine, *Descrierea etnografică [The Ethnographic Description]*, trans. Elisabeta Stănciulescu and Gina Grosu, Iași, Polirom, 2000, p. 68.

9 *Ibidem*, p. 65.

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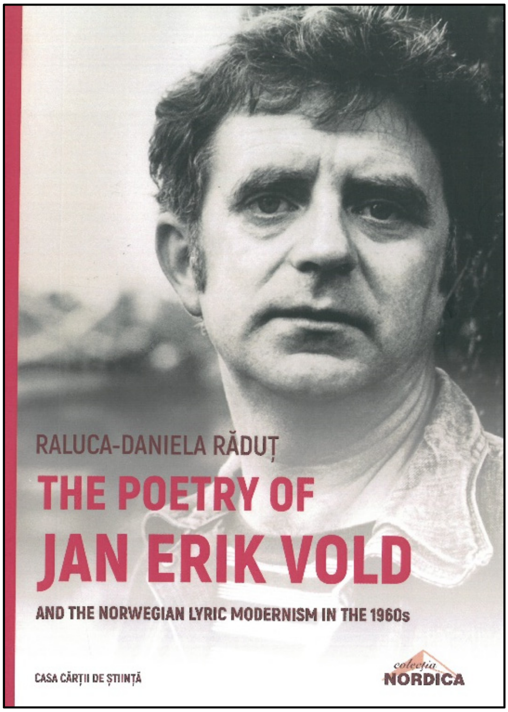
STUDIA UBB PHILOLOGIA, LXIV, 2, 2019, p. 289 - 291
(RECOMMENDED CITATION)

BOOKS

RALUCA-DANIELA RĂDUȚ, *The Poetry of Jan Erik Vold and the Norwegian Lyric Modernism in the 1960s*, Cluj-Napoca, Editura Casa Cărții de Știință, 2018, 354 p.

OTHER: Book-review
LANGUAGE AND LITERATURE STUDIES: philology, studies of literature, theory of literature, translation studies

In September 2016, Raluca-Daniela Răduț, currently junior lecturer, Ph. D., at the Department of Scandinavian Languages and Literature at the Faculty of Letters, Babeș-Bolyai University, defended her Ph. D. dissertation entitled *The Poetry of Jan Erik Vold and the Norwegian Lyric Modernism in the 1960s*. Professor Sanda Tomescu Baciu (Babeș-Bolyai University) was the advisor for the Ph.D. project and Professor Henning Howlid Wærp (University of Tromsø – The Arctic University of Norway) functioned as a tutor for Răduț during a stay in Tromsø, supported by EEA research grants. In 2018 the dissertation was published in book form at Casa Cărții de Știință, as a part of the series Colecția Nordica.



The main focus point of Răduț's research is the role of the Norwegian poet Jan Erik Vold in the Norwegian literary milieu of the late 1960s, especially in connection to the *Literary Circle Profil*. Jan Erik Vold is arguably one of the most important poets and literary critics of Norway in the post-war era, and the activities related to the writers involved in the *Literary Circle Profil* at this time can be view as central to the development of modernism in Norway. In most stages of modernism Norway received the new impulses from the rest of the world later than the neighbouring Scandinavian countries, as the author and other scholars have pointed out, but for this relatively short time span the literary activities of the *Literary Circle Profil* contributed to a rapid and free flow of new ideas and influences. This period and milieu "made a great contribution to the formation of Jan Erik Vold as a poet, critic and translator", as Răduț observes (p. 91). The author places the circumstances leading up to the formation of the *Literary Circle Profil* in the broader context of the Norwegian and international developments in modernism.

Vold's poetry has been the subject of public debate and academic research, the latter in several articles and a comparative study in a Ph. D. dissertation, "Tingenes mysterium" ("The Mystery of Things", Strand, Erik, University of Oslo, 1979). Nevertheless, Răduț's work is to my knowledge the first Ph. D. dissertation focusing exclusively on his work. So, in a sense, this book constitutes a world premiere. The dissertation's primary sources include a selection of Vold's poems from five poetry collections of his early period (spanning from his 1965 debut *Mellom speil og speil* (*Between Mirror and Mirror*) to *Spor, snø* (*Traces, Snow*)[1]), audio recordings of Vold's readings of his poetry, a broad range of material from Norwegian and international literary journals and manifestos from the relevant period and, last but not least, a never before published interview with Vold conducted by Răduț in February 2015.

Many of these sources are presented in the appendices of the book: the journal articles in English translation and the poems and the interview with parallel bilingual text. Many of the poetry collections the author has selected material from have not been translated before, so the publication of Răduț's competent translations is of great value. I hope the author will continue this effort and present to the Romanian public a Romanian translation of one of Vold's poetry collections. One may wonder why a poetry collection like *Mor Godhjertas glade versjon. Ja* (*Mother Goodhearted's Happy Version. Yes*) from 1968, which is central in the poet's authorship, has not seen any international translation. I think the answer lies in the difficulty of translating this poetry. Paradoxically the difficulty could stem from the very *simplicity* of Vold's poetry, as can be seen from the excerpt quoted at the end of this review. This relates to two of the central theoretical concepts discussed in the dissertation, *nyenkelhet* (in the author's translation, *new simplicity*) and *konkretisme* (concretism). These terms have been used to describe features of modernist poetry. While the latter is well known in international criticism and discourse on modernist poetry, *nyenkelhet* is a specifically Scandinavian term.

In the interview Vold has granted to Răduț, he points out how this term was first used ironically by literary critics to describe the tendency in Scandinavian poetry at the time to focus on everyday situations, objects, places, humour and language use. Such themes can have many cultural connotations that might be lost in translation, but could also awake feelings of enthusiastic recognition when understood and related to own experiences, and it is my impression that this kind of enthusiasm has been a motivating factor for Răduț's research. Later the term *new simplicity* has taken on a more neutral, descriptive meaning, but has never been precisely defined. Răduț's thorough analy-

[1] These and all following translations of the titles are those given by Răduț in her book.

sis of the term and tracing of the history of its usage is thus an important contribution to the understanding of this phenomenon.

The main method of the dissertation is a close reading of the selected Vold poems through the lenses of these two terms. The author successfully demonstrates how Vold's poems could be analysed in relation to *new simplicity* and *concretism*. Vold is seen as a characteristic example, within the broader perspective of the history of literary modernism. It could be interesting to see Răduț build further upon this solid base of understanding of Scandinavian modernism in general, and late 1960s Norwegian modernism in particular, for example by applying the same analysis tools to the literary works of other members of the *Literary Circle Profil*. As Vold notes in the interview, this period is very interesting to look back on because it was the last period when modernist literary experimentation on the level of form could cause outrage in the public debate, which is not the case in Scandinavia today.

I recommend *The Poetry of Jan Erik Vold and the Norwegian Lyric Modernism in the 1960s* to anyone with an interest in post-war modernism in Scandinavia: the book is a fine presentation of one the most important Norwegian poets of that era.

To conclude, I want to give a taste of Vold's poetry and Răduț's translation of it. The selected excerpt from *Tale for loffen* (*Speech for the White Bread*) from *Mor Godhjertas glade versjon. Ja* (*Mother Goodhearted's Happy Version. Yes*), 1968, is a characteristic example of *new simplicity*, the poem being considered by many to be typical of Vold's style of this period. It also demonstrates the challenges in translating parts of Vold's poetry and the strategies Răduț has used to solve them.

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TALE FOR LOFFEN

Jeg vil holde en tale
for de tykke og de smale – nei
det vil jeg ikke, jeg vil snakke
om loffen, vår alles venn
i brødveien, loffen
sprø og fersk og rykende varm like
fra butikken, som man stakk fingeren inn i
og grov ut
varmt deilig hvitt
loffestoff […]

SPEECH FOR THE WHITE BREAD

I will give a speech
for the fat ones and the thin ones - no
I do not want to do that, I want to talk
about the white bread, everyone's friend
in the category of bread, the white bread
crispy and fresh and piping hot just
from the shop, which one stuck his finger
into
and dug out
warm delicious white
crumb […]

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BOOKS

RALUCA POP, *Modelarea competenței comunicative interculturale a studenților. Aplicații pentru formarea inițială la specializarea engleză* [*Developing Students' Intercultural Communicative Competence. Applications in the Pre-Service Teacher Training Practice for the English Specialization*], Cluj-Napoca, Casa Cărții de Știință, 2015, 204 p.

OTHER: Book-review
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Raluca Pop, Ph. D., is a Junior Lecturer with the Department of the Didactics of Humanities and Social Sciences, Faculty of Psychology and Educational Sciences, Babeș-Bolyai University of Cluj-Napoca. In her book *Modelarea competenței comunicative interculturale a studenților. Aplicații pentru formarea inițială la specializarea engleză* [*Developing Students' Intercultural Communicative Competence. Applications in the Pre-Service Teacher Training Practice for the English Specialization*] she discusses the need to develop pre-service teachers' intercultural communicative competence during their teacher training practice. The arguments presented in the book are based on relevant current literature and one the author's own experience in teaching English, Norwegian and Swedish at BA level.

The book is structured into two main sections, a *Theoretical Background* and a *Research Project (The development of students' intercultural communicative competence (English major) by using a system of instructional design practice focused on the integration of authentic teaching resources).* The first section is divided into three chapters and the second comprises another five chapters. These are followed by twelve annexes containing different questionnaires and tasks for students, which are intended to help pre-service teachers to embrace a more culturally reflective teaching model.

The first chapter, *Current Stakes in Teaching Foreign Languages with the Purpose of Developing Students' Intercultural Communicative Competence*, shows the novelty of Pop's research project by contrasting the details of her research with other projects that have been carried out either in Romania or abroad. This chapter presents solid arguments regarding the need to emphasize the role of culture in the teaching of foreign languages and to integrate the intercultural perspective in the curriculum of teacher training programmes. The increasing mobility, technological advancements and internationalization of education place high demands on both teachers and students, who need to handle the intercultural contact in an effective manner. Therefore, the first chapter describes the intercultural skills, the intercultural attitudes and the intercultural knowledge that any teacher should demonstrate when teaching a foreign language.

Exploring the Development of Intercultural Communicative Competence in the English Didactics Seminar, the second chapter of the book, focuses on some constructivist perspectives in the field of pre-service teacher training practice, introduces new concepts related to the competence of an intercultural speaker and brings into discussion the issues of identity experienced by non-native speaker teachers. This chapter also advocates the use of authentic teaching resources in order to develop the students' and the pre-service teachers' intercultural communicative competence. Throughout this chapter, the author presents a more in-depth analysis of the intercultural communicative competence as it is reflected in the English Didactics seminar.

The Assessment of Intercultural Communicative Competence is the title of the third chapter, which aims to present some general and contextual challenges in evaluating the intercultural communicative competence. In order to exemplify these, the author provides useful diagrams and descriptive examples.

The fourth chapter entitled *General Guidelines of the Research* is in fact the introductory chapter for the second section of the book. Its function is to offer a clear and brief overview of the research design. It presents various research methods and instruments, the sample group, the research hypotheses and the variables. Raluca Pop has used for her *intergroup experimental design* different research instruments: questionnaires, an interview guide, a focus group, a case study and an observation grid. In addition, having in mind the knowledge, skills and attitudes a foreign language teacher needs to demonstrate in the 21st century society, the author has formulated the following research hypothesis: "the use by the students in the second year of study (English specialization) of authentic teaching resources when designing teaching activities would contribute significantly to the development of their intercultural communicative competence in a formal context".

The fifth chapter, *The Pre-experimental Stage*, aims to identify pre-service teachers' knowledge of various concepts and their willingness to integrate an intercultural perspective in the teaching of English. In order to collect relevant information for her research the author used questionnaires that were interpreted either statistically or qualitatively.

The next step in Pop's research refers to the *Formative experiment* stage. In this chapter the author made use of her professional teaching experience and elaborated five formative teaching activities that were integrated in the English Didactics seminar.

The seventh chapter, *The Post-experimental Stage*, illustrates the impact of the formative teaching activities on the pre-service teachers' development of the three components of intercultural communicative competence: knowledge, skills and attitudes. In this chapter Raluca Pop analyses and interprets the data collected during the five formative teaching activities and the data from the case study, the focus group and other three questionnaires.

The last chapter presents the conclusions of the research and the impact of the formative teaching activities on developing pre-service teachers' intercultural skills, attitudes and knowledge. Other details are provided regarding the author's theoretical contribution to the research that was conducted. The last section of this chapter offers educational recommendations that constitute possible solutions for anchoring the pre-service teacher training programs in the current trends of teaching foreign languages and developing the intercultural communicative competence.

Raluca Pop's book provides useful information that facilitates the reader's understanding of the whole process of developing intercultural communicative competence. In addition, it emphasizes the need to integrate the intercultural communicative competence within the teaching of the four skills: listening, writing, reading and speaking. An impressive number of tables and diagrams present the content of the book in a dynamic perspective. The author points out that learning a foreign language entails more than just learning its grammar rules or vocabulary. The teachers and the learners alike have to go beyond these aspects and try to become effective communicators when faced with an intercultural encounter.

In order to underline the strong relationship between culture and the process of learning a foreign language, the author points out that every teacher should use a set of *authentic teaching materials* such as poems, photos, videos, films, maps, electronic resources in order to provide learners with the opportunity to use the target language in concrete and real everyday situations. Overall, Raluca Pop's book brings a touch of novelty to the field of English Didactics taught with a view to enabling pre-service teachers to develop their intercultural communicative competence. The result of her laborious, attentive and pragmatic research, supported by an impressive bibliography in the field of teaching English, is an excellent book, *Developing Students' Intercultural Communicative Competence. Applications in the Pre-Service Teacher Training Practice for the English Specialization*.

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