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SUMAR – CONTENTS – SOMMAIRE – INHALT

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RECENT RESEARCH INTERESTS IN INITIAL TEACHER EDUCATION

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ABSTRACT. My main research interest lies with initial teacher education and in order to situate my work in relation to the research literature on teacher education I have revised research literature that deals especially with the most recent research interests in the area of initial/ pre-service teacher education.

In my present paper I will refer to research reported in the *Handbook Of Research On Teacher Education* 1996, edited by John Sikula, Thomas J. Buttery and Edith Guyton, the *TESOL Quarterly* special topic issue, Volume 32, Number 3, Autumn 1998 and the 2003 proceedings of the *Teachers Develop Teachers Research* 5th Conference which took place in Ankara, Turkey.

In the handbook several researchers review and summarise the research interests in the area of teacher education, mainly of researchers that worked in the USA in the 1990s. (Note: The page number after the quotations is the page in the 'Handbook')

One of the articles is 'The changing nature of teacher education' by Henrietta Schwartz, who reviews research that addresses the issue of "*How do you make a teacher? This seemingly simple question hides a complex, contradictory and constantly changing set of answers*."(p.3)

She says that the research carried out by Doyle (1990), Noddings (1991) and Gage (1992), tries to clarify whether teaching is an art, a science or both. In the process of search for clarification there appears the need to build a technical core of knowledge that could be transmitted to all teachers. Jackson (1991) was interested in defining this knowledge which was not only theoretical constructs but also practical knowledge. While Eisner (1992), who agrees with this idea, says that *'knowledge is not power until it is applied'* (p.6).

In order to gain understanding of how '*theoretical constructs*' become '*desirable practices'* there are several models that researchers have made use of: the teacher effectiveness model, the good employee model, the reflective practitioner model, and the teacher characteristics and selection model. These '*models*' were used by researchers wanting to understand how best to describe, recognise and define teaching.

Joyce A. Scott (February 1994) in a presentation related to this research area entitled 'Developments for teacher education and policy implications' asserted that teacher preparation programmes "*did not address the structural mismatch between what university programs provide and what schools indicate they need*". (p.7).

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In the same 'Handbook' Okhee Lee and Sam J. Yarger in their article 'Modes of inquiry in research on teacher education' mention Houston et al (1989) who say that "*without an agreed upon technical language, there can be no profession and no knowledge base in teacher education.*" (p. 16). The authors also complain about the lack of theory underlying teacher education programmes: "*At this stage of development in teacher education research, a-theoretical and non-theoretical inquiry through careful observations by knowledgeable teacher educators is acceptable and needed. Based on the results of research, conceptual issues may emerge and theories may even be generated*." (p. 18).

Reference is made to the research paradigms in teacher education research and especially to the debate between advocates of qualitative and quantitative research and I would like to mention only some references connected to the *case study research*. The popularity of it has increased with Yin's book 'Case Study Research; Design and Methods' in 1993 followed by several reprints. Yin's, (1989) idea of a case study is that it is: "*an empirical inquiry that investigates a contemporary phenomenon with its real life context*." (p. 25). Another approach to case study comes from the tradition of cognitive science and a third from that of the narrative inquiry. (Connelly and Clandinin, 1990). "*New developments in modes of inquiry have accompanied recent substantive issues in teacher education research. One such issue is that of research on learning to teach or teacher learning, which examines how teacher education programmes and activities relate with changes in teachers' knowledge, skills and dispositions*." (p. 25). Such a research interest is shown by the work of Carter 1990, Kennedy 1991, Richardson 1990. The focus of research has shifted from product to process facilitated by qualitative and narrative modes of inquiry.

Another article in the same 'Handbook' is 'The professional knowledge research base for teacher education' by Doran Christensen which starts with the questions: "*What must teachers know about teaching? What knowledge is essential to their work?…Is there more to teaching than the application of something called skilled know-how? If so, what might that be?"* (p. 38) asked by Jackson (1986). There are some efforts to identify a knowledge base, but with no effect on teacher education: Dill et al. 1990; Goodlad, Soder and Sirotnic, 1990; Grossman, 1990; Jonstone, Spalding, Paden, and Ziffern 1989. Christensen compares in his article the knowledge base component of different institutions that educate teachers and notices that the majority rely on that proposed by Shulman (1987) who identifies a) the knowledge base, b) the teaching knowledge base and c) the model of pedagogical reasoning and action.

The TESOL Quarterly special topic issue, Volume 32, Number 3, Autumn 1998 is dedicated to 'research and practice in English language teacher education.' In the Editor's note, the two guest editors, Donald Freeman and Karen E. Johnson start by acknowledging the lack of interest shown for teacher education, which has never before in the journal's 32-year history been a major topic. They hope that on the whole this issue of the journal "*will contribute to an evolving professional definition of language teacher education"* (p. 394).

The opening article by Freeman and Johnson is a *'call'* to re-conceptualize the knowledge base of ESOL teacher education. It is followed by research articles that investigate problems related to teacher learning, professional development and

the role of structured teacher education. There are then some reports of best practice: efforts to reform the structure of teacher education, to focus on experiential knowledge, and to reflect on professional development experiences. Other interests relate to the systemic issues of teacher change and learning in schools and the complex developmental process of teacher learning. Donald Freeman and Karen E. Johnson state in the abstract to their article: "*Essential to the re-conceptualization (of the knowledge base for teacher education) is the premise that the institutional forms and processes of teacher education frame how the profession responds to the socio-cultural processes of learning to teach. …We argue that the core of the new knowledge base must focus on the activity of teaching itself; it should centre on the teacher who does it, the contexts in which it is done, and the pedagogy by which it is done. Moreover this knowledge base should include forms of knowledge representation that document teacher learning within the social, cultural, and institutional contexts in which it occurs. …we believe the knowledge base of language teacher education needs to account for* ***the teacher as learner of teaching****, the* ***social context of schools and schooling*** *within which the teacher-learning and the teaching occur, and the* ***activities of both language teaching and language learning.*** *This tripartite framework calls for a broader epistemiological view of ESOL teacher education, one that accounts for teaching as it is learned and as it is practised; we argue that it will ultimately redefine how we as teacher educators create professionals in TESOL*.' (p.397) (my bold)

In the conclusion the idea of the new knowledge base for language teacher education "*falls somewhere between the specificity of what Larsen-Freeman (1990) called* ***a theory of second language learning*** *which includes knowledge of language learners, learning, and pedagogy and the breadth of Stern's* ***TI type theory*** *which positions language teaching within its larger social and disciplinary milieu*". (p. 412)

But the description of such knowledge base will not offer anything to teaching unless it looks at teaching as it is practised. There is a need to understand the activity of language teaching through the **perspectives of the protagonists**. As teaching and what is taught are inseparable there is the issue of defining the **specificity of language teaching**, too.

The fifth conference of the Teachers Develop Teachers' Research IATEFL special interest group aimed at pulling together two seemingly different but overlapping areas of interest: research and teacher development. TDTR conferences have enabled researchers to relate their work to the area of teacher development and teachers to develop insights into their own work and their profession as a whole. In TDTR 5 researchers and teachers from a wide range of countries[1]. Presented and discussed their experience, research and practice, which may lead to further developments in the field of ELT.

[1] In TDTR 5 the presenters were from 17 countries, literally from all over the world: Egypt, Greece, Hungary, Iran, Israel, Japan, Malaysia, Nigeria, Poland, Republic of Yemen, Romania, Spain, Taiwan, Turkey, The Netherlands, the UK, the USA. The plenary speakers - among whom some famous names in Applied Linguistics – were David Crystal (Honorary Professor of Linguistics at the University of Wales, Bangor), Donald Freeman (Professor at the School for International Training, Vermont, USA), Keith Richards (Aston University, Birmingham, the UK) Sophia Papaefthymiou-Lytra (University of Athens, Greece), Kari Smith (Oranim Academic College of Education, Israel), Bena Gül Peker (Gazi University, Turkey), Gülfem Aslan (the British Council Ankara), Patrick McLaughlin (College of St Mark and St John, Plymouth, the UK), Simon Borg (University of Leeds, the UK)

The presentations, whether in plenary or in the concurrent sessions were proof of the research and thinking that goes into this area of development which will definitely contribute to its progress. I would like to point out some of the ideas that I consider of interest.

"*Reflections of Novice Teachers on Their Own Teaching*" Dr. Bahar Cantürk's main research interests are classroom language acquisition and teacher training. Her paper reports on her work with novice teachers who participated in her research and who in the process of reflecting on their own teaching gained very important insights into becoming language teachers. Her study identified the main concerns of novice EFL teachers, which are linked to classroom management, knowledge of grammar, grammar and vocabulary teaching and drama for self-confidence. Her findings will lead to changes in the training course that is offered by Anadolu University.

David Crystal, who now works from his home in Holyhead, North Wales, treates us to a very well structured, logical and humorous presentation on *"The Future of Englishes"*. English is now a global language that is spoken as a first, second or foreign language by over a quarter of the world population. As a result the question which English should be taught arises. There is the need of some sort of Standard English, even if not RP or Queen's English, which sounds pedantic and is outdated. The need for a Standard English arises because besides being a mark of identity for those who speak it as a native language, the English language is needed for mutual intelligibility among the three quarters of speakers of English who use it as a foreign language. There is an accepted international written English standard but most of the people who use English for mutual intelligibility make use of their listening and speaking skills. The consequence of the global status of English for the future development of the language is related to the need of an international spoken standard of English while the implication for ELT is that listening and speaking need to be given more importance.

Gülfem Aslan's presentation entitled *"I think...Therefore I am: Imagining, Imaging and Improvement in In-service Teacher Training"* starts from the idea that most teachers have a low self-esteem: also proved to be true by a group of teachers on an in-service course conducted by the author. Her study takes an empirical look at how teachers perceive themselves as teachers before and after training and employs Neuro-Linguistic Programming techniques to facilitate 'change' in both body and mind. We need to have high self-esteem because "*Whether you think you can or you can't – it's true!"* (H. Ford). Her paper is a call towards being positive, being self-confident as that will lead to being a better person and a better teacher. As an implication for teacher development she suggested the following framework: institutional support, peer support, empowering beliefs, imagination and flexibility.

"Language Teacher Cognition: Current Knowledge and its Implications for Research, Teacher Education, and Teaching" by Simon Borg proves that his interest in doing this research stems from a continuing belief that understanding the thinking that motivates teachers' actions is the key to understanding teaching. What aspects of language teacher cognition have been explored and in relationship to which aspects of language teaching? Even if in this research area there is no coherent research agenda and framework Simon Borg identifies some areas that have been explored and others that

could be researched. The issues in language teacher cognition that have been studied refer to grammar, decision-making and reading. The areas that would benefit of research are those of teacher cognition of writing, listening, speaking, assessment and teacher cognition related to student learning.

Prof. Sophia Papaefthymiou-Lytra's paper entitled: "*Intercultural Awareness and Teacher Education and Training"*addresses the issue of developing foreign language teachers' intercultural awareness which is considered an asset in teacher education and training. However most learners as well as teachers are trained in a mono-cultural and mono-linguistic context, that of the country where they are taught or trained. Intercultural awareness in foreign language learning and teaching is not merely knowledge of the foreign culture by the language teacher. It refers to the ability to handle language in a context where there is the native – non-native language and civilisation gap, the structure and process of communication as well as its meaning and interpretation. The contexts in which teachers of foreign languages are trained are usually limited in terms of inter-culturality. These contexts can be expanded by making use of institutional collaboration between universities and colleges across countries as well as exploiting present day technology and the Internet as new contexts in teacher education and training. The benefits that an expansion of contexts may have for developing language teachers' intercultural awareness would be cultural knowledge and tolerance of cultural differences, learning to understand and critical thinking. The expansion of contexts will also contribute towards developing language teachers' writing skills as well as linguistic and meta-linguistic skills in the foreign language.

Keith Richards draws our attention to the issues related to our multiple identities: in the classroom, as a researcher, outside the profession in his paper '*Being ourselves: Professional identity, discourse and development'.* A lot of research during the last ten years has dealt with issues related to identity, which is not static but changes in time. The talk explored aspects of the relationship between professional identity and development drawing on data from classroom and staff-room talk as well as interviews with teachers, it examined the relationship between classroom interaction and different discourse identities, relating this to broader issues of the professional self. It concludes by emphasising the place of self-awareness in teacher research and consideres the implications of this for lines of investigation in the future

Dr. Kari Smith's main research interests are in areas of educational assessment, portfolio and self-assessment, assessment of teaching and professional knowledge of teachers and teacher educators. *'Professional Knowledge of Teacher Educators'* is the topic of her paper. The data that her research refers to comes from novice teachers from Israel and teacher educators from Israel and Sweden who were asked about the characteristics of good teacher educators, the professional knowledge of teacher educators, and the difference between the professional knowledge of teacher educators and teachers. Experienced teacher educators were asked to choose artefacts as evidence of their professional competence to be included in a presentation portfolio.

Findings indicate that even though there is much overlapping in the professional knowledge of the two groups of professionals (teachers and teacher educators), there are also distinct differences. The major differences are found in the knowledge coverage required by teacher educators as well as in the need of explaining their *tacit knowledge of* and *about* teaching. The first claim was made by teacher educators themselves, whereas the second claim was expressed by novice teachers who had recently been exposed to four years of teacher education. The study provides useful information in developing training programmes for teacher educators.

Prof. Donald Freeman focuses at present in his research on documenting development and change in practitioner knowledge and its impact on student learning. His paper has the title "*Diagnostic Work: Teacher Research in the Context of Classroom Practice*"

The talk explores the notion that teacher-research can reshape classroom teaching into a form of 'diagnostic' work leading to 'better' learning. At the moment the 'therapeutic' view of a teacher's job seems to prevail. The main ideas connected to this view are: 1) the teacher teaches and therefore the learner will learn; 2) the teacher's job is the content so if the plan is good, learning will take care of itself and 3) there is little or no consideration of what is not working.

If the 'diagnostic' view is taken 1) the teacher will teach *so that* the learner can learn; 2) the teacher's job will be to focus on inquiry into *what is happening in the classroom and why* and 3) the teacher will know *how what they do may influence student learning*. This paper emphasizses the idea of changing something in the orientation of teacher education and teacher research that can refocus teaching on student learning.

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EFFECTS OF USING NARRATIVE PLANS AND NARRATORS IN EMILY BRONTË'S *WUTHERING HEIGHTS*

ADRIAN RADU

ABSTRACT. This paper deals with a very interesting aspect of a singular novel, Emily Brontë's *Wuthering Heights* – that of using *two* narrators, Nelly Dean and Mr Lockwood. In addition to a few theoretical remarks about types of narration and narrator used, the article contains a few considerations about narrative plans, these two narrators, their personality, the implications of their presence, concluding that the most important narrator is Ellen Dean whereas Mr Lockwood is less important as narrator, that his role is rather of receiver of Mrs Dean's narration, acting as potential readership, as placeholder in the novel of the actual readers.

Ever since the novel was born, the skeleton of this genre has been formed in most of the cases by the story narrated in different ways and by different persons and having a very definite aim in itself: the need to preserve an audience and to get the desired response from it.

Forster shows clearly that what is directly understood from a novel is its very story. He gives the example of three persons who, at the question 'What does a novel do?', give invariably and essentially the same answer: 'Well, it tells a story.' Telling a story is an aspect that is considered fundamental by Forster, it is, in many instances, the genre's *raison d'être*, 'the highest factor common to all novels.'[1]

A very remarkable feature of the plot in *Wuthering Heights* (published in 1847), about how its story is told, is its construction. Typical are continuous interruptions in the development of the plot, a natural consequence of the device of using narrators adopted by Emily. As any narrator, Ellen Dean, the housekeeper and the main narrator, cannot only report, but must also carry on with her house-work. Consequently, she has to interrupt her story and continue it the following day for several reasons: her listener might have become tired or bored – which is very improbable in the case of Lockwood – or he might have problems with his health – actually, Lockwood has a severe cold. These interruptions are as many shifts from one temporal plan to the other, and, accordingly, from past to present, i.e. from the plan of the narrated events to that of the listener and of his narrator. This plan represents the real time of the story.

As such, the novel develops along two temporal plans. One of them begins in 1801 when Lockwood moves to Thrushcross Grange and constitutes the background plan which generates the main narrative of the story: Lockwood's

[1] E. M. Forster, *Aspects of the Novel* (London: Edward Arnold, 1937), 40-41.

visit to Wuthering Heights, his nightmare during the night spent in Catherine's chamber, his illness and the long evenings spent listening to Ellen Dean's story, his recovery and his renewed visit to Wuthering Heights. Abandoned for a while, this plan is then resumed in 1802, when, after a trip to the Grange, he decides to remain there for one night. After a new visit to Wuthering Heights he meets Ellen again and listens to the end of her story. This plan is quite rarely used: at the beginning, at the end of the story or during the interruptions in the main narrative. But there are several references to this plan.

The second temporal plan is that of the main narrative. It begins before 1777 and represents the story of the love between Catherine and Heathcliff, the two main characters, surrounded by the other members of the Earnshaws and Lintons.

The two plans are interwoven at the beginning and at the end of the novel where, in fact, they converge to become only one. Initially, Lockwood pays a visit to Heathcliff at Wuthering Heights and it is there that he meets Cathy and Hareton. He is a mere witness to the last stage of a drama. This arouses his curiosity and he asks for the details necessary for him to be able to understand the condition of the characters. The one to provide such particulars is Ellen Dean which takes him back in time, twenty-three years backwards along the second plan, that of the past and governed by mental time. Here durations are not measured by real clocks, time can be contracted or expanded to suit narrative necessities and to allow references to the plan of objective time-spans.

Here is Emily Brontë's great achievement, as she jumps ahead of her contemporaries and anticipates narrative techniques widespread in the twentieth century. Her Lockwood is not only a narratee, a passive receptacle of information, but, on the contrary, he has his own life to take care of. And the readers are constantly reminded of this. Accordingly, as he and Mrs Dean who do not only serve narrative purposes, as mere reflectors, they become early instances of character-narrators or teller-characters. Nelly Dean does not place herself in the centre of the narration, and, consequently, what Emily Brontë suggests her readership is an anticipated case of external account of past events.

The part of the story which is filtered through Nelly Dean's mind does not observe chronological rules. As such, it covers more than twenty-three years condensed in a number of sittings of extended narration, interrupted several times, containing further flashbacks and returns to the present time.

Thus, the first three chapters and a part of the fourth go along the objective plan only. Then Mrs Dean begins her story, which separates the objective plan from the subjective one and makes them two fairly self-reliant entities. But when Nelly interrupts her tale, for instance during Lockwood's illness, the readers return to the objective plan of the present. But not for long, as, after details about doctors and medicine, the plunging into the plan of narrated events is quite dramatic to reflect the events caused by Heathcliff's return. But then Mr Kenneth, Lockwood's doctor, arrives to see his patient, which causes a new movement to the present. From Chapter 15 onward the story develops along the plan of narrated past,

not by Ellen but by Lockwood himself who reports a reported story. The author has now moved behind a double shield of verisimilitude, a device very common with twenty century writers. Emily's narratee has become a narrator himself of 'twice-told' events and the readers are given Nelly's story as heard from her:

> I have now heard all my neighbour's story, at different sittings, as the housekeeper could spare time from more important occupations. *I'll continue it in her own words*, only a little condensed. She is, on the whole, a *very fair narrator*, and I don't think I could improve her style. (*WH*[2], 152; my italics)

Lockwood is the narrator, or rather the reflector of a longer lapse of subjective time and of a greater concentration of events: Catherine's illness and her death, birth of Cathy and little Linton, their meeting and Linton's illness. In Chapter 25 Lockwood returns to the present for a short while, to give him the opportunity to speak to Nelly. But very soon the story is taken up again to report other past events happened roughly at the beginning of 1800: the marriage of Cathy and Linton and Edgar Linton's death. The two plans finally converge at the end of Chapter 30 whereas in Chapter 31 and partially in Chapter 32 the two plans have completely merged together, mainly due to Nelly Dean's presence.

Then follows a lapse of one year and, in September 1802, Lockwood comes back once more to learn about events passed during the year of his absence. Again he is present at their denouement, which brings about another recurrence of the device of recalling past events – between 1801 and 1802, this time – again with the intervention of Nelly Dean: Cathy and Hareton become friends and lovers while Heathcliff, who has finally understood the uselessness of his ways, resolves to die. The very end of the story belongs to Lockwood, the trigger of the book's plot and the emblematic unifier of the two plans.

The two parts of the story narrated by Lockwood – the events of 1801 and 1802 – have some elements in common. He is an intermediary between the story itself and the reader, the final receptor of the story. In both cases he arrives too late to directly understand what is going on and is thus an onlooker exclusively at the last part of the events. He sees only the effects without grasping the causes. In order to comprehend the whole process he needs to be narrated the previous developments. He becomes the carrier of the story, whereas the narrated events are continuously interwoven with his commentaries or with the account of a small part of his life.

He becomes the occupant of Thrushcross Grange and does not move from there, though the elements that generate the chain of events and the subsequent narrative are located at Wuthering Heights only. His mere presence at Wuthering Heights initiates the flow of narrated events. In the first instance, Wuthering Heights offers him the image of a shattered community surrounded by a repulsive ambience, where tempest and hatred break out continually. He understands that something is wrong there and what he sees is not the true personality of the residents. Something stronger than their mortal nature has made them behave that way. The second time he comes to Wuthering Heights,

[2] Emily Brontë, *Wuthering Heights* (1847; reprint, New York: The New American Library, 1959), hereafter cited parenthetically as *WH* with page numbers.

he finds a new and totally different atmosphere and a loving Cathy and a friendly Hareton. In both cases the question that comes is why they are like that. And the explanation is the novel itself – in most of the chapters and on many pages in the first case and only in two chapters in the second.

The whole story revolves around Heathcliff; he is the keyword necessary to understand everything. If Lockwood is the source of the narrative flow, as shown before, Heathcliff is the true begetter and catalyst of the story in the book. The whole novel is placed under the sign of Heathcliff, a genuine and unique principle of volition, the one who sets everything in motion and crosses the whole novel from its first past to the last and enters into relation with all the other characters.

The story of the novel is apparently very simple and straightforward: the thwarted love story of Catherine and Heathcliff and the latter's revenge against his former oppressors in parallel with his becoming a victim of his own self. But the manner of treating such a subject and the texture offered to the readers become intrinsically complex. The development of the constituent episodes is not linear as a result of Emily Brontë's wish to offer her readers as credible a story as possible. As in real life, the meaning of things can't always be grasped directly. It is often the multifaceted point-of-view that offers the best comprehension. Often the facts are hidden behind the subjectivity and the personality of a narrator.

This is the case of Ellen Dean. No one says that what Nelly narrates is not true, but what is offered bears the mark of her impressions and is often shaped by her sentiments. The images of little Linton are tinted with touches of aversion for a frail and spoilt child. Many a time is there an attitude of sympathy in her words when she refers to Heathcliff. This is Heathcliff's portrait as seen by Ellen Dean – in spite of the harsh traits, there is still something likeable about him: his eyes:

> I distinguished a dark man dressed in dark clothes, with dark face and hair […]; a ray fell on his gesture; the cheeks were sallow and half covered with black whiskers; the brows lowering, the eyes deep set and singular. *I remembered the eyes*. (*WH*, 93-4; my italics)

In the case of *Wuthering Heights*, the writer filters the novel through subjective minds narrating in the first person directly or indirectly witnessed facts and, at the same time, conveying impressions to narratees, mainly identifiable with the readers. This communicative process of narration may be thus structured:

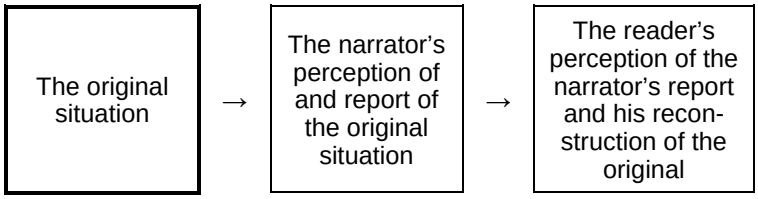
actual writer → characters as narrator → narratees → actual readers[3]

This device was less common with the nineteenth centuries writers and more a characteristic of those of twentieth century, as is the case of novelists representing the impressionistic novel (Joseph Conrad, for instance, as shown later on).

As Rathburn and Cotrău point out in general[4], which can be applied to our particular case as well, the narrative voice and the point of view are *identical*, since it is the same person who narrates and conveys his own thoughts. Everything is

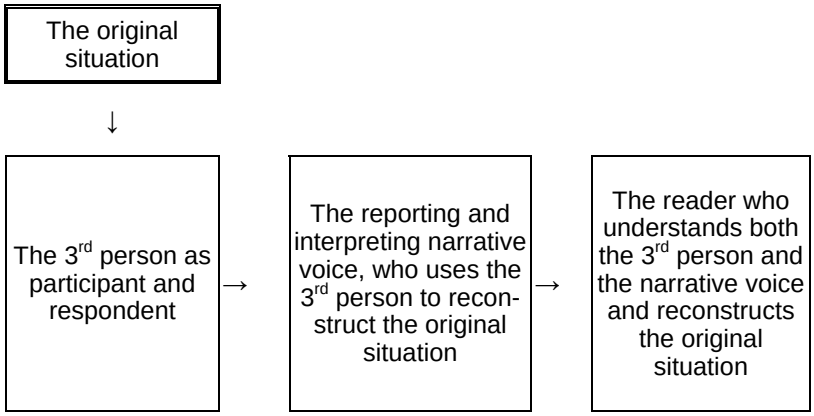
[3] Rob Pope, *The English Studies Book* (London: Routledge, 1998), 206.
[4] Jack Rathburn and Liviu Cotrău, *Two Approaches to Literature* (Bucureşti: Editura Didactică şi Pedagogică, 1983), 13.

filtered through the personality of the narrator, a direct witness to what we are told about. The subjectivity of the narrator is omnipotent and for the readers the unique perspective, without giving them any other perspective for us to compare and to neutrally judge the facts presented. The scheme of such a narration is[5]:



What the reader does in this case is to form an opinion about the narrator and then try to remove the latter's possible distortions due to his subjectivity.

When the story is told by Lockwood as reflector of indirectly witnessed or narrated events, we have *two* filtering consciousnesses reflecting on the original situation The original perspective is that of a character who directly participates in the events and through whose mind the narration is filtered, but in this case we *are told about* these events by another person whose mind redesigns the story and presents it to the reader. Now the scheme of narration becomes[6]:



Apparently, Emily Brontë felt the peril of unilaterally conveyed points of view and the fact that the verisimilitude might be thus endangered and, consequently, she introduced certain safeguards in her narrative. She decided to use *two* narrators, Ellen Dean and Mr Lockwood, and they are characters who *do not* belong to the main trend of events and are made to be impartial as much as possible.

What is remarkable about Lockwood is its complexity that he is conferred in his triple aspect: narrator of witnessed events, reflector of narrated events and

[5] Reproduced from Rathburn and Cotrău, 14.
[6] *Ibid*.

narratee in the sense that Gerald Prince devised[7]. The signals which contribute to our knowledge of Mr Lockwood as narratee come from Nelly Dean's remarks about him or from her direct means of addressing him during the actual process of narration. But his role as narratee is much overshadowed by the one of telling the story and completing it.

The story would have looked totally different had it been narrated by Heathcliff or Catherine! Furthermore, she constantly interchanges these narrators and alternates narrative plans – an objective with a subjective one and the other way round.

The objective plan which, as mentioned before, is that of contemporary events to which the reader is made a direct witness, is organised according to the requirements of the realistic trend of the epoch. It is a factual plan where events come in chronological and linear succession. The skill of the writer lies in the way in which she managed to combine and integrate the two plans into a single and harmonious whole interspersed, as it is, with a wide array of events.

Charlotte Brontë also used these means of narration where one character who takes part in the story has to find out what has happened before his arrival and involvement in the plot and where the two plans alternate. But she used this device on a much smaller scale and only sporadically in her novel *Jane Eyre*. When Jane decides to Marry Mr Rochester, her marriage is thwarted by the revelation of Bertha Mason's existence. She is Mr Rochester's first wife and the 'mad woman in the attic'. An existential cause-and-effect gap is created as Jane obviously needs to be offered some sort of explanation and so do the readers. Mr Rochester turns into a narrator of his unhappy marriage, fills in the gap and reveals thus all the truth to her and the readership. A similar scene is inserted much later in the novel when Jane, after having left St. John River's house, returns to Thornfield and finds Rochester's house destroyed by the fire. This time the clarification is contained in the inn-keeper's narration about the fire and how Rochester has lost his eyesight. Consequently, Jane and the readers learn about events which they have not directly witnessed.

But there is such a difference between Charlotte and Emily in this respect. Charlotte used this rememorating device without turning it into a literary device and using it but sporadically and without any implications on the temporal plan of the story's events. We have only flashbacks and the straightforward chronological development of the story is thus preserved. There are no implied narrators and her characters find out what has happened previously, while they were absent, after short conversations and not through a systematic process of narration.

But when the process of narration is assigned to specially conceived characters, narrators or character-narrators, as is the case of the twentieth century novel, the two corresponding temporal plans will have to alternate, in parallel with the shifting from the time of the narrator to that of the narrated story and back.

[7] Gerald Prince, 'Introduction to the Study of the Narratee', in *Reader-Response Criticism: From Formalism to Post-Structuralism*, ed. Jane Tompkins (1973; reprint, Baltimore and London: Johns Hopkins University Press, 1980), 177-96.

The device used in Emily Brontë's novel is much more a narrative means of the twentieth century than of the nineteenth century. As such, Emily anticipates certain writers of the twentieth century with whom she is more readily comparable than with her sister, Charlotte. As far as her contemporaries Dickens and Thackeray are concerned, she outdistances them greatly in her outlook and narrative technique. Emily Brontë's narrative technique, quite unparalleled at that time, foreshadows what would become one of the standards later on and mainly in the twentieth century.

When the writer organises his novel on two (or several) plans, he thus gives the reader the possibility of concentrating on two (or several) events going on simultaneously in the two corresponding stories. The reader can thus situate, at a certain point, the same moment in the evolution of both plans: what happens to the narrator on the one hand and the state of the events that are narrated, on the other. For the reader these two events are simultaneous, since he perceives them from a different and independent plan: the reader's own temporal plan. However, the two instances cannot be chronologically simultaneous in reality, as the flow of time is unique, unrepeatable and irreversible. We are in the presence of moments with double implications that match to the two corresponding plans, which cannot be found in the traditional novel with a straightforward and chronological plot.

As it is well-known, the plot in the traditional novel develops along one plan governed only by the omniscient writer who can give his story, any turn he likes. In spite of all secondary events, the main direction of development of the plot is a chronological one, along a single temporal plan. A point of this plan has no correspondence on any other one, since we deal with unique events with no counterparts or responses.

Emily decided to introduce a narrator as a possible way of treating the material of her novel, case in which the author disappears from the story. As Wayne C. Booth underlines[8], as a result of this technique, the writer creates a kind of silence by letting the character follow its own destiny or tell his story subsequently and create, accordingly, effects he could not have achieved had he introduced a spokesperson directly to us.

The immediate effect of using a narrator is greater genuineness and objectivity in the unfolding of the story: significantly depending on the prerequisite that their storytelling should be convincing. There is also a reverse side to this method: this device may as well become a trap and cause immense harm to the work of art: lack of verisimilitude and artificiality. Instead of conveying objectivity and truthfulness to the story, the clumsy writer may soak the story with the subjectivity of the (character-)narrator telling the sequence of events. In spite of good intentions, but through wrongly-used methods, the result might be unconstructive and risky.

Such good intention had also Emily Brontë's contemporary, Wilkie Collins (1824-1889), in novels like *The Woman in White* and *The Moonstone*. Apart from the suspense that he creates and the well-mastered plot unveiling the

[8] Wayne C. Booth, *Retorica romanului* (Bucureşti: Univers, 1976), 330.

mystery of a crime, the creation of an atmosphere of foreboding and horror, of intense and imaginary anguish setting the nervous system on edge, apart from tremendous beginnings and endings that, unfortunately, fail to maintain the high level of expectation, he employs the method of narration associated with several characters who, in turn, take up the story from the point where the previous narrator left it and add their standpoints, commentaries and opinions. But, as several critics have mentioned, this method becomes too much of a technique in itself, a 'machinery of narration'[9] and, as the readers are fed with diaries, papers, memories and confessions meant to offer vraisemblance, it all ends in 'giving tedium'[10], artificiality and the impression of fragmentary.

However, if this method is handled correctly and used either occasionally or throughout in the work of fiction, its constructive effects are unquestionable. The readers respond positively to these (character-)narrators as they also respond to their credible or incredible accounts, their wise or foolish opinions, their right or wrong judgement[11]. They can get the approval or disapproval of the public, but most of them are regarded with assurance and understanding by the readers, which ads verisimilitude to their story and endow it, at the same time, with the sincerity it needs so much to compete with real life.

The existence of such debatable situations in connection with reliability of a story's narrators as the ones discussed above, made Pope reflect the contemporary outlook[12] when he suggested the division of narrators, on the one hand, into omniscient or with partial or limited knowledge of the facts included in the plot, or, on the other – and this we consider very important – into reliable or unreliable, i.e. 'projecting themselves as trustworthy or not'[13].

The narrators may be characters that take part in the story or independent reflectors that emulate the life around them. Accordingly, they obtain independence or full autonomy originating in their dramatisation or non-dramatisation. Booth divides them in *The Rhetoric of Fiction*[14] into: the implied author (the alter-ego of the author), non-dramatised narrators and dramatised narrators. The implied author is actually the writer equal to a stage-director, to a puppeteer or to un unaffected God. The non-dramatised narrator passes the story through the filter of his conscience, being 'I' or 'he' only and telling about something, whereas the readers may be interested both in the effect on the mind and the heart of the narrator and in what they are told by the author. The dramatised narrator is the 'I' or 'we' and it is a fact that many novels dramatise their narrators to the smallest details transforming them into living characters as the ones about whom the readers are told. In these works the narrator is radically different from the implied author who creates him[15].

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[9] George Sampson, *The Concise Cambridge History of English Literature* (Cambridge: Cambridge University Press, 1972), 646.
[10] *Ibid*.
[11] Booth, 331.
[12] Pope, 208.
[13] *Ibid*.
[14] Booth, 195-96.
[15] *Ibid*., 196-97.

In another study of the systems of narrative transmission the authors, Rathburn and Cotrău, offer a threefold classification of the types of narration according to the type of narrators used[16]. Firstly, the authorial narration in which the narrator plays a crucial role because he is given the possibility to penetrate the minds of the characters and describe their most intimate thoughts, and, as a direct result, can move the reader back and forth in time (this is what is called 'temporal omniscience') and move everywhere in space with the characters (i.e. 'spatial omniscience'). The example given here is the case of Henry Fielding's *Tom Jones*. Secondly, there is the teller-character narration when the narrator has become one of the characters, usually the central one (which is also the case in our novel). He directly participates in the events and narrates them in the first-person singular. As shown before and as the authors underline too, the problem here is the extent to which their accounts are accurate and veridical. If the narrator is in the centre of interest, the perspective will be internal and the work will be mainly autobiographical. If, on the contrary, the narrator is at the periphery of the action, his account will be external. Any shift from the first to the third person may cause serious damages to the work integrity and totally distort the initial tone since the two perspectives will be unacceptably mixed. The third situation is the reflector-character narration. Now we are in an interesting position: the narrator is invisible, being replaced with on or more reflector-characters. Such characters are not aware that there is an audience that listens to them and may thus go unhindered in their activity of telling or reporting, and not be bothered by reliability and truthfulness. The time of the narration no longer counts since what counts is not the events themselves but the 'now and here' of the experience thus acquired. This very modern technique was to be developed mainly by Henry James.

To return to *Wuthering Heights*, and according the systems of narratorial classifications detailed above, we are, obviously, in the presence of a novel with dramatised narrators organised on the principles of the teller-character narration. What Mrs Dean and Mr Lockwood do, is that they act as emissaries of the author, sent into the fictional world of the novel.

Thy make several references to themselves and do not forget to give, in parallel, a full account of the rest of the persons involved in the story, combining in this respect two means of narrative: that in the first person when they refer to themselves – as Lockwood does at the beginning of the novel or when Nelly refers to her own deeds and side participation in the story – and that in the third person, in their account of previously passed events. Very significant is the still risky but often required association (as shown above) of 'I' with 'he'. For Roland Barthes, 'I' is the witness while 'he' is the actor in the novel:

> « Il » est une convention type du roman, à l'égal du temps narratif, il signale et accomplit le fait romanesque […] La troisième personne fournit à ses consommateurs la sécurité d'une fabulation crédible et pourtant sans cesse manifeste comme fausse.[17]

[16] Rathburn and Cotrău, *Two Approaches to Literature*, 48-49.

[17] Roland Barthes, *Le Degré zéro de l'écriture* (Paris: Editions du Seuil, 1971), 29. The translation of the quotation: "he' is a standard convention of the novel, similar to the narrative time, it points to and accomplishes the novelistic fact […] The third person gives its consumers the security of a credible fabulation which, nevertheless, appears continuously as fake.'

Less ambiguous, the first person is placed beyond convention which it tries to destroy 'en renvoyant le récit au faux naturel d'une confidence.'[18]

Indeed, both the first and the third persons are related to the fictional world, the third person points to a more credible plot whereas the first lays emphasis on the confidence. Or, as already shown, the first person is the witness and the third, the actor, a fact generally acknowledged by writers and readers. In this respect, Barthes mentions an interesting reversed situation in one of Agatha Christie's novels where the murder is hidden behind the first person of the story while the readers are tricked into looking for the killer among all the 'he's' of the plot.

Emily Brontë is not so modern, at least not in this way, but she knows very well how to use 'I' as a witness and 'he' as the actor. A division of characters of *Wuthering Heights* is thus subsequently implied: witness-characters or teller-characters – Mrs Dean and Mr Lockwood – who, as dramatised narrators, do not participate directly in the events, their role being that of structuring the story for the reader from an (as much as possible) impartial distance and actor-characters – in our case, the other characters of the novel – which are essential as they act the plot in whose framework they have been placed by the narrators. But the case of *Wuthering Heights* is more complex than that, since Lockwood is assigned a triple task, as we have already mentioned: that of narrator of witnessed but also narrated events (as reflector, in the latter case) and also that of narratee.

Lockwood and Nelly Dean's assignment as narrators is to construct the narrative and, as such:

> […] to keep the story close to the earth, to make it believable, partly to comment on it from a common-sense point-of-view […] They act as a kind of sieve to the story sometimes a double sieve.[19]

Both of them are common people, 'the most common in the book'[20], which, nevertheless, take the liberty of making quite sensible remarks on characters and events. Lockwood, a man with a keen mind, is of the opinion that the first impressions count and he readily names Heathcliff a 'capital fellow' when he first sees him, although without sympathy. But only one day and one night are enough to make him change his opinion about Heathcliff's manners: 'a rough fellow, rather, Mrs Dean. Is not that his character?' (*WH*, 39). This estimation almost coincides with Ellen's opinion formed after the long period she spent at Wuthering Heights: 'rough as a saw-edge, and hard as a windstone. The less you meddle with him, the better…' (*WH*, 39)

But being all-impartial is impossible and our narrators, just like ordinary people, occasionally judge the others according to their own standards. Lockwood is a typical product of the epoch whose main presence is not only to fulfil narrative tasks, but also to offer the necessary contrast between the conventions and expectations of the age and the reality at Wuthering Heights. An orthodox Victorian,

[18] *Ibid*. The translation: 'by linking the story to the falsely natural aspect of a confidence.'
[19] Arnold Kettle, *An Introduction to the English Novel*, vol. 1 (London: Hutchinson University Library, 1969), 132.
[20] *Ibid*.

fed up with city life, he decides to abandon the town and seek easy life in a secluded area in the countryside with no-one around to trouble him. He considers Thrushcross Grange as a 'perfect misanthropist's heaven'. For him, a perfect gentleman, it is very normal to visit his landlord at Wuthering Heights, where he expects to find a similar person in a rural middle-class conformist society, as requested by the morals of the time. He finds, instead, something he had least expected: hatred, rage and violent words uttered by wicked people. There is no place for tender feelings and understanding, and from this moment onward, as Kettle puts it, 'the attack on our complacency, moral, social and spiritual, has already begun'[21] and the traditional reader must abandon all hope to find the expected conventional. If we consider the concept of horizon of expectations as defined by H. R. Jauss[22], i.e. the criteria according to which readers judge a given literary text, and our limited capacity of knowing the past, we may assume that the nineteenth century reader was rather disillusioned or surprised by such unforeseen turbulence of events.

Lockwood's perspective may be taken for the horizon of expectations of the epoch in real life. For him, an educated gentleman, well-skilled in courteous response to conventional requests of life, this new Heathcliff appears as:

> a dark-skinned gypsy in aspect, in dress and manners, a gentleman that is as much a gentleman as many a country squire; rather slovenly, perhaps, yet not looking amiss with his negligence, because he has an erect and handsome figure, and rather morose. (*WH*, 11)

And the same conformist and often sound morals of his society and time make him blame the inhabitants of Wuthering Heights for their lack of hospitality:

> Wretched inmates […] you deserve perpetual isolation from you species for your churlish inhospitality. At least I would not keep my doors barred in the daytime. (*WH*, 15)

Ellen Dean is also a very common woman who seems to have gone through an initiation stage as she looks quite adapted to the way of life at Wuthering Heights and Thrushcross Grange. Alternatively, she is in no way different when estimating the others and she sees everything with the eyes of a person for whom duty is the most important thing. What is imperative for her is to be able to keep a balanced point-of-view. Choosing the middle course in consonance with her condition enables her to pass judgement on those lower than herself as well as on those above in social rank.

Lockwood is of the opinion that the others should be modelled according to the conventions and the morals of the epoch, and judges them consequently, while Nelly Dean is more adaptable due probably to her social status of having lived among masters. Lockwood shares the view of most contemporary Victorian readers, whereas Mrs Dean is, or rather, has to be more emotional in her opinions.

Although subjective in some parts, their narrative shares, however, the general characteristics of impartiality and objectivity. By using two narrators,

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[21] *Ibid*.

[22] See Hans R. Jauss, *Toward an Aesthetic of Reception*, trans. T. Bahti (Brighton: Harvester Press, 1982).

Emily not only has the possibility of shifting plans but also of combining two points of view, an important step towards objective narration.

Lockwood and Nelly Dean refer to themselves and to the happenings of their life with 'I' while for the related events 'he', 'she' or 'they' are used. The writer wanted to combine by the usage of these pronouns the objectivity of the third person and the subjectivity of the first. There is more verisimilitude in a story rendered directly and not apparently invented, which implies that in this case the emphasis is not on 'I' but on 'he', 'she' or 'they', in other words, on the persons and facts spoken about. Jane Eyre speaks about her life bit the readers seldom do see her in 'reality', from the outside, from the privileged side of the neutral observer. The third person lays stress on the events and personages seen from the exterior but this perspective can be easily marred by any intervention of the writer.

In *Wuthering Heights* the presence of an author that might take away some (or all) of the credibility of the story is dissembled by that of the two narrators who actually live *within* the story. Ellen Dean is part of the events and Lockwood is offered, at the beginning of the novel, an account of *lived* events. The characters are introduced by them and through them, and not by the writer, which would have seemed too artificial.

What is interesting to be mentioned here is that Emily Brontë felt that using only Nelly Dean, the character that witnessed most of the events, would have been too much of the beaten track, and, consequently, introduced Lockwood, that comes from the outside and with 'fresh' and unaffected points of view. The two are not separated but unified by the very story which they have to narrate.

As mentioned before, Nelly Dean's narrative is more emotional due to her proximity with the characters told about. Seen not as a narrator, but as a character, she is rather conventional – the traditional nanny who replaces an absent mother. From this perspective, she almost does not count, what is preserved from her presence is her memory and her capacity of recollecting events.

Lockwood is to a certain extent schematic too – the conventional gentleman, with rational judgement and explanations. His narrative is less emotional and gives the impression of being more objective. What is obvious is that the novel could have been constructed without his narrative, something would have missed, it is true, but he could have been replaced by Ellen Dean herself. But Lockwood is not introduced without a purpose – what he is introduced for is to act as the *receiver* of Nelly Dean's narrative, to act as her potential readership, a liaison agent between the world of fiction and the actual readers. He is the outsider who does not belong to the world narrated about, a traveller who is a total stranger to the events with which he interferes only at the end and only for a very short time.

Using narrators, was, obviously not Emily Brontë's invention, but she used it with the complexity and mastery of a twentieth century writer when it was given full credit and became a self-governing literary means of narrative structure.

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KREATIVITÄT IN DER ÜBERSETZUNG RELATIVER AUSGANGSSPRACHKENNTNISSE (L.N.Tolstoi, *Die Kindheit*)

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REZUMAT. **Creativitatea traducătorilor în cazul posedării relative a limbii sursă.** (L.N.Tolstoi, *Die Kindheit*). În sfera preocupărilor ce vizează teoria traducerii, se înscrie şi acest demers al nostru, prin care încercăm să arătăm care este contribuția traducătorilor atunci când aceştia sunt puşi în situația de a transpune dintr-o limbă în alta nu numai conținuturile, ci şi greşelile de limbă, respectiv echivalențele semantice ale unor structuri performate de un vorbitor cu o competență de comunicare imperfectă. Avem în vedere cazul lui Karl Ivanâci, institutor neamț, personaj al lui Lev Tolstoi, pus în situația de a utiliza limba rusă, şi 'observat' în ipostazele în care săvârşeşte greşeli ce se subscriu preponderent sferei fenomenelor de natură gramaticală şi fonetică. Ceea ce ne-a interesat ține de competența traducătorilor de a reda în română replicile în rusă ale lui Karl Ivanâci, modul în care aceştia au transpus în română 'specificul stricat' al rusei vorbite de un neamț. Creativitatea şi cunoştințele filologice le-au permis traducătorilor să redea cu savoare şi măiestrie caracteristicile limbajului personajului, traducerea urmărind nu atât corespondența abaterilor de la normă în cele două limbi, cât re-compunerea textului literar, creația lexicală şi de sens la care trebuie să recurgă cel ce se încumetă să traducă un astfel de text.

„Kreativität" in der Übersetzung ist, obwohl von einigen Autoren verwendet, ein fremdes Wort in der Übersetzungswissenschaft. Derart fremd, daß das Stichwort „Kreativität" in der „Arbeitsbibliographie Übersetzen" (D. LEHMANN 1982) fehlt. Aber auch heute noch gilt dieser Begriff als „terra incognita", so wie die Stichwörter „Problemlösung", „Entscheidungsprozeß" und „Intuition" (W. WILSS 1988).

GUILFORD, der als Begründer der Kreativitätsforschung gilt (1950), hat darauf aufmerksam gemacht (1968), daß die Kreativitätsforschung noch immer ein problematisches Gebiet der Psychologie mit einer Vielzahl verschiedener Forschungsmethoden, Forschungsperspektiven und Forschungsziele sei. Inzwischen hat sich an dieser Situation nichts Entscheidendes geändert. Kreativität ist noch immer ein *smoke-screen*-Begriff; dies hängt u.a. auch damit zusammen, daß klare begriffliche und definitorische Unterscheidungen zwischen Kreativität, Produktivität, Originalität und Imagination fehlen (SCHOTTLAENDER 1972; MCFARLAND 1985).

W.WILSS (1988), sagt dazu:

1. Wenn wir unser gegenwätiges Wissen über Kreativität zusammenfassen, können wir, vereinfacht formuliert, folgende Feststellungen treffen: Kreativität hat etwas mit Intelligenz zu tun, aber daraus die Gleichung „höherer Intelligenzquotient

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= höherer Kreativitäts-Quotient“ abzuleiten ist nach den Erkenntnissen der Kreativitätsforschung falsch.

2. Eine „creatio ex nihilo“ gibt es nicht; Kreativität ist, wie Intuition, immer wissens- und erfahrungsbasiert; sie setzt ein bestimmtes Maß an Problemverständnis voraus und artikuliert sich im Entwurf und in der Durchführung von Verhaltenspläne. Augenfällig ist die Wissens- und Erfahrungsbasiertheit kreativer Handlungsweisen in sog. „brain storming“-Diskussionen.

3. Kreativität ist immer zielgerichtet und wertorientiert; Kreativität ist also nicht identisch mit einer ziellosen, wertindifferten Originalität. Kreativität ist so etwas wie eine irrationelle, nicht mechanisierbare Form der Rationalität. Aber sie ist nicht identisch mit einem „ungesteuerten Luxuriren“ der Phantasie.

4. Es gibt ganz unterschiedliche Manifestationen der Kreatuivität, z.B. künstlerische, wissenschaftliche, technische, organisatorische, didaktische, theoretische und praktische Kreativität. Ein „kreativitätsübergreifendes“ Merkmal ist die Fähigkeit zur „innovatorischen“, „nichtbehavioristischen“ Kombination von bislang unverbundenen Ideen und Sachverhalten. Nicht einmal Chomsky ist es geglückt, einen kohärenten, überzeugender Begriff sprachlicher Kreativität zu entwickeln. Es ist deshalb kein Zufall, daß er Kreativität einmal „a mysterious ability“ genannt hat.

Übersetungskreativität ist noch weiterhin eine „terra incognita“. Das läßt sich u.a. an der Tatsache ablesen, daß in der schon erwähnten „Arbeitsbibliographie Übersetzen“ das Stichwort „Kreativität“ fehlt.

Man muß aber noch die folgende weitverbreitete Vorstellung von den Voraussetzungen und Bedingungen des Übersetzens vor Augen halten, um die Abstinenz der ÜW auf diesem Gebiet versehen zu können: Die Übersetzungsfähigkeit gehört, wie die Fähigkeit zum Erlernen einer oder mehreren Fremdsprachen, zur mentalen “Grundausstattung“ des Menschen, Sie kann von ihm im Rahmen eines mehr oder minder systematischen Trainings zu einer interlingualen Sprachtechnik ausgebaut werden.

Hier und da gibt es zwar in der Fachliteratur Hinweise darauf, daß Übersetzen ein kreativitätsbestimmter Vorgang ist, aber diese Bemerkungen sind nicht ausschaggebend genug, wenn man wissen möchte, was denn das Charakteristikum der Übersetzungskreativität ist. Sie lassen nicht erkennen, ob mit Übersetzungskreativität eine Art interlingualer Disponibilität oder eine vage Umschreibung der im konkreten Übersetzungsvorgang wirksamen übersetzerischen „black box“ ist. Wenn Versuche zur Definition des Begriffs der Übersetzungskreativität gemacht werden, wird dessen Komplexität durch die Inanspruchsnahme informationstheoretischer Begriffe überspielt.

Die Unsicherheit bei der Bestimmung des Begriffs der Übersetzungskreativität hat mehrere Ursachen (WILSS 1988):

Erstens: Übersetzen ist eine spezifische Form der Verbindung von Verstehen und Erfinden. Im Übersetzungsprozeß manifestiert sich eine spezifische Form sprachlicher Kreativität, Kreativität hier verstanden im individualpsychologischen, nicht im generativen Sinn. Übersetzungskreativität ist ein schillender Begriff. Man kann sie weder begrifflich packen noch exakt messen, gewichten oder beschreiben. Welcher unserer geistigen Kräfte wollen wir sie zuordnen? Krativität ist offenbar ein mentales Superdatum, in welchem Vernunft, Verstand, Intuition und Phantasie integrativ zusammenwirken. Kreativität im allgemeinen und

Übersetzungskreativität im besonderen lassen sich nicht vorherbestimmen. Man kann so gut wie nicht vorhersagen, was wir als Übersetzer morgen an kreativen Einfällen haben werden und ob wir mit unserem Kreativitätespotential dem zu übersetzenden Text gerecht werden oder nicht.

Zweitens: Man kann die Meinung vertreten, daß Kreativität im Widerspruch zum Wesen des Übersetzungsprozesses steht. Sein Ziel ist die Nachbildung eines Ausgangstextes in einer ZS. Aber ein Übersetzer muß seine eigenen mentalen Kreativitätsressoucen aktivieren, um in einer spezifischen Übersetzungssituation in semantischer, funktionaler und pragmatischer Hinsicht ein Ebenbild des Ausgangstextes zu erreichen. Übersetzen ist eine „transformative" Tätigkeit. Sie steht also prinzipiell im Spannungsfeld zwischen Kreativität und Rekreativität.

Drittens: Übersetzungskreativität ist weder auf induktiven noch auf deduktiven Weg voll objektivierbar; es läßt sich kein theoretisch fundierter und empirisch eindeutig überprüfbarer übersetzungskreativer Beschreibungs- und Erklärungszusammenhang entwickeln. Für die Volatilität des Begriffs der Übersetzungskreativität spricht auch, daß bis heute nicht entschieden ist, ob Übersetzen eine Kunst, eine Fertigkeit oder ein wissenschaftliches Unterfangen im Sinne einer sachverhaltens- und text(typ)bezogenen Methodologie ist (NIDA 1976).

Viertens: Es gibt offenbar keinen homogenen Begriff von Übersetzungskreativität. Man muß in der Übersetzungspraxis verschiedene Kreativitätsebenen, Kreativitätsbereiche und Kreativitätsmanifestationen ansetzen (SASTRI 1973). Die Relativität des Begriffs der Übersetzungskreativität ist ungefähr so vage wie die Relativität der Zuordnung eines zu übersetzenden Texten zu einem bestimmten Schwierigkeitsgrad (WILSS 1988).

Die Relativität des Kreativirätsbegriffs wird deutlicher, wenn man den Krativitätsbegriff texttypspezifisch differenziert. Denn der Übersetzer sieht nicht alle übersetzungsrelevanten Texte durch dasselbe Fadenkreuz der Kreativität. In literarischen Texten ist das Sender/Empfänger-Verhältnis asymmetrisch, d.h., der Übersetzer als Empfänger eines literarischen Textes reagiert auf einem solchen Text nicht, jedenfalls nicht immer, auf vorhersagbare Weise. Das gilt vor allem für lyrische Texte; die MAYER als „Momentaufnahmen des sozialen Geschehens" (1980) bezeichnet.

Das unterschiedliche Reaktionsverhalten läßt sich anhand verschiedener Übersetzungen ein und denselben literarischen Werkes gut dokumentieren. Ein literarischer Text steht nicht einem beiden Kommunikationspartnern, dem Ausgangs-Autor und dem Übersetzer, gleichermaßen bewußten und bekannten Erwartungshorizont; das Eiverständnis über eine literarische Übersetzungssituation wird erst über „Irritatrion" und auf dem Weg hermeneutischer Textbewältigung hergestellt (WILSS 1988).

Literarische Texte sind u.U. extrem „rücksichtslos". Sie verkünden keine verordneten Meinungen. Sie können durchaus so beschaffen sein, daß der Übersetzer ins Leere läuft, daß er leere Stellen ausfüllen, Ungesagtes, nur Eingedeutendes ergänzen, einen Text gleichsam „gegen den Strich" lesen muß (WILSS 1988). Voraussetzung dafür ist, daß der Übersetzer eines literarischen Textes bereit ist, sein alltagssprachliches Textverständnis, seine eigene Erfahrungswelt in Frage zu stellen und sich in die vom Autor der Ausgangstextes intendierten Sinnzusammenhänge hineinzudenken.

Literarische Texte stehen außerhalb der Wahr/Falsch-Dichotomie. Johann Wolfgang von Goethes Ausspruch „das Gedichtete behauptet sein Recht wie das Geschehene“ erweist literarische Texte als komplizierte Ereignisse, denen mit einer übersetzerischen Standardmethode nicht beizukommen ist (REICHERT 1967).

Es ist also einleuchtend, daß die wörtliche Übersetzung unter übersetzungskreativem Aspekt weniger aufwendig ist als die nichtwürtliche Übersetzung. Das ist auch ein Umstand, daß der Übersetzer, vor allem der Anfänger, auch dort wörtlich übersetzt, wo er nur mit einer nichtwörtlichen Übersetzung interferenzfrei sein Ziel erreichen könnte. Denn wörtliche Übersetzungsprozeduren können nur dort praktiziert werden, wo zwischen AS und ZS ein struktureller (syntaktischer) Gleichgewichtszustand herrscht.

Bei wörtlichen Übersetzungen reduziert sich der Transferaufwand auf die Aktualisierung von Verhaltensschemata. Wo wörtlich übersetzt wird, tritt die Unidirektionalität des Übersetzungsprozesses außer Kraft. Der Übersetzer braucht im Grunde nicht mehr zu leisten, als das betreffende Textsegment substitutiv auf die ZS zu projizieren.

Dies läßt den Schluß zu, daß das zahlenmäßige Verhältnis von wörtlichen Übersetzungsprozeduren und zs zwingend vorgeschriebenen nichtwörtlichen Übersetzungsprozeduren ein wichtiges Kriterium für den Schwierigkeitsgrad eines Textes sein kann.

Die nichtwörtlichen Übersetzungsprozeduren resultieren aus interlingualen Konfliktsituationen. Die as und zs Segmente sind syntaktisch, lexikalisch, idiomatisch oder soziokulturell divergent.

Wie wörtliche Übersetzungsprozeduren, so sind auch nichtwörtliche Übersetzuungsprozeduren erklärbar. D.h., der Übersetzer kann in der Regel Auskunft darüber geben (oder sollte zumindest Auskunft darüber geben können), warum er zur Erreichung eines akzeptablen Übersetzungsergebnisses auf eine nichtwörtliche Übersetzungsprozedur zurückgegriffen hat. Dies ist immer dann der Fall, wenn aus sprachsystematischen oder gebrauchsnormativen Gründen eine Eins-zu-Eins-Entsprechung zwischen AS und ZS fehlt und eine wörtliche Übersetzung einen eindeutigen Verstoß gegen die syntaktischen, lexikalischen, idiomatischen und soziokulturellen Regelapparate der ZS zur Folge hätte.

Während wörtliche Übersetzungsprozeduren dem Übersetzer leichter von der Hand gehen, weil er as Textsegmente auf die ZS direkt abbilden kann und im Rahmen der zs Textkonzeptionalisierung nur einen minimalen Transferaufwand investieren muß, erfordern nichtwörtliche Übersetzungs-prozeduren oft ein verlhältnismäßig hohes Maß an kreativer Energie und intertextueller Sprachhandlungskompetenz.

Ein kreativitätsrelevantes Problem ist eben der Umstand, daß man bei der Übersetzung ein und desselben Textes durch verschiedene Übersetzer mit einem u.U. breiten Spektrum formal verschiedener, qualitativ aber (ungefähr) gleichrangiger zs Versionen rechnen muß.

Aber der Bezugspunkt für interlinguale Kommunikation ist nicht eine wie immer motivierte authentische Mitteilungsabsicht, sondern ein as vorformulierter Text, der für den Übersetzer Handlungsanweisungscharakter besitzt.

Der Ausgangstext steuert das Verhalten des Überstzers.

Gäbe es keinen Originaltext, gäbe es keine Übersetzung.

Die Aufgabe des Übersetzers beasteht darin, unter übersetzungs-situationsbezogener Aktivierung seiner kreativer Möglichkeiten auf dem Weg über einen u.U. höchst komplizierten intertextuellen Balanceakt ein funktionelles Gleichgewicht zwischen Ausgangs- und Zieltext herzustellen.

Der Übersetzer gewährleistet dadurch die Voraussetzungen für ein Informations-kontinuum zwischen zwei ihm oft unbekannten Kommunikationspartnern.

Dabei verläßt sich der Überstzer in seinem Handeln vorwiegend oder ausschließlich auf seinem übersetzerischen Erfahrungsbereich; er lernt im Laufe der Zeit abzuschätzen, wieviel Kreativität er in die sachgerechte Lösung eines Übersetzungsauftrags investieren muß und in welchem Umfang er interlinguale Zuordungsstereotypen aktivieren kann (WILSS 1988).

Doch sind im Gegensatz zu Übersetuzungsmethoden die Übersetzungstechniken durch Routinertheit und Wiederholbarkeit geprägte übersetzerische Verlatensweisen, in denen abstrakte Gedächnisinhalte in konkreten Hamdlungszusammenhängen automatisch aktiviert werden. Übersetzerisches Routinenverhalten ist das Gegenteil einer übersetzerischen Konfliktlösungsproblem; es beruht auf dem Prinzip, daß unter gleichen oder zumindest vergleichbaren übersetzerischen Bedingungen bei ökonomischen übersetzerischen Mittelansatz situationsunabhängig ein gleiches oder zumindest vergeichbares Ergebnis erzielt werden kann. Übersetzungstechniken setzen eine „allmähliche Sedimentierung eingeübter Praxisvollzüge“ ((BUBNER 1984) voraus, die auf Selbstregulierungsmechanismen beruhen, in denen „ursprünglich bewußtseinpflichtige Bestandteile der psychischen Struktur aus dem Bewußtsein zurücktreten (HACKER 1978). Übersetzungstechniken repräsentieren eine spezifische Form standarsdisierter Informationsverarbeitung, Sie ermöglichen eine invariante, auf jeden fall nur begrenzt variable Zuordnung von Input und Output und verlangen eine Relativierung der Festsellung, daß „in einem Wissenschafsbereich (wie dem der Übersetzungswissenschaft) wissenschaftliche Kriterien wie Objektivität und Wiederholbarkeit nicht sinnvoll angewandt werden können (MURBACH 1987).

Übersetzungstewchniken sind das Ergebnis von Lernprozessen (WILSS 1988).

Sie beruhen auf Erinnerungsfaktoren.

Der Übersetzer vergegenwärtigt sich in seinem Langzeitgedächtnis verfestigte Handlungsschemata und setzt diese bei der Erreichung seines Handlungszieles ein. Dadurch daß Übersetzungstechniken weithin regelhafter Natur sind, werden sie in bestimmten Umfang vorhersagbar. Diese Vorhersagbarkeit übt eine Entlastungsfunktion aus. Der Übersetzer kann von vorgegebenen Handlungsmustern Gebrauch machen, oder er kann von ihm für geeignet und unverwechselbar gehaltene Textbausteine zu neuen überstzerischen Handlungsmustern zusammnesetzen (DANIEL 1981). Zu beachten ist allerdings, daß eine solche Verhaltensweise nicht dispositionell gesteuert, sondern sprach- und text(typ)determiniert ist.

Übersetzungstechniken sind zu Gewohnheitstätigkeiten (habits) verfertigte Transfermechanismen (WILSS 1988), die allerdings nur dann praktiziert werden können, wenn der Übersetzer über eine ausgeprägte interlinguale „Framekomptenz“ (WEGNER 1984) verfügt. Diese – bewußt oder unbewußt aktivierte- „Framekompetenz“

baut sich allmählich durch induktive Sammlung vereinzelter Beobachtungen zu einem verläßlichen Spurensystem auf und wird so nach dem Prinzip der „increasing-strenght hypothesis“ (WICKELGREN 1979) Teil eines übersetzerischen Handlungskalküls, das prototypisches Denken und Formulieren ermöglicht.

Es setzt voraus, daß es zwischen as und zs Ausdrucksinventaren strukturhafte oder strukturierbare Äquivalenzbeziehungen gibt, die der Übersetzer text(typ)spezifisch mehr oder minder unreflektiert aus seinem Gedächtnis abzurufen imsande ist (TOMMLA 1085).

Diese Überlegungen verweisen auf COSERIUs (1970) (auf ARISTOTELES anknüpfende) Unterscheidung zwischen nichtkreativen Handlungen, die eine schon gegebene Dynamis bloß anwenden, und der schöpferischen Tätigkeit, die der Dynamis vorausgeht. WILSS(1988) glaubt, daß COSERIU unter der Anwendung einer schon vorgegebenen Dynamik die Entwicklung und die Konsolidierung von standardisierbaren lexikalischen, idiomatischen und syntaktischen Übersetzungsprozessen zu Übersetzungstechniken versteht, und unter kreativen Handlungen, die der Dynamik vorausgehen, eine originalitätsbestimmte Übersetzungstätigkeit, wie sie sich, vereinfacht formuliert, in allen „nichtformatierten“ Texten manifestiert. Es ist aber zu bezweifeln, daß die Anwendung einer schon vorgegebenen Dynamik als nichtkreativ zu bezeichnen wäre. Man könnte umgekehrt argumentieren und das Wissen um die vorgegebene Dynamik geradezu als Vorbedingung für eine bestimmte (sekundäre) Art übersetzerischer Kreativität betrachten, für die ALLEN (1982) den Begriff „ostinatio“ (das Erwartbare) im Gegensatz zu „capriccio“ (das Nichterwartbare) geprägt hat.

Also:

In übersetzerischen Handlungszusammenhängen ist die Übersetzungskreativität auf zweierlei Weise virulent: sie bringt einerseits Ordnung und Stabilität in übersetzerisches Verhalten. Das entscheidende Merlkmal dieser Art von Übersetzungskreativität ist ihre Ktaft, „Regelmäßigkeit im Handeln zu stiften. Diese Kraft ist in der Gemeinschaft verankert... Wo diese gemeinschaftliche Verankerung fehlt, ist auch nicht mit einer sicheren Geregeltheit des Handelns durch Normen zu rechnen“ (MÜNCH 1984).

Übersetzungskreativität setzt andererseits Kräfte frei, durch die sie die Dynamik des Übersetzers außerhalb einer soziotechnischen Verhaltenspragmatik mit einer kollektivistischen übersetzerischen Grundhaltung verwirklichen kann.

Stabilität und Inovation widersprechen sich nicht. Sie sind komplementäre Manifestationen eines sich an den Gegebenheiten des jeweiligen Übersetzungsauftrags orientierenden Übersetzerverhaltens. Übersetzerische Routine wird ergänzt durch einen übersetzerischen „Möglichkeitssinn“, der die beklemmende Vision einer total durchrationalisierten übersetzerischen Praxis mit durchgängig praktizierten festen Denk- und Ausdrucksschemata als gegenstandslos erweist (WILSS 1988).

Man kann den überstzerischen Produktionsprozeß nicht vollumfänglich dem Prinzip der Maschinenlogik unterwerfen.

Neben vorhersagbaren, typisierbaren Übersetzungsprozessen gibt es auch nicht vorhersagbare, nicht „generierbare“, gleichsam „unbefestigte“ Übersetzungsprozesse außerhalb eines „instituierten“ Sprachgebrauchs mit geregeltem Erwartungshorizont (WILSS 1988).

Für Übersetzen gibt es keinen operativen Blankoschek. Der Übersetzer hält sich viele Wegrichtungen offen. Sein Erfindungsreichtum ist, jedenfalls in literarischen Texten, fast unauslotbar.

Auch deswegen ist es sinnwidrig, immer und überall zu allgemeinen Regeln übersetzerischen Geschehens verstoßen zu wollen.

Praktisch kommt es darauf an, die jeweilige übersetzerische Gesamtsituation in all ihren Eigentümlichkeiten möglichst präzise zu erfassen und in der ZS durch Aktivierung aller kreativen Resourcen möglichst konturscharf und unverfälscht wiederzugeben.

Die sprachlichen Rollen sind uns verordnet. Übersetzen ist eine Art sprachliches Rollenspiel. Aber gerade im Bewußtsein dieses Rollenspiels eröffnen sich dem Übersetzer Möglichkeiten und Perspektiven eines kreativen Verhaltens.

Graf Leo Tolstoi (1828-1910) ist das größte epische Naturgenie des 19.Jahrhunderts, Inbegriff russischen Wesens bis in den ungelösten Zwiespalt von Welt und Gott.

Aus russischem Hochadel, auch von der Mutter her, einer Prinzessin Wolkonski, verlebte er glückliche Kinderjahre, die er so wunderbar in seiner „Kindheit“ beschreibt.

Graf Tolstoi beherrschte die deutsche Sprache wie ein Mutersprachler, da er von klein auf diese Sprache gebrauchte. Und weil das in den adligen Familien Rußlands normal war. Auch seine Eltern waren der deutschen Sprache derart mächtig, daß sie den Geschwistern Tolstoi manchmal „verdächtig“ wurden, insbesondere wenn sie im Anlaut statt „G“ „J“gebrauchten. Das hing aber vom Erzieher ab.

Graf Tolstoi und seine Geschwister sprachen aber ein „Standard-Deutsch“, weil ihr Erzieher aus einer Gegend Deutschlands kam, die die Normen der Schriftsprache durchsetzte.

Alles was von Graf Tolstoi in deutscher Sprache geschrieben wurde ist einwandfrei. Ein paar Beispiele aus seiner „Kindheit“, die das beweisen sollen:

„Auf, Kinder, auf. . . s`ist Zeit!“;
„Sind Sie bald fertig?“;
„Von allen Leidenschaften die grausamste ist die Undankbarkeit.“;
„Das Unglück verfolgte mich schon im Schosse meiner Mutter.“;
„In meinen Adern fliesst das edle Blut der Grafen von Sommerblat.“;
„Ich war ein Fremder in meiner eigenen Familie.“;
„Trachte nur ein ein ehrlicher Deutscher zu werden, sagte sie, und der liebe Gott wird dich nicht verlassen.“;
„Ich hatte einen einzigen Sohn und von diesem muß ich mich trennen.“;
„Du bist ein braver Bursche, sagte mein Vater und küsste mich.“;
„Und wir verteidigten unser Vaterland bis auf den letzten Tropfen Blut.“;
„Ich sprang ins Wasser, kletterte auf die andere Seite und machte mich aus dem Staube.“;
„Ich dankte dem Allmächtigen Gott für Seine Barmherzigkeit und mit beruhigtem Gefühl schlief ich ein.“;
„Ich nahm meinen Mantelsack und Beutel und sprang zum Fenster hinaus.“.

Die deutsche Sprache verdankt er seinem Erzieher Karl Ivanitsch Mauer, den er liebte, wie wenige Personen in seinem weltlichen Dasein. Er nennt ihn bald „Erzieher“, bald „Djatka“, bald „Lehrer“. Und auch wenn manchmal eine

quasi-herablassende Haltung Karl Ivanitsch gegenüber zu spüren ist – normal für den Spößling einer solchen Familie- ist die Liebe für ihn echt und die Dankbarkeit fraglos.

Sätze, wie die oben erwähnten, machten den Überstzern überhaupt keine Schwierigkeiten, höchstens diejenigen, die bei einer Translation üblich sind. Also in Fußnhoten eine ziemlich getreue Wiedergabe zu geben.

Aber Karl Ivanitsch Mauer spricht auch Russisch. Natürlich nicht besonders gut, was verständlich ist. Er macht Fehler, die „normal“ für einen Nicht-muttersprachler sind.

Eben diese Fehler beschäftigen uns. Denn sie sind charakteristisch für einen, der nicht sehr gut Russisch spricht und können nur „kreativ“ in eine andere Sprache übersetzt werden. Der Leser des betereffenden Textes soll verstehen, daß dort jemand spricht, der die Sprache, in die die Überstzung gemacht worden ist, nicht vollständig beherrscht.

Was Karl Ivanitsch im Russischen sagt ist eine „Malträtierung“ der russischen Sprache. Er macht Fehler, die bald anerkennen lassen, daß der Betreffende nur relativ der russischen Sprache mächtig ist. Diese Fehler haben eine spezifische Natur, die nur für diejenigen, die das Russische einwandfrei beherrschen zu verstehen sind. Worin sie bestehen wollen wir in russischer Sprache erklären.

> Ошибки, констатированные в речи персонажа являются, в основном, грамматическими и фонетическими. Из ошибок, относящихся к кругу грамматических явлений перечисляем: употребление падежа существительного в сочетании с количественным числительным, неправильное использование предлогов, с точки зрения их семантики и падежа, нарушение согласования между прилагательным и господствующим словом, ошибочное употребление личного местоимения и вида глагола.
>
> Воспроизводим[1] в дальнейшем релевантные структуры с точки зрения цели сделанного анализа, графически выделяя их.
>
> Сравнение с другими европейскими языками подчёркивает тот факт, что в русском языке существует строгий режим употребления падежной формы существительного в сочетании с количественным числительным. Таким образом, с числительным "один/ одна/ одно" существительные сочетаются в именительном падеже, при числительных "два/ две", "три", "четыре" существительные ставятся в родительном падеже единственного числа, а при остальных числительных существительные ставятся в родительном падеже множественного числа.
>
> Согласно своему родному языку, немецкий учитель Карл Иваныч часто употребляет именительный падеж после числительных, а не правильные формы русского языка. Это ведёт к появлению ошибочных выражений: "Для детьей **два удочка** - **70 копек**" (в переводе "Două undiţa pentru copil, şaptezeci copeica"); "Панталон Николаю - **4 рубли**" ("Pantaloni la Nicolai, 4 ruble.").
>
> В первой из указываемых структур не соблюдается падежное управление числительного: вместо окончания родительного падежа /**удочки/** появляется именительный падеж: /**удочка**/. Кроме этого, конструкция содержит и другую ошибку, а именно употребление неподходящей формы количественного числительного. В русском языке числительное "два" имеет две формы: "два"- для мужского и среднего рода и "две"- для женского рода. Выбор неправильной формы может объясниться системой функционирования числительного немецкого языка, неизменяющегося по родам.

[1] по произведениям Л. Н. Толстой, *Детство. Отрочество. Юность*, Изд. "Наука", М., 1978 и L. N. Tolstoi, *Opere în paisprezece volume*, vol. I, *Copilăria. Adolescența. Tinerețea*, Ed. A. R. L. U. S. "Cartea Rusă", 1953, traducere din limba rusă de Ticu Archip şi Maria Vlad.

Во второй структуре опять нарушаются правила сочетания по категории падежа. Это значит, что персонаж Толстого должен был построить словосочетание с подходящим окончанием существительного мужского рода *рубль*: /**4 рубля**/, а не /**4 рубли**/.

В отличие от ошибочных форм родительного падежа единственного числа, родительный падеж множественного числа правильно использован: /**140 рублей**/, /**159 рублей**/, /**70 копек**/, /**79 копек**/. Следует отметить, что в случае последних двух структур, родительный падеж правильно образован, но с отступлением фонетического разряда. Следовательно, констатируем фонетическое написание: Карл Иваныч пишет (указанные структуры содержаны в заметках Карла Иваныча) по собственному слуховому восприятию родительного **копеек**. Это объясняется интерференцией с немецким языком, в котором двойное "е" воспринимается как длинное "е". Фонетическое написание встречаем и в следующих конструкциях: "Я был **нешаслив ишо** во чрева моей **матрри**." / "Eu fost nefericit inca in pântec la mama al meu."/; "Ты шпион; **зашишайся**!" / "Tu şpion; apără-te!"; "шалунья **мальшик**" / "băiat neastâmpărată". Выделенные слова воспроизводимы согласно произношению. По слуховому восприятию немецкого передаётся и слово **матрри** (с редуцированным "е": **матери**).

Перевод с сочностью изображает фонетические и морфологические ошибки. В некоторых случаях, в переводе искажены слова, правильно используемые персонажем. Например, в первом из выше указанных высказываний, предлог правильно употребляется /**во чрева**/ ("in pântec"), но требует предложного падежа существительного: /**во чреве**/. Согласование вполне реализовано - /**моей матери**/, но в переводе это появляется деформировано: /la mama al meu/. Итак, обращаясь к определённым приёмам в воспроизведении образности языка Карла Иваныча, иногда перевод умножает число фонетических искажений героя, языком которого увлекаются сами переводчики.

К кругу грамматических ошибок относятся и ошибки, связанные с согласованием между прилагательным и господствующим словом: /**цветной бумага**/ ("hârtie colorat"), /**золотой каёмочка**/ ("margine aurit") - словосочетания содержат существительные женского рода и прилагательные мужского рода; /**на другой сторона**/ ("pe celălalt parte") -ошибке, связанной с согласованием прибавляется ошибка, связана с употреблением падежа: правильно было бы **на другую сторону** (см. дальше). Констатируем нарушение согласования по родам и по числам и в следующих отрывках: "Я **его** поцеловал, и **он** сказал…"; "И **моё милы маменька** выходит… Я сейчас узнал **его**. <<Вы знаете **наша Карл** >>, **он** сказал, **посмотрил на мене** и, **весь бледны**, за…дро…жал!.." ("Eu l-am sărutat şi el spus mie…"; "Şi traga mea mamica iese tin uşa tin tos. Eu imediat recunoscut la el. <<Tumneata ştißi Karl al nostru>>, spus el, uitat la mine şi tot palid început să tre… mu… ra!…"). В обоих отрывках используется личное местоимение мужского рода вместо личного местоимения женского рода. Это ведёт к неправильному употреблению глаголов-сказуемых прошедшего времени. Отсутствие согласования в роде и падеже отражается во втором из данных выше отрывков: /**моё милы маменька**/ (притяжательное местоимение среднего рода стоит в единственном числе, а прилагательное стоит во множественном числе и является кратким; такая форма неприемлема в контексте, где прилагательное выступает в роли определения, а существительное **маменька** - это существительное женского рода, стоящее в единственном числе); /**наша Карл**/ вместо /**нашего Карла**/; /**весь бледны**/ вместо /**вся бледная**/ (неправильное согласование в роде и числе); /**посмотрил на мене**/ вместо /**посмотрел на меня**/ (фонетическая и падежная ошибка).

Существуют на протяжении текста, к которому мы относимся, и другие структуры, с нереализованным согласованием: "его **святое воля**" вместо /**святая воля**/; /**шалунья мальшик**/ вместо /**мальчик шалун**/.

В некоторых случаях, глаголы ошибочно употреблены: /**я бегал**/ - глагол движения ошибочно употребляется, как с семантичесой точки зрения, так и с точки зрения глагольного вида: правильно было бы **я побежал** (в румынском языке /am luat-o la fugă/, в переводе /eu fugit/); /"Я пригнул в вода, **влезал** на другой сторона и **пустил**"/- в переводе /"Eu sărit în apa, căßărat pe celălalt parte şi rupt fuga."/. В связи с первым выделенным глаголом, констатируем ошибку, связанную с видом глагола, правильная форма - **влез**, а второй глагол по форме и по значению ошибочно

использован: **пустился** - правильная форма. В сложноподчинённом предложении "Когда она **видела** меня, она **сказала**…" существует ошибка, связана с видом глагола: второй глагол - это глагол совершенного вида, правильно использован, а первый глагол, несовершенного вида, используется неправильно. Отсутствует соотношение между этими двумя глаголами с точки зрения вида глагола, в то время как данный контекст требует употребления совершенного вида: **увидела**.

В речи толстовского персонажа имеются многочисленные ошибки, связанные с семантикой предлогов и их употреблением. Например, в структуре /**для коробочка**/ существительное стоит в именительном падеже, хотя предлог требует родительного падежа: / **для коробочки**/; структуры /**из Москву**/, /**кроме жалованию**/ содержат ошибочные склонения существительных: правильные формы - это /**из Москвы**/, /**кроме жалования**/; /**в подарках**/ - ошибочно используются падеж и предлог: /**на подарки**/ - правильная форма; "Я **пригнул в вода**" вместо **/прыгнул в воду**/; "И он упал мне **на рука**." ("Şi el căzut în braße al meu") - правильно употребляется предлог, но глагол требует винительного падежа: /**на руку/** в единственном числе, или /**на руки/** во множественном числе; "один **на голова**" ("şi unul la capaßina") - предлог употребляется с именительным падежом, вместо нужного винительного падежа, а числительное передаётся формой мужского рода; "я познакомился с енерал Сазин"- в переводе "am făcut cunoştinßă cu Gheneralul Sazin"- появляется именительный падеж вместо творительного падежа, которого требует предлог: /**с генералом Сазином**/ - в русском языке приложение стоит в одном и том же падеже, как и определяемое существительное; "Обещаны Петром **Александрович**ь из Москву в 18… году золотые часы в 140 рублей." ("Ceas de aur făgăduit de Piotr Alexandrovici la Moscov, în 18… cost 140 ruble.") - в отличие от имени, правильно стоящего в творительном падеже, отчество стоит в именительном падеже. Причастие **обещаны** не допускает, в данном контексте, краткую форму. Неправильно выбран и предлог в структуре /**в 140 рублей/**, правильно было бы **по 140 рублей**.

В переводе предложения, заканчивающего перечень счётов, сделанных Карлом Иванычем, ("Итого следует получить Карлу Мауеру кроме жалованию - 159 рублей 79 копек."), наречие **итого** свободно переводим наречием **astfel**, предпочтённым выражению **în total**: "Şi **astfel** trebuie să capete Karl Mauer peste leafă o sută cincizeci şi nouă ruble şi şaptezeci şi nouă copeica.".

Следующий отрывок содержит прекрасно переводимое сочетание: "Карл Иванычь, рассердившись, говорил <<кукольная комедия, шалунья мальшик, **шампанская мушка**>>" ("Karl Ivanâci când se supăra, spunea: <<Comedia de păpuşi>>, <<Băiat neastâmpărată>>, <<**Musculiţă plicticos**>>."). В данном контексте, переводчики предпочитают этот вариант, дословному переводу словосочетания русского языка.

Переводчики с сочностью и мастерством передали "характеристики" речи Карла Иваныча. В переводе настаивалось не столько на соответствиях отступлений от нормы в русском и румынском языках, сколько на пересоздании литературного текста, на лексическом и семантическом творении, к которым должен обратиться тот, кто осмеливается перевести такой текст.

Aber wie überstzt man solche Aussagen? Soll man die Charakterika der betreffenden Fehler aus der Ausgangssprache aufbewahren? Oder sollte man sie derart überstzen, daß der Leser den Einduck hat, daß dort jemand spricht, der die Sprache nicht gut beherrscht?

Sind die Fehler, die ein Deutscher im Russischen und im Rumänischen macht derselben Natur? Natürlich nicht, auch wenn sie manchmal übereinstimmen können, da beide indo-germanische Sprachen sind.

Die beiden Übersetzer mußten das Russische von Karl Mauer so übersetzen, daß jeder rumänische Leser verstände, daß dort jemand eine Sprache verwendet, die er nicht sehr gut beherrscht, die er aber „verständlich“ gebrauchen will.

Es sind in diesem Zuisammenhang noch zwei Sachen zu erwähnen:

Die erste wäre, daß in verschiedenen Provinzen Rumäniens deutsche Minderheiten lebten, die aber derart einwandfrei Rumänisch sprachen, daß man bloß nach dem Hören des Namens sich Rechenschaft gegeben hat, mit einem Deutschen gesprochen zu haben. Also hatten die Übersetzer kein Muster für eine rumänische Sprache der Deutschen aus Rumänien.

Die zweite wäre, daß insbedondere in Siebenbürgen die Menschen verschiedener Nationalitäten gewohnt sind, auch andere Sprachen zu sprechen. Und obwohl sie sich bewußt sind, daß das nicht immer sehr gut „funktioniert", ist die Hauptsache, sich verständlich zu machen. Also malträtiert man brüderlich eine andere Sprache, aber die Malträtierung führt zum guten Ende.

Nun haben wir den Eindruck, daß die Übersetzer des Werks von Graf Leo Tolostoi keine Ahnung von solchen philologischen Spekulationen gehabt haben. Sie haben aber etwas Außerordentliches geleistet.

Und eben das ist die Frage nach Kreativität. Ist sie bewußt? Ist sie erlernbar? Hätten die Übersetzer es besser übersetzt, wenn sie gründliche theoretische Kenntnisse in diesem Bereich gehabt hätten?

Ein paar Beispiele, aus denen jeder rumänische Leser verstehen kann, daß dort ein Deutscher spricht, der das Rumänische nur relativ beherrscht:

« Doua undița pentru copil, şaptezeci copeica. »
« Hârtie colorat, margine aurit, clei şi stinghie de la cutiuța, pentru cadouri, şase ruble şi cincizecişicinci copeica. »
« Carte şi arc, cadou la copii, opt ruble şaisprezece copeica. »
« Pantaloni la Nicolai, patru ruble. »
« Ceas de aur, făgăduit de Piotr Alexandrovici la Mocov, în 18. . . cost o sută patruzeci ruble. »
« Eu fost nefericit inca in pântec la mama al meu. »
« Eu fugit. »
« Când văzut, ea spus la mine. »
« Tumnezeu fede tot şi ştie tot şi în tot este sfânta lui foie, numai de voi copii pare la mine rău. »
« Comedia de păpuşi. »
« Băiat neastâmpărată. »
« Musculiţă plicticos. »
« Eu sărit în apa, căţărat pe celălalt parte şi rupt fuga. »
« Când văzut, ea spus la mine. . . »
« Aminteşte de mine aproape când sunt. »
« Aminteşte departe când merg pe pământ. »
« Aminteşte întruna. »
« Amninteşte de mine tu, totdeauna. »
« Şi la mormânt. »
« Să fii credincios cum eu sunt. »

Das letzte angeführte Beispiel, eben das von Karl Mauer für Gräfin Tolstoja geschriebene „Liebesgedicht", beweist aus philologischem Sichtpunkt mehrere Sachen:

- es ist nicht unbedingt notwedig über eine dichterische Sprache zu verfügen, um echten Gefühlen Ausdruck zu geben;
- die Sprache ist in erster Linie Kommunikationsmittel. Das Dichterische und das Korrekte sind (und waren) Luxusartikel;

- das Übersetzen ist nicht erlernbar, obwohl Studium im Bereich behilflich sein könnte;

- Kreativität ist eine angeborene Sache;

- Übersetzen ist etwas, was bleibt. Auch wenn man den Namen des Übersetzers vergißt oder nicht kennt, werden noch lange Zeit die Menschen ihn brauchen. Denn er leistet das, was keine wissenschaftliche philologische Arbeit leisten kann. Verständnis, Kennenlernen, Toleranz und Liebe unter Menschen.

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VILLAGE FOLK CUSTOMS

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ABSTRACT. Folklore, as a corpus of assertions and beliefs, has not gone out of sight. It is not restricted to rural communities but may generally be found in urban areas. Nowadays, folklore is not viewed as something antiquated, singular or inferior. It has come to be seen as part of the culture of all groups of people and an essential source of information about the history of human life. The main areas of study include: a) ideas and beliefs b) traditions c) narratives d) folk sayings e) folk arts. This essay deals briefly with the second area, that of traditions, restricted to village communities, and includes compressed material dealing with festival customs, games, dances and cookery.

Bread and Cheese Giving

Whit Sunday, an important festival in the Christian church, falls on the seventh Sunday after Easter and celebrates the coming down from heaven of the Holy Ghost. Rouse (1989: 9) says that on this day, after the evening service, the people of St. Briavels, Gloucestershire, leave the church and walk along the lane outside the church. There they get bread and cheese, but they have to hurry, for the food is thrown down from the high stone wall that runs along the lane. They all have a lot of fun as everyone tries to get hold of a loaf of bread or a piece of cheese. This custom is connected with the 'common land', i.e. the villagers have the special advantage of cutting down wood for their fires in the 'wood of Hodendales' and, of keeping their animals on the common land, without paying any money.

Twelfth Day

The twelfth day (6 January) after *Christmas Day* coincides with the church festival of the Epiphany. On this day Christmas decorations are taken down, as are Christmas cards that have been on display since Christmas Day. On the small island of Foula (thirty miles west of Lerwick in the Shetlands) it is still celebrated as Old Christmas Day. One of the islanders (quoted in Hole, 1976) describes the local tradition:

'Christmas here is not a religious celebration. It is closely connected with the Viking Yule, although now we have Christmas trees and give each other presents. We spend Yule evening preparing food, like salt-smoked muttom, Yule bread with caraway seeds… On January 6, whatever the weather, we make trips round the island to be sure of visiting everyboby, and in every home there is food. At about 9 p.m. we all end up in one house. We eat, drink, dance and play music until the early hours.'

Burning the Old Year Out

The beginning of a new year is usually a time for fun and celebration. On New Year's Eve people get together with their families or friends to celebrate a new start. According to Rouse (1989: 9), three or four weeks before New Year's Eve, the people of Biggar (Lanarkshire) start building a large fire in a field near the village. They fill the fire with explosives and combustibles that produce light, smoke and noise for entertainment. By December 31, the bonfire is very big. At about half past nine that evening, a man whom the villagers have chosen goes to the bonfire and lights it. The night fills with the sound of the crackle of burning wood, of fireworks, and of a village of people all enjoying themselves. Then, at midnight, silence falls. The villagers sing the traditional New Year's Eve midnight song, Robert Burns' 'Auld Lang Syne', and the village church bells start ringing. After this, all the young people of the village go about playing tricks. The favourite one is to remove gates from their gate-posts and to hide them where no one can find them. Last of all, the men and boys of he village go 'first footing' until the early hours of the morning (ibid.).

First-Footing

In Scotland, *Hogmanay* (New Year's Eve and the parties, drinking, etc.) is a very important celebration. At midnight, people go to visit friends to have a drink with them. This visiting is called *first footing.*

First footing is a very old tradition and it is still a very important celebration in the north of England and in Scotland. The first-footers are the men who first step into a house in the new year. In most places it is very bad luck if the first person to enter your house in the new year is a woman. It is supposed to be lucky if the first person to enter the house is a tall, dark man carrying a piece of coal, sometimes money and bread, and in Scotland whisky. The first-footers give these gifts to wish you a successful new year. Then the people of the house offer them food and drinks.

Furry Dance

The Furry Dance (origin of name is uncertain: perhaps connected with 'fair' or with 'floral') at Helston in Cornwall is one of the most interesting spring festival dances in Great Britain. The people of Helston have celebrated it every year since pre-Christian times (Rouse 1989: 11). The dances take place on May 8th, St. Michael's Day, the patron saint of Helston. The local legends say that St. Michael defeated the devil, who wanted the place for himself. The people of the village danced with joy. The festival is really about the coming of summer and the going away of winter: 'for Summer is a-come, O, And Winter is a-gone, O' (words of a song quoted in Rouse 1989: 11).

Garland Day

On May 13th, the old May Day, the children of the village of Abbotsbury (Dorset) go from house to house collecting flowers, which they make into garlands; these wreaths or crowns of flowers are put on short poles. Then they go around

the village with garlands, visiting each house to bring it luck. They get a small amount of money from each householder; at the end of the day the garlands are placed at the Abbotsbury War Memorial and the money is shared between the children (Rouse 1989: 13). According to the same author, originally, the custom had nothing to do with the men of Abbotsbury who died in the World War, but it was connected with the beginning of the fishing season. In those days garlands were thrown into the sea from the sides of the fishing boats and fishermen sang songs to bring luck to them in the coming fishing season.

Horn Dance

The Horn Dance is performed in the village of Abbot Bromley (Staffordshire) on the Monday after the first Sunday after September 4th. It has been called 'the most primitive dance in Europe' (Rouse 1989: 13), and it is certainly one of the most exciting, magical dances there are.

According to Rouse (op.cit.) the dancing team consists of twelve people. Six dancers hold the horns, which are really reindeer antlers; a man dressed as a woman (who is supposed to represent Maid Marion from the legends of Robin Hood); a Fool dressed in coloured clothes; a Hobby-horse (a man wearing a child's toy like a horse's head on a stick, which the child pretends to ride on); a Bowman, carrying his bow and arrows; a boy playing a triangle; and a musician, who plays the fiddle. On the Monday morning, the dancers go to the village church, where the horns are kept during the rest of the year. The Vicar church gives them the horns, and they start off a long walk around all the houses, cottages and farms of the area, dancing in the farmyards and front gardens. If they do not visit a home, it is very bad luck for the people living there. At the end of the day, they return to the village street, to dance a last time before they give the horns back to the Vicar to look after in the church until the next year.

Morris Dance

Morris dance is a very old English country dance usually performed outdoors in the summer by a group of men who wear special white clothes to which small bells are often fixed. The origin of the word is uncertain. According to Rouse (1989:15), Morris is a corruption of of 'Mary's Men' (the theory is not acceptable, since this dance is pre-Christian; 'Mary', in this case, is Christ's mother); another source (ibid.) suggests that the word derives from 'Moorish' (or 'black-faced'). i.e. when the Early Christian Church did not allow people to dance their old, pagan dances, the villagers blacked their faces so that nobody could recognize them and went into the woods at night to dance. This energetic dance is performed in the village of Thaxted, Essex. The dancing begins on Friday evening in the main street of the village. On Saturday the dancers visit the nearby villages, dancing in carparks and gardens of village pubs. During the last dance, a member of the team goes round with a hat to collect money from the people who have been watching the dances.

Well-Dressing

From ancient times water has been associated with spirits and gods. A spring or well have always been considered as the home of a saint. According to Rouse (1989:19) the custom of decorating, or dressing wells, still exists in the county of Derbyshire, and of these best-known takes place in the village of Tissington, which has five wells. Although the dressing of the wells was originally a pagan ritual, the author mentions that there are two stories of how the custom started in the village, both of which belong to Christian times. One story says that the people of the village dressed the well for first time in 1615, after a very long period without rain, between March and September. During this time the Tissington wells were the only ones to provide water, not only for people and animals of the village, but for those of all the other villages and farms as well. The other story is, according to the same source, much older and goes right back to 1350, after the Black Death has visited that part of England in the years 1348-49. It seems that the only village where not one person or animal died of the Black Death was Tissington, because the water from the wells was so pure. The most likely explanation is that well-dressing, if not in Tissington, then in the area, already existed, and that either one or both of these two events brought new life to what was already a very old custom (op.cit.). Until the beginning of the eighteenth century, the wells were simply decorated with flowers, but by 1818 the decorations had become more complex. The villagers make a large wooden frame, and fill it with soft mud. Then they fill the frame with a picture, using flowers, small stones, leaves, and other natural materials. On the Ascension Day, the fortieth day after Easter Sunday, the completed picture is taken in its frame to the well, and placed behind it. Rouse mentions that some families in Derbyshire have been well-dresseres for generations, learning this unique craft from father to son. Apart from Tissington, other villages also have a well-dressing ceremony, and one at Buxton, which takes place each year on the Thursday nearast Midsummer Day,includes a festival with a Wells Festival Queen (ibid.).

Beating the Bounds

This old custom is still celebrated in many parts of Britain. Villagers mark the boundaries of their parish by marching round them and ‘beating’ the ground with rods. The custom usually takes place on Ascension Day (a festival day for Christians, celebrating the ascension of Christ to heaven, and held on the 40th day after Easter). In former times, small boys were beaten at boundary marks so that they would never forget the boundaries of their parish.

Candlemas Day

Candlemas is February 2nd, kept as a special religious day to remember the presentation of Christ in the temple and the making pure of the Virgin Mary. The candles carried in procession give the day its name. As a matter of fact, it

was a pagan feast taken over by the early church (in ancient Rome at this time the citizens used to parade through the streets with torches and candles to honour Februa, the daughter of Mars). People once kept their Christmas decorations up until this day, the fortieth after Christmas.

Shrove Tuesday

Ash Wednesday is the first day of Lent in the Christian Church (from the practice of sprinkling ashes on the heads of penitents. *Lent* is the most solemn period of the Christian year. It lasts for 40 days from Ash Wednesday to the day before Easter, with its climax in Holy Week, which includes *Palm Sunday* (the Sunday before Easter, when small crosses made of palm leaves are given to members of the congregation), *Maundy Thursday* (the Thursday before Easter, when in a cathedral city the sovereign traditionally presents small purses with coins specially minted for the ocassion) and *Good Friday* (the Friday before Easter when the Christian church marks the Crucifixion of Christ).

Shrove Tuesday is the day before Ash Wednesday. Traditionally, it is a time for feasting and sport. Many people eat pancakes on Shrove Tuesday, hence its popular name of Pancake Day (in Scotland also known as Bannock Night). The annual women's pancake race at Olney, Buckinghamshire, is a popular tourist attraction, and has been run since the 15th century (each women has a pancake in the pan and, as she runs, she tosses the pancake up and over in the air and catches it again in the pan). Since the 1950s the idea has been imitated in many other places. Football games take place in several towns in England and Scotland. In Cornwall, at St Columb Major, a hurling match is held in the streets and in the far west, at St Ives, hurling takes place in a public park.

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TENSIONS AND CONVERGENCES: A DISCUSSION OF EDUCATION REFORM IN ROMANIA

LEO F. HOYE, MIHAI M. ZDRENGHEA

Wolf packs, wild dogs, Brigitte Bardot, Bucharest, thieving orphans, gypsy tribes, vampires, Vampirella, Vlad the Impaler and other vampish curiosa leap to mind at mention of Romania or its most celebrated principality, Transylvania. When the writer and traveller Patrick Leigh Fermor was about to cross the frontier from Hungary into Romania, in the early 1930s, his hosts warned him: “It’s a terrible place! They are all robbers and crooks! You can’t trust them…whole valleys are riddled with VD…!" (Fermor 1988: 75). Little has changed since then about the oft strange and ever persistent realities or fictions that continue to hound this central European world, only briefly teased from obscurity by the lurid violence of the 1989 coup and subsequent demise of the Ceauşescu regime. Yet, the Ruritanian rhetoric and impoverished images are a disservice. Romania has a rich and diverse culture, and a no less varied history which, down the centuries, has seen it under the sway of marauding hordes of invaders, not to forget the armies of three Empires: the Roman, the Hapsburg, and the Ottoman.

The late Nicolae Ceauşescu may indeed have won international acclaim for his maverick opposition to the Soviet Union’s invasion of Czechoslovakia in 1968, and its 1979 incursion into Afghanistan –independent acts of foreign policy which genuinely won ‘the Genius of the Carpathians’ popular support at home, as well as abroad. Feted by the Americans, knighted by the British, excoriated by the Warsaw Pact, Ceauseşcu basked in the warmth of the West, as he engaged in anti-Russian nationalism. Yet the glamour and the West’s approbation were to be short-lived. In the years to come, the Romanian leader was to pursue a strategy of relentless retrenchment at home, as his regime embarked on a politically and economically insane policy to clear the huge foreign debt the government had accrued in the 1970s. Much of Romania’s agricultural and industrial production became destined for export, leaving the beleaguered citizens with little to eat and ever less to look forward to. At the time of the December coup in 1989, Romania had, arguably, the most totalitarian regime in Central and Eastern Europe and an abysmal infrastructure to boot. As the Romanian historian, Lucian Boia (2001: 151) has remarked: ‘When the Communist regime fell, Romania found itself faced with a huge void: the fabric of society was vague, and the social organism non-functional. No other country entered post-Communism as spectacularly as Romania, but no other country entered it so badly prepared either.’ It was a complete wilderness. The beliefs, values, and lifestyles of ordinary people trying to lead their simple, everyday existence lay decimated.

Present-day Romania – which comprises the three principalities of Transylvania, Wallachia and Moldavia – came into being after World War I, suffering some territorial loss following World War II. The twentieth century saw the rise and fall of democracy, fascism, royal dictatorship, and Communism. The twenty-first century sees a burgeoning European power, eager to shed its murky past, and a country which hopes to accede to the European Union by 2007, thus helping it to become (at least by treaty) a fully-fledged member of the wider democratic community. Until recently, the transition to a market economy and democratic state has been hampered by the general lack of political consensus and only very gradual economic reform, especially with regard to restructuring and the privatization of state enterprises. The PSDR (Party of Social Democracy in Romania) – mostly former Communists - continues to dominate the political scene and to give it some stability. Its main contender, the ultra-nationalist GRP (Greater Romania Party), has lost some credibility since its leader promised public trials in football stadiums and the jailing of all 'bandits' within 48 hours of arrest. Nowadays, the public are a bit wary of such political largesse!

Against this backdrop, it is not surprising that education reform has had a chequered history. It is true that, by the turn of the 19th century, Romania's education system was on a par with those of the more advanced countries in Europe. That state of affairs seriously deteriorated, however, as it succumbed to political dictate and expediency in the latter part of the 20th century. During the 1970s and 80s, education became totally subordinated to the government's political and economic priorities. A World Bank Report (Fretwell and Wheeler 2000: 5) records that, by 1989, 96% of Upper Secondary enrolments were with technical and vocational schools, mostly partnered with enterprises, leaving only the remaining 4% in the general stream. Only 7% of eligible university candidates were enrolled in higher education, some two thirds on engineering programmes. As the Communists pressed ahead with their programmes of systematization and transformation - urbanisation and industrialisation - the call for trained engineers became ever greater. Yet, in real terms, expenditure on education was critically low, barely enough to sustain basic recurrent costs, with subsequent rapid degradation of infrastructure and zero expansion. In short, educational policy conformed to prevailing ideology, there to suffer from institutionalised paralysis. Ideology, not viability, was the credo (cf. Boia 2001: 118). In fact, all government departments were totally under central control. Furthermore, a key policy of the Ceauşescu regime had been to rotate ministers on a regular basis so that none could build a power base in opposition: few politicians held their positions long enough to grasp even basic issues. Job rotation fostered incompetence and furthered inertia. The Education Ministry was no exception. There could be no turbulence in such a political vacuum.

The difficulties facing Romania in the aftermath of the revolution were considerable. In the early 1990s, political, social, and economic factors were simply not conducive to systemic change: in education or in any other sector. The government apparatus focused on eliminating political and ideological legacies

and had neither the will nor the wherewithal to develop coherent and innovative educational policies, as part of the overall process of reform. Despite a hesitant start, however, there have been steady improvements in the quality of education, especially following the promulgation of the 1995 Education Act. This signalled a marked shift away from the highly centralised system of the past, with its insistence on a standardized and 'ideologically sound' curriculum, ineffective student evaluation, and centrally controlled financing and management. In general secondary education, curriculum reform has gained momentum and now some 30% of the curriculum is locally rather than nationally determined (cf. Fretwell and Wheeler 2000: 7). Alternative textbooks compete, where once there was but one per subject. The creation of a national Assessment and Examinations Board is introducing standard methods of assessment and procedures, providing the basis of a modern evaluation system. Improvements in teacher training (and re-training), the revamping of the school inspectorate, the increasing financial and managerial autonomy granted to schools, and the emphasis placed on developing partnerships with the broader community, including potential employers, are all positive signs that reform is genuinely making headway. Higher education and research have also received a boost from more enlightened approaches to curriculum design and delivery, and institutional management. The sector as a whole has benefited from the creation of new research institutes/faculties, for example, the Faculty of European Studies at the University of Cluj-Napoca or the Institute for Life Quality, University of Bucharest, and the realignment of existing institutions, such as the Institute for South-East European Studies, Bucharest.

Reforms are also addressing the issue of equity and a more inclusive approach to the provision of education. These include, for instance, the introduction of new programmes for ethnic minorities, such as Germans, Hungarians, Romanis, Turks and Tartars, and measures to improve access to education in rural areas. With increasing emphasis placed on promoting a knowledge-based economy, society as a whole is now targeted rather than just traditional pockets of excellence.

Considerable importance has also been attached to the development of programmes devoted to civic education ('education for democracy') and the fostering of human rights, in a concerted attempt to counteract the general insufficiency of democratic culture. Boia (2001: 113f.) comments that when Communism was installed in the 40s 'most Romanians had little idea of what [democracy] meant'. This predominantly rural country, with its poorly educated peasantry (at that time), leant itself to particularly ruthless exploitation. For the next 40 years, Communism 'excelled in the combination of democratic discourse and totalitarian practice' (*ibid*: 115): when the regime collapsed in 1989, there was an almost complete vacuum of democratic values and widespread ignorance of what democracy entails. The Romanian Institute of Human Rights (1991), the Civic Education Project, the Soros Foundation for an Open Society, and the EU-financed PHARE-Democracy Programme are just some of the agencies of change, accelerating Romania towards western values and greater pluralism.

As the strongest of Communist taboos – citizenship, property ownership, media, sexual representation – fell by the West-side and the 'golden era' of Ceausescu was eclipsed by (some of) the icons of Western capitalism - *Playboy*, stocks and shares, Visa card (Kovács 2002: 179, n.39) – whose 'models' of education, engines of cultural change, could or should Romania embrace? Traditionally, links with Western culture had meant Paris (Boia 2001: 125); it was only after the Second World War that Britain and America became closer, at least politically. By 1989, however, Romania was effectively cut off from the outside world, sequestered in its own oblivion. Access to other cultures was the privilege of a few: those who were allowed to travel, speakers of foreign languages, and anyone who could listen to the BBC World Service, Radio Free Europe or Voice of America. The sudden and dramatic collapse of Communism in 1989 gave incredible impetus to cultural change. In Romania, especially, 'the opening up to international culture was really breathtaking'. Kovács (2002: 162). Overnight, European agencies and cultural organizations, such as the Alliance Française, the Goethe Institute, The Italian Institute of Culture, the British Council, the US Peace Corps were up and running, peddling their national wares and educational modi operandi. The efforts were piecemeal and enjoyed only modest impact, although they at least served as windows on the world and offered a taster of the aid to follow.

Of particular significance has been the active investment of international agencies such as the World Bank, the IMF, the United Nations Development Programme and the European Bank for Reconstruction and Development: their knowledge bases, lending programmes, and financing of EU accession-related programmes are helping to sustain and further education reform. Their approach to aid in recent years has arguably become more sensitive to local requirements, scant attention having been paid in the past to local expertise and tradition. Crossley and Watson (2003: 112f), for instance, record that the conditions attached for receiving development aid by Eastern European countries were 'aggressively applied' in the late 80s and early 90s, as the Western democracies saw the triumph of their –ism over the other: 'If financial and technical assistance was to be given to the former Central and East European nations … they should be persuaded to begin to reform along Western lines … to reform their political structures and move towards democratic pluralism and free market economies'. Although the amount of aid has declined, Romania's continued dependency on it ensures Western domination and the transference of its educational policies and practice.

In his commentary on the globalization of the Western intelligentsia, Berger (2002: 4) writes of what he calls the 'faculty club culture', a culture which is propagated by the very NGOs, foundations, academic networks and intergovernmental agencies that countries, like Romania, rely on for their aid. The 'club' is dominated by Western (mostly) American intellectuals, and nurtured through the active promotion of Western ideas and beliefs, 'such as the ideologies of human rights, feminism, environmentalism, and multiculturalism, as well as the politics and lifestyles that embody these ideologies'.

In contrast to popular culture – McDonalds, Disney, *Playboy* – this 'elite sector' of global culture, the least visible face of globalization, is the most potent vehicle for the transmission of Western values and the one where 'the price of admission … is higher in terms of its impingement on personal life' (Berger 2002: 5). But what precisely is the price of admission? Must local custom and convention succumb to a global or supra-national ideal, under 'neo-colonial control' as mentioned above? Or is there some middle way?

The answers to these questions bring us to the crux of the matter: 'Whose tailor? Whose clothes'? Now Romania looks to the West once more, 'and as a reference point in matters of culture and prestige, America has taken first place … [as] the symbol of a free and prosperous world' Boia (2001: 206). The educational landscape of Romania is changing irrevocably. Is Romania just a passive receptacle for Western-sponsored reform, manna from the West? More cynical observers might comment that it has only been Romania's dependence on international aid and wariness of isolation, which have kept the government on the road to reform, as much in education as in any other sector. But that would be to ignore Romania's very genuine desire to be integrated swiftly into Euro-Atlantic structures and alliances, and its recognition of the role education has to play in this process, especially in developing a knowledge economy.

It would also be simplistic to argue that Romania is importing Western ideals wholesale, regardless of their relevance. Romania is anchored in its region as well facing the West. It has a localized identity, its own context of situation and one to which international agencies are becoming perhaps more sensitized, even if they may be accused of enacting new processes of 'neo-colonial control' (Crossley and Watson 2003: 115). Through Europeanisation, Romania is also undergoing the processes of Westernisation and globalisation – terms which are emotionally charged in the realm of public discourse. For some they hold the promise of a free society, where peace and democracy hold sway, whilst for others they embody 'the threat of an American economic and political hegemony', of a new and unwelcome cultural imperialism (Berger 2002: 2). Inevitably, tensions (and convergences) arise when imported and native ways of doing are synthesized and then enacted. Outside pressures and the haste these engendered hampered the reform process in the beginning: too many formal changes were introduced within a short space of time; there was a lack of mechanisms and qualified personnel to deliver those changes; the reforms were not properly marketed, and there was a wide gap between concept and implementation. The management of change, especially in such a key area as education, is never straightforward and there is no 'off-the-peg', readymade solution. 'The tailor makes the man' runs the proverb. Then who makes the tailor? For Romania, the stability and future prospects assured by membership of the Western club – 'faculty' or otherwise – are doubtless worth the price of admission. The tailors, like the clothes they make, are hybrids. The products of reform are neither simply Western nor exclusively Romanian, but a unique blending of the two cultures.

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BRITISH DETECTIVE SERIES: A CASE STUDY

MIHAI M. ZDRENGHEA

ABSTRACT. This brief analysis attempts to show that the transformation of the police series as a genre is the product of the changes within the society. The continuities that are generated within this process are as important to the understanding of each specific moment of social life as are any changes within this genre. This article identifies some of the main moments in the development of police stories/television series.

1.0. General outlook. Mystery and crime stories seem to have attracted people from very old times. The Bible contains some well-known episodes in which the murder of a brother, parent or fellow human being is finally discovered and the wrongdoer is punished. Many other ancient stories or myths have as central theme crime and guilt, search and punishment. The Greek tragedians are the best example in this respect, dealing in their works with hidden aspects of human psyche. However, each time there is an instance in front of which the guilty have to appear.[1]

The Enlightenment of the eighteenth century, with its emphasis on reason also contains some instances of detective work in the puzzle tales of Voltaire. Edgar Allen Poe may also be considered a forerunner in the field of detective fiction. But Wilkie Collins in Britain and Raymond Chandler in the United States appear to have introduced the first memorable figures of detectives. From this moment on, the image of the clever but eccentric detective has started to take shape. Sir Arthur Conan Doyle's Sherlok Holmes or Agatha Christie's Hercule Poirot and Miss Marple have become so popular that people have even forgotten the names of their creators.[2]

1.1. Together with soap operas and sitcoms, detective movies are watched by an impressive number of people belonging to all layers of society; as the audience figures indicate, clerks and shop assistants, managers, doctors or university professors, school children, politicians and working-class housewives seem to be equally attracted to this kind of movies. The same holds true for the reading preferences of British population. According to "Book and Consumer" (1994, quoted in M. Storry and P. Childs, (eds) (1997), *British Cultural Identities*,

[1] A point worth mentioning here is that much of children literature relies on the terrible deeds of some wrong doers who must finally be punished by the intervention of a positive hero. The violence inherent to such development of action does not seem to be a barrier to their reception.

[2] Nowadays, writers like P.D. James, Ruth Rendell or Colin Dexter are the followers of the above-mentioned classics, proving that readers' enjoyment of such stories has not faded.

109) crime/thriller/detective books are ranked as first preference among men buying books and third for women. Television adaptations of Agatha Christie, Arthur Conan Doyle or Colin Dexter's novels have become even more popular than the novels themselves and their producers knew very well how to turn the situation to their advantage. This comes as no wonder in today's era where information is better and easier to be grasped in the audio-visual form. There is a tendency to replace reading with watching television in free-time activities and pursuits for all age groups. Still, for those who are keen on reading as well, book availability makes them popular after being adapted for the television screen.[3]

Considering the buying preferences mentioned above, they also make the perfect present for a family member or a friend. Also, broadcasting popular adaptations of famous murder books on weekends or holidays (especially around Christmas, when families are most likely to enjoy the quietness and charms of home life) succeeds in attracting large audiences fascinated by their suspense and sensationalism. People find them not only relaxing and enjoyable, but also associate them with a kind of escape from the realities of their own lives. The puzzle-like pattern of such series triggers the involvement of the viewer into the solving of the problems, and a kind of spectator identification with the detective who has to elucidate the mystery.

This temporary escape from identity and the subsequent satisfaction the viewer draws while competing with the detective at solving the mystery may explain the fascination of people with this kind of movies that nevertheless seem to be constructed according to the same pattern. Different adaptations of the same series are watched with the same interest over and over again and sometimes researchers (Symons, 1972:17) even speak of a kind of addiction to detective movies. We think that this kind of movies are enjoyable to watch at times for relaxation, but they do not involve deep intellectual issues or deal with many current state of public affairs, therefore they are easy to be forgotten in time. When seeing them again people may no longer remember who did it or how it was done, and want to put their minds at work again, or they may remember, but still get pleasure from following the detective steps towards the final denouement or the way the guilty part(s) start cracking during the investigation.

1.2. The popularity of the detective series can be explained by referring to psychological, social as well as personal reasons (Symons (1972:14). Like fairy tales, detective stories are built on the classical model, the opposition between good and evil. The way of thinking about the narrative structure of a detective television series (originally developed by the theorist Todorov) is in terms of the nature of disequilibria and resolution involved. According to this theory all narratives involve the movement between two states of equilibrium, which are similar but not

[3] Agatha Christie's books are the perfect example in this respect, being sold in many more copies today than when they were originally published, due to the immense popularity of their screen adaptations and the occasional re-runs of the most successful ones. Such books are the prefect companions to a flight, a cruise or simply as bed-time reading.

identical. That is, the narration begins with a situation that is in a state of equilibrium or harmony. Then something happens to disturb the equilibrium (disruption/ enigma), causing the narrative to begin. The rest of the story is about the attempts to restore equilibrium, and when it is resolved (solution) the story ends. The new state of equilibrium at the end however is not exactly the same as the one at the beginning: some things have changed. The murderer is generally associated with the evil person who threatens the peace and order of a community; the role of the detective is to pursue the criminal and unveil his/her deeds, followed by punishment and reestablishment of the initial order. In psychological terms we may speak of an easing of our sense of guilt - since the idea of sin is deeply buried in our consciousness - which explains somehow the satisfaction usually gained from watching detective movies.[4]

There are also social reasons that explain the popularity of this type of stories. In the last years, the press surveys indicate a widespread public concern with law and order. The growing rates of criminality have threatened the feeling of personal security. Detective/crime literature or series offer the consumers an image of a world in which those who try to disturb the well-established structure are always discovered and punished. Very often the traditional values of society are opposed to the new, disconcerting influences and the national is presented in the context of an international affair. Discussing the Englishness of Agatha Christie's Marple novels, Anna Marie Taylor (1990: 115) insists on the images of typical English life and the ideas of community, law and order, which are present in the BBC or ITV adaptations of the classical novels. On the other hand, in Hercule Poirot novels and films the Britishness is achieved by setting the characters abroad many times, so as to see their real manners and actions outside their familiar environment.

1.3. As far as personal reasons are concerned, the accessibility of these kinds of movies emerges as essential. Everything that is presented on the screen may be directly linked to ordinary people's concerns and everyday experiences. The surface details are always convincing and the characters plausible. The language is also quite simple, same as in the books, so as it can be understood by everybody. Although at times detectives like Sherlock Holmes or Hercule Poirot may appear as slightly above ordinary people in terms of intelligence, capacity to see details, they are not endowed with supernatural powers, but are portrayed in a humanly manner, with all their strengths and weaknesses. Sometimes their shabby appearance makes them look like amateurs (the case of the American detective Columbo), but most British detectives are true to their Britishness, taking great care in being dressed properly; sometimes they also choose to play the role of a sex-symbol (The Saint, Inspector Morse etc.) while still adhering to British ways of living and conducting oneself. In this way it is much easier for the reader(s)/

[4] This can also be linked to the Biblical myth of Cain and Abel or the idea of murder being avenged thorough the doing of justice. It may also be that crimes shown are harsh and so they appear to be bigger sins than the ones people may feel inclined to commit.

watcher(s) to put themselves into the detective's position and experience a sense of satisfaction when the mystery of the story is solved.

In detective novels/movies, the readers/viewers are always presented with a problem that should be solved through a process of deduction (Symons, 1972:7). The general pattern on which such stories are built resembles a puzzle in which logical thinking and observation may help one match the disparate pieces which would finally fit into a single structure. At the beginning, there is usually a murder and the whole story deals with the detective's attempts to disclose the identity of the criminal. There are several dead-end paths which procrastinate the denouement and enhance the suspense of the story. There may be more than one suspect, like in Agatha Christie's novels, or there is the case when the prime suspect always dies or proves not guilty (Colin Dexter's Inspector Morse) thus making the search going on and on; at other times the doer is known from the beginning and we are presented only with the running of the investigation, leading to disclosing the reasons of the murder. Sometimes “the person whose guilt is presumed proves innocent and the person who appeared outside the circle of suspicion turns out to be guilty” (Symons, 1972:11).

Moral, social and legal issues are also enclosed in the tissue of the novel/ movie; there is always a romantic touch in the story although love does not usually occupy an important place. The detectives' lives are usually so complicated that women can hardly find a place in them.

With regards to the central character of the detective stories/series, men are normally the ones who elucidate the crimes, although an observant and practical woman may prove to be more efficient (the example of Miss Marple or that of the detective in *Prime Suspect*). As we have already mentioned, the detective is not portrayed as a kind o superhuman being, even if intelligence and keen observation, the inquiring mind and logic sometimes separates him/ her from other people. There is always a strain of eccentricity in appearance or behaviour. The writers insist on certain details which particularise the detective: the egg-shaped head or the famous moustache and grey cells of Hercule Poirot, Inspector Morse's preferences for opera and classical music, alongside with crosswords and books. They sometimes have conducting principles: Morse says that "there is always time for one more pint" or that "the secret of happiness is to know where to stop and then go a little bit further". Some of them are drinkers and smokers and have certain preferences in terms of pubs and drinks. Usually there is someone accompanying them all along the investigation, doing all the preliminary work. However, the detective is the one who finally solves the case, being able to see further than all the others or observe details and interpret the things which the others overlook. The methods used are sometimes unorthodox, for which reason they are sometimes considered a little bit silly. The judgement is generally based on logical connections or sudden illuminations. A certain smell, ink-dot, lost paper or object constitute the clue the detective was in search of. These elements are to be linked to the idea that there is no such thing as a perfect crime. Something is always left behind, and one has to keep searching even when everything appears to be lost.

2.0. History of British police series. One of the first series to impose itself on the British screen was *Dixon of Dock Green*, a British police series in 430 episodes that ran between 1955 and the mid-70s. This was a cultural icon in the United Kingdom at its time. The central figure of Police Constable George Dixon solving domestic conflicts and dealing with small-scale moments of friction (rarely serious crime) and preaching at the end of each episode is one belonging to a safe image of post-war England: he doesn't take bribes, arrest innocent Irishmen or abuse prisoners because of race or class.

The crime series of the 1960s developed a set of concepts about crime which had been cast in the period of post-war reconstruction. Crime was thought, though important, to be only a passing problem which would disappear, or at least return to acceptable levels as society returned to the orderly routine following the disruption of the war. Crime was to be tackled co-operatively with the police as one party in the concerted effort (Clarke, 1983:116). In the late 1960s, these attitudes were attacked from many sides. The crime rate did not return to 'normal' and periodically […] new 'crime waves' swept the country, with the popular press fanning the flames of concern. The 'soft' options on crime and punishment were vigorously attacked. Crime became not so much a problem for the community but was represented as threatening the very existence of the community (Clarke, 1992 :238)

So the unreal view of the British police force (as seen in *Dixon of Dock Green*) was to change in the following years with the 1962 debut of *Z Cars*. Here the style is socio-realist, showing an atmosphere of sheer poverty and harsh living conditions. The police officers are not out of place or unreal characters, but they live and die like anybody else and are not always right in their judgements. Murder motivations are complex and problems rarely find a single one-directional solution. This construction of detective figures was further used in police dramas, as it is found in *Cracker* where Fitz is an unrepentant drinker and gambler but still a strong character that literally fascinates the viewers.

Unfortunately the 1970s saw the audience preferring the attractive locations and the charisma of leading actors in the American police series (*Hawaii 5-0*, *Ironside*, *Columbo* and *Kojak*) to the grim English winter streets of *Z Cars*, *Scotland Yard* and *No Hiding Places*[5]. But the allure of the American detective/police series had a double-side effect. The British started producing playboy detective series such as *The Saint*, *Department S*, and *Man in a Suitcase*. These series had their escapist American equivalent in programs like *Starsky and Hutch* and

[5] The late 1960s saw three new elements introduced into the series which produced a profound change in the presentation of crime in American television programmes (Kerr, 1981). These were violence, action sequences and the increasingly prominent role accorded to music in the development of the narrative. Action sequences covered everything from the variants of the car chase to the choreography of the stunts in series like *Kojak* and *Starsky and Hutch* (Clarke, 1992:234). The twinning of music and action was a distinctive feature of television shows during this period and is one demonstation of the relationship which exists between the film and television industries (Wicking and Vahimagi, 1979)

Charlie's Angels, which turned to be popular on both sides of the Atlantic. British viewers even drew the necessary support for *Cagney and Lacey* which didn't get cancelled mainly due to them.

The 1970s have themselves been superseded by a return to a more orderly, gentler world of crime in series like *Juliet Bravo, The Gentle Touch* and *The Bill* (Clarke, 1983:118). The first two of these series featured women in senior positions and used this device to look at the world of crime from what is presented as a new perspective. The ”feminine” viewpoint allows the return of the social conscience into the series, creating an angle of interest[6]. The use of women in key roles defuses the presentation of violence by overlaying and legitimizing a caring dimension to the work of the police officer. In this change a transformation in the genre is accomplished, not in the change of character but through the reordering of the ideological elements (Clarke, 1992:248-9).

2.1. 1976 saw the last appearance of PC George Dixon of *Dock Green* on British television screens. George Dixon created the classic standards that the police were supposed to embody when they established as ‘citizens in uniform’. He was a constant good example, displaying civilized behaviour at all times. We saw him at home, coping admirably with the routine domestic tribulations which befall all of us and he even found time to sing in the police choir. We saw a man with true local knowledge of the streets and of the people, even going so far as being on speaking terms with most of them. He was always correctly attired, properly dressed, his uniform spotless. Above all, George Dixon was honest. Any thought of corruption was impossible where he was concerned. He was a man of integrity who would not have devalued himself or the force he was serving by bringing the possibility of dishonour to the uniform. He belonged to a generation that had lived through the war and thus recognized the need for discipline (Clarke, 1992:241)[7].

In the same year a famous duo, Regan and Carter, made their first appearance in *The Sweeney*. *The Sweeney* is the police series as a genre which can be reduced to a very simple storyline consisting of the basic components of crime, chase and arrest. *The Sweeney* worked this formula into a popular art form and changed the direction of the police series in the mid-1970s. It was a particular inflection and reconstruction of the genre which owed much to the work of American film and television staff who had produced a brand of films and television police series known as ‘action series’ (Clarke, 1992:233).

[6] In fact what was produced is the re-creation of the earlier presentation, previously seen in the late 1960s episodes of *Z Cars, No Hiding Place* and other such series.

[7] In many respects he was too good to be true and, as the series progressed, it became increasingly clear that Dixon was a product of a world that was in the process of ceasing to exist. He personified the world which many people in the 1970s were complaining was being eroded by the tide of permissiveness which was sweeping Great Britain (Clarke, 1992:241)

The unorthodox character of Detective Inspector Jack Regan[8] was clashing with the police politics of the day that laid an important stress on publicity and public opinion about their ways of operating. His portrayal is beyond that of a model detective: he is a divorced alcoholic, still keen on women, and even more keen to use his fists after unsuccessfully trying other methods [9].

Equally, by concentrating solely on serious crime, *The Sweeney* again fell neatly within the requisites of the action series. It was also a logical development in terms of the internal history of the police series. What the new series offered was a closed unit of characters who would appear regularly enough to develop into individual characters against a background of the drama of serious crime. It should be remembered that the concept of 'serious crime' had assumed particular connotations by the early 1970s: it referred to crimes involving large amounts of money and large amounts of violence and usually both (Clarke, 1992:236)[10]. *The Sweeney* marked a distinct move away from the earlier police series, not just in terms of the stylistic conventions, but because of its attitude towards crime.

The detectives Bodie and Doyle of *The Professionals* are the mirrored reflection of Regan and Carter. As the series title indicates, they were very smartly dressed and well-trained instruments of the State, but the series lacked in wits and weirdness.

The next series, *Shoestring*, *The Chinese Detective*, *Juliet Bravo* and *The Gentle Touch* were steps in a new direction towards the return to the procedural and the seemingly realistic. The finest example of the real-life British police is *The Bill*, which started in 1983 and which is acclaimed by serving officers as being the most accurate such type of documentary, constituting the apotheosis of this trend, a new *Z Cars* for a new generation. In these series the crime has been reduced in scale, although both *The Gentle Touch* and *The Bill* do have the remit to enter into the realm of serious crime. The two series featuring women *Juliet Bravo* and *The Gentle Touch* were particularly strong on this theme, finding the domestic situations of the leading characters irresistible.

A second path opened up in the United Kingdom. The detective was no longer the happy amateur of Agatha Christie, but instead a dedicated professional. Beautiful English locations, labyrinthine plotting are some of the elements of classical whodunit that are offered plausibility by the imposing figure of Inspector Morse. But he is rarely seen in the police station interviewing suspects and

[8] The role was played by John Thaw, the actor who later incarnated Chief Inspector Morse in the series based on Colin Dexter's successful novels.

[9] "He's not the sort of copper you'd ask for directions, not Jack Regan. Not as his super-charged Ford slows to a halt spaying gravel and burning tyre rubber like he owns shares in Pirelli. He's not the sort of copper you'd ask to find your dog. Not as the car door bursts open and he leans over it pointing a police .38, so big it needs two hands to hold it, […] spitting out 'The Sweeney! You're nicked!' But isn't he lovely?" (Walker, 1977:26).

[10] *The Sweeney* legitimated the transition to violence as part of the routine of police work by locating the fiction within the framework of that section of the police force most likely to deal with violence in the course of its work (Clarke, 1992:236).

appears at a murder scene almost always in his beloved Jaguar. This is part of his charm (to which other features of his Britishness contributes) that makes the series so appealing by virtue of its sheer escapism. The BBC's recent Manchester-based *City Central* uses similar visual style, even if to different ends.

Even George Dixon might have approved of Morse and other detectives of this kind in series like *Ruth Rendell Mysteries*, *Wycliffe* and *A Touch of Frost*. He would, however, be horrified by Fitz's (*Cracker*) clowning around or by the very idea of a woman in a senior position within the force (*Prime Suspect*). *Between the Links* went further still, detailing the work of a police department charged with the elucidation of miscarriages of justice and police corruption.

One of the latest series is *Stanton Blues* that shows the evolution of modern society through the presentation of police force. The words of John Alderston, a former Devon and Cornwall Chief Constable are eloquent in this respect: "It is important for fictional drama to portray the worst side of the police". The tandem this time consists of an 'old-fashioned' rule bender in the vein of Jack Regan and a probationer who takes 'recreational' drugs. The series provoked controversy and praise at the same time, culminating in a BAFTA award for Best Series.

2.2. The newest addition to detective movies is the fourth series of *Hetty Wainthropp Investigates*. The main character is not surprisingly, in this decade, a woman and instead of being the sex symbol we might expect, she is the Manchester's 60-something sleuth. Based on characters from David Cook's novel, *Missing persons*, the series revives Agatha Christie's amateur Miss Marple, but acting in our present world and this time not being involved in the whirl of mysterious crime, but rather poking her nose into the community affairs. Hetty has no previous experience in the detective business, but that does not prevent her from becoming a private eye. After all, she's got a talent for finding the needle in truth in haystacks of lies and a sincere desire to help neighbours in need. She specializes in cases that seem too trivial for the police in order to play the justice maker and restores order and morality in the world by getting even recalcitrant scoundrels into their senses. [11]

3.0. The figure of the British detective. Following the creation of the Detection Club there were hints that detective fiction should be concerned with puzzles rather than crimes as such, and it should elaborate its puzzles in strict obedience to the rules of logic and fair play. This started the so-called Golden Age of the detective novel in the 1920s and 1930s whose queen can be rightfully considered Agatha Christie, famous for her ingenuity in making the least likely

[11] Because she leaves the major criminal cases to the pros, Hetty has a cordial relation with the police. She is able to pursue her career with their tolerance, if not always their co-operation. Her husband, Robert, supports her although he always cares about her personal safety. She works in a team, being helped by Geoffrey Shorecross, the only other employee of the Wainthropp Detective Agency (who also becomes more or less her adopted son, taking lodgings in her house as well), and by Janet, Geoffrey's headstrong heartthrob, as well as by Hetty's meddling brother-in-law, Frank.

suspect turn out to be the murderer.[12]

Miss Marple, the most popular elderly spinster sleuth was described by Christie as a "white-haired old lady with a gentle, appealing manner". Her universe is that of a typical small English village where everybody knows everybody and the circle of suspects is thus minimized. She has a housemaid that is either in trouble (financially or pregnant) or is suspect in a murder, serving in a manor as well. The murders usually take place within the confine of a family and the stories brought around to Miss Marple at her 5 o'clock tea by one of her friends arouse her interest and make her visit the premises. Her sharpness in observation leads to the registering of minor details that prove their significance later and the end always brings the happy elucidation of the case and the maid is absolved of any guilt.

The masculine counterpart of Miss Marple is the much younger Belgian detective Hercule Poirot. He is very proud of his long moustache and he takes great care of it. He always talks about using his "little grey cells" that give the solution to everything. In fact, a quick solution to a puzzling murder mystery is standard operating procedure for Poirot - and so is his facile sense of humour. He may be vain and egocentric, but he's also extremely observant and one of the things he has observed over many, many years is the fact that he is the world's greatest detective. You have to expect a little egotism in one who knows he has no peer, n'est-ce pas? Fortunately, Poirot brags with such a disarming absence of cunning that everyone ends up being charmed. Even his British Colonel friend with whom he shares many of his cases and the thread of their solving, but giving his entire way of thinking only at the very end.

3.1. A predecessor of Christie's heroes is Sherlock Holmes, the famous character created by Sir Arthur Conan Doyle. His influence on future detective figures is incommensurable. Agatha Christie often acknowledged her debt to Holmes for the creation of her equally brilliant and eccentric detective Hercule Poirot. Every keenly observant modern detective, from Inspector Roderick Alleyn to DCI Jane Tennison, works in Holmes' long shadow. Any loner with a loyal partner, like Morse with his Sergeant Lewis, is treading the turf of Holmes and Watson. When the introspective Adam Dalgliesh publishes a volume of poetry, he's taking after the even more introspective Holmes, whose many monographs on arcane topics helped build his formidable reputation.

In other words, by the time his creator had finished with him in 1927, some four novels, 56 stories, and 40 years after readers first met him, Holmes had pretty much done everything a detective could do. More than a century

[12] Agatha Christie's books are easy to read, they are entertaining. She herself said that she always wanted to entertain, not so much educate people, but it is the puzzle that attracts them in the first place. People are always interested in solving puzzles and so one feels, as he goes through, "I must find out what happens in the end" – and so he follows on. Also, they are "pleasant" books, they are relaxing sort of books. One can read other type of books, if you want a different type of read, something for a nice holiday, relaxing read, something about the old England of her day".

later, new investigators still pay their unspoken tribute the great "consulting detective" of 221B Baker Street.[13] There are numerous Sherlock Holmes fan clubs; there is a Sherlock Holmes museum and many gather to commemorate him. With his cap, his pipe and his raincoat he symbolizes the typical British person, but his intellectual capacities situates him above average people. He gets information from every piece of evidence available and surprises Watson so many times with his rationale.[14]

3.2. It is sufficient to see a human sketch with an aura above to think of "The Saint". When doing this, most remember watching Roger Moore in the 1960s driving his white Volvo across TV sets while others recall George Sanders in the dusty 1940s theatre catering to a "B" crowd. The 1970s saw Ian Ogilvy starring in *The Return of the Saint*, while a few hearty fans might even conjure up Simon Dutten in his role as famous Simon Templar in the 1980s. The Saint seems to have survived across decades and to keep the audience's interest up and the new sex-symbol figures like Val Kilmer are the Saints of the 1990s with good rankings in the box-office. Considering that the first "Saint" movie was produced in 1938 (based on an adaptation of Leslie Charteris novel), it is an impressive performance to be so well received by the general public in the last decade of the century.

Detective Inspector Adam Dalgliesh first enters the world of mystery about 50 pages into P.D. James' 1962 novel *Cover Her Face* when he is sent out by Scotland Yard to investigate a death among the gentry at an isolated, luxurious country estate. Even then, his reputation precedes him. "I've heard of him," one of the suspects muses as the tall, dark, and handsome detective arrives at the crime scene. "Ruthless, unorthodox, working always against time. I suppose he has his own private compulsions. At least they've thought us adversaries worthy of the best."

His reputation for never theorizing ahead of the facts is legendary, yet his success at solving complex cases in record time is astonishing. He's more experienced than Detective Chief Inspector Jane Tennison, for instance, and much less trouble-prone. And he is the equal in every way of Inspector Morse, without the endearing imperfections. All of that may account for the string of promotions that have raised him to the rank of commander, in charge of a special unit of the Metropolitan Police that handles only the most "sensitive" murder cases.

[13] There are several reasons why the Sherlock Holmes stories are still so popular. The first has to be that they are just very good short stories. There is a lovely relationship between Holmes and Watson. There is a great deal of humour in the stories that an awful lot of people who do not know them actually miss. And a major part of it is nostalgia: nostalgia for an easier, quieter world. One thinks of hansom cabs and smog although the last stories were written as late as 1928 when there were very few horse-drawn cabs still in London.

[14] Holmes is a purely fictional character. But as *The Times* once said, people think he must still be alive, because they have not published his obituary. People like the idea of a virtually omniscient, all powerful being – apart from God – who can solve a problem, there is somebody you can go to, somebody is going to make it alright, which is Holmes's reputation. In fact he did not always, there are several cases where he failed.

Rumours about him state only that he is a little hard to know, as he is an intense, rather solitary person whose taciturnity is often interpreted as intimidating aloofness.

A very modern figure is that of Cracker, that is Fitz, excellently played by the Scottish actor Robbie Coltrane. Even the name suggests that he is prone to solve or better said "crack" puzzles of all sorts, especially the murders of young women by serial killers. He has drinking and gambling habits and he is always arguing with his wife and never has enough time for his children. Even his working relations see a romantic touch added. He is not a perfect person, but he is a good detective with a sound rationing and a perseverance that finally takes him to the right answer.

4.0. Inspector Morse – A case study. The arrival of Colin Dexter's Inspector Morse produces a certain shock among viewers, used to think of another type of detective: "I'm quite a different kettle of fish" Morse (John Thaw) tells his new aid Sergeant Lewis in the first episode of the series. Morse is often morose and cranky and, when he is not, he'd rather stare at the bubbles in his beer than engage in casual conversation. His lack of normal social graces is so profound that Lewis looks positively dumbfounded when Morse asks him, in the *Twilight of the Gods* episode, how the wife and kids are doing. It is the first time in seven seasons that Morse has shown any interest whatever in Lewis' family.[15]

First thing to be noticed is that there is not much place for women detectives around here. Women are supposed to keep men company and not to get involved in solving puzzles, not even crosswords. The figure of Inspector Morse does not say much about him. He is middle-aged with the specific wisdom of these years of his life, white-haired, but still thinking that he can make quite an impression on people. He does not smoke, but he drinks a lot, never refusing himself a beer or a whiskey. One of the Morse laws states that "There's always time for one more pint" and in one episode he admits that he always drinks at lunchtime, as this helps his imagination. His favourite drink is beer, which registers him among the ordinary Englishmen, but he has his preferences in terms of pubs, being familiar with most of them though. An exchange of words between Morse and Lewis (his subordinate) shows the importance of drinking: M: "Beer is food", L: "It is for you". When Lewis tries to temperate him sometimes, Morse explains that "the secret of happiness is to know where to stop and then go a little bit further."

He enjoys listening to opera music and he plays it very loudly as well, and the beginning of each episode has this sort of music and when he takes a rest in order to consider previous thinking, he is shown in his little apartment listening to loud opera music and solving crosswords. Crosswords are another element recurring in many episodes, and solving them is similar to solving murders.

The symbol of his social status is his cherished car, the Jaguar that he proudly flaunts each time he has the chance. One episode had him talking about cars in general, unfolding a deeper knowledge of the subject.

[15] Like Columbo, Morse refuses to acknowledge his first name because it's so awful. If his nickname is any indication - in the *Deceived by Flight* episode, we learn the boys at school used to call him "Pagan" - one can hardly blame him.

He is not using his Christian name, preferring to be called simply Morse. A recurrent theme is his unsuccessful attempts to play the Don Juan. He has a romantic touch in each episode, but asked once why he had never got married, he replies that he could not find anyone who could put up with him. He admires women very much, but he is unable to arouse the feeling of love or at least attraction in ladies he befriends; sometimes they are getting killed, making him feel sad and helpless or they become suspects, which makes him very precautious with them.

He is full of confidence in his judgement and even if after a while he realizes that he has been wrong, he does not acknowledge this properly, but simply says that he has got the wrong man/woman. In this respect Sergeant Lewis comments to him: "You're supposed to be clever, but sometimes I think you're a fool". Bell calls him a "clever bugger" but acknowledges that he is always with three or four moves in front of everyone.

4.1. Plot. Following the plots of different episodes, one can notice that there is a common build-up. We are usually presented with a suspect or somebody who arises enough suspicion, but after a while during which this character is followed and interrogated, he or she is found dead. The arousal of his primary suspicions may be part of one of Morse's laws: "There's fifty-fifty chance that whoever finds the body is the murderer". Then there is a general revision of the elements of the case and another lead is followed. Before or after these temporary dead-ends, a small board is used by the inspector or by one of his team-members to revise the existing elements. This may be the only tool he sometimes uses, as he is not seen taking notes, putting up photos or pieces of paper on a wall, or any other brainstorming method used by other detectives. He has once a brainstorming session with his team in *Driven to Distraction* when he tries to look for similarities and differences between two murders. In the same episode we also run across his incapacity of adapting to modern commodities like the computers ("I don't know how to work the machine") and we can thus conclude that his methods rely more on observation, logic and connections than on the use of equipment.

Morse appears as an unscrupulous person who does not care about working within the law frames as long as he can foresee positive results out of his unorthodox procedures. He searches all premises (including personal files) without having a legal warrant or bothering to ask for one (Request that is prone to denial beforehand in his opinion). In the same way he arrests people and detains them on the grounds that they are the murderers and they only need to be pressed a little to confess their deeds. He tells them possible ways in which they could have committed the murder/s. This attitude of his interferes with that of his boss or colleagues of the same rank, leading to his wanting him out, but he escapes his case dismissal all the time. He lets Lewis make the preliminary interrogations and provide him with the feedback, but he is the one who questions his prime suspects. Legal and illegal don't make much of a difference for him, one meaning the substitute for the other.

4.2. Relationships and methods. His relation with Lewis is a very special one. As said before, Lewis does the preliminary work, but in the end Morse is the one who solves the case. Lewis builds up different scenarios, most of them unreal, but this helps Morse with his thinking to get to the actual reconstruction of the way in which the murder took place. Morse is not sharing his views or opinions with Lewis, leaving the latter in a state of confusion regarding the path taken by his boss in solving the case ("Now what?"). Lewis is in search of promotion and his evolution in the series is an ascending one. He starts by working together with Morse but, towards the end, serving under a different chief he is more or less a partner, at least on paper.

Another person who is important in each episode is the coroner. The forensic expert is using his/her technical language and Morse needs explanations every time. He or she makes also different remarks about Morse, most of the time ironic, critical ones. For example he is told that his tie is not matching his suit and that he is in need of a haircut, or that he is considered to have "an attitude problem". It is no wonder then that one of the anagrams found for Inspector Morse is "I'm coroner's pest".

As for methods, we have said before that they are different from those of the typical detective. He does not even have a notebook; he is never seen taking notes (in fact when he wants to write down a phone number in one episode he has to ask Lewis for a pen and a piece of paper and the latter produces a little elegant notebook with a leather cover). He has no pieces of paper stuck on the wall, he is not talking on the phone a lot and members of his team do all ground research work. He does not stay much in the office, but on the contrary is seen most of the time in the street or paying visits to his suspects, and in case Lewis wonders from time to time where he is, then he always finds him at home with the music as loud as possible and a crosswords in his hand.

He is sure of himself and so he dares speak out firmly in front of his boss ("How do you know that?" "I just know"), especially as he is always wanted out of the case, due to his unorthodoxism. He tries to prove the verisimilitude of his judgement, but in the end he just pleads for more time to demonstrate his abilities.

He admits that his weakness is the guessing work, and that he just leaps to conclusions. He is pressing witnesses to confess, presenting them the way they could have done the murder, but apologizes in the end, in case this prime suspect is still alive.

4.3. Themes and motifs. First of all there is a musical theme, a classical one, which is repeated throughout any series. The opening scene is often one of the inside of a church with the choir singing. Apart form that, there is the name of the murderer in the Morse alphabet that precedes any series. Then we have his clothes. We rarely see him wearing anything else than a suit and a tie. He is either driving his Jag or longing to drive it as he is mentioning it every time he has a chance.

He has love affairs in each movie. In many, Morse gets emotionally involved with someone, being attracted to a beautiful woman or meeting an old friend, but always looking for a romance, thinking at the same time that it would be hard for a woman to put up with him and his life-style, this being the reason for not having got married until now. Crosswords are part of the motifs as well.

We don't see the murderer committing the deed, but sometimes we see 'a glimpse' of him/her, or an action performed. For example, we can have a gloved hand that opens a compartment inside a car, takes a scotch band from there and then starts playing a certain piece of music which we are going to hear throughout the film, or we can have water flowing intermittently from the tap, to give just a few 'glimpses'.

As for themes, there are two major ones: the one of the old and the one of the new. The central linking element is Oxford, the scene of almost all cases. The old is represented by the medieval architecture of this ancient university town, which in turn has many old people that rule its destiny. Another symbol of the old is the church, which together with that of the college stands for tradition. All centres around that, even the theme of the new. There are new students and new comers, new comers from all over the world, as well as from all parts of Morse's life, and at the same time we have a new element appearing in each case. There is also the new type of car that comes to try to replace the good old one, but without much success.

4.4. The series. The Inspector Morse novels have been adapted for the small screen, with huge success in Carlton/Central Television's series starring John Thaw and Kevin Whately. In each episode Colin Dexter makes a cameo appearance and in 1993 achieved his ambition of a speaking part. The popularity of the series demanded the rerunning of the episodes, which enjoyed the same success. John Thaw is one on Britain's most versatile actors on stage, screen and television. His portrayal of Chief inspector Morse won him a British Academy of Film and Television Arts (BAFTA) Best Actor Award in 1990 and 1993, the ITV Personality of the Year Award in 1991 and the TV Times Favourite Actor Award in 1992.

The author of Inspector Morse books is Colin Dexter.[16] Since his first Inspector Morse novel was publishes in 1975, there have been twelve further books and thirty-two television films. Such is the fascination with Morse (18,000,000

[16] Colin Dexter graduated from Cambridge University in 1953 and lived in Oxford since 1966. He is married and had one son and one daughter. He decided to begin Inspector Morse series while reading a very unsatisfactory crime novel during the family holiday - and knew he could do better. That first novel, *Last Bus to Woodstock*, appeared in 1975. The thirteenth, and last novel in the series, *The Remorseful Day* was the last to be published. During his career he has gathered much critical praise, and he won many awards. In particular, *The Way Through the Woods* and *The Wench is Dead* were awarded Gold Daggers by the Crime Writers Association for the best crime novel of the year, and he has also been awarded Silver Daggers for *The Service of All the Dead* and *The Death of Jericho*. In 1997 Colin Dexter was awarded the CWA Cartier Diamond Dagger for outstanding services to crime fiction.

viewers a week at its height and 200,000 book buyers) that documentary about his real-life counterpart have been produced and bestsellers written about the making of this television series.

The thirteenth book appears to be the last one. Colin Dexter sends Morse off to the "great mystery in the sky" in a rather pathetic way. No flesh wounds, no heroic final lunge to get his man. Dexter has made Morse diabetic and a heavy drinker. Morse is working on a case when he finally collapses and is rushed to a hospital. He has just about enough energy to ask the nurse for scotch and then whispers to her "Thank Lewis for me". The nurse does not hear this and so Morse's last words are never passed on. Various possibilities were considered before deciding, unsurprisingly, on a heart attack as the ultimate ending. He has heard his last aria, filled in his last crossword clue, and Sergeant Lewis need not ever buy him another pint. Inspector Morse, Britain's best-loved sleuth is dead, killed off by his creator author and former school-teacher Colin Dexter. Explaining why Morse should go, he explained: "The body count has reached eighty. I think it's time Oxford ceased to be the criminal capital of the UK". More important, Dexter himself felt it was time to call it a day, being 70 and diabetic. John Thaw's declaration was "I'm very sad that this old chap has to die".

Perhaps the most significant challenge to the ideological presentation of the police has been the re-emergence of an alternative form of the genre or a different genre entirely with the return to the police procedural. New series have been ousted in favour of longer explorations of a single case investigation. Often drawn from novels, these serials have given the thinking policeman a new lease on life. Morse, Dalglish and Wexford have all been introduced to television audiences and have broadened the appeal they held for devotees of the literature. In these longer adaptations there is a chance to develop character and plot beyond the confines of a 55-minute episode. This is the classic mystery story with the policeman as hero, where the interest lies in the unravelling of complicated crime and the pleasure is in the ingenuity of the solution. There are different conventions at play in these works but they do not escape the parameters of the police genre and, indeed, the integrity of the central characters does much to restore faith in the police procedures (Clarke, 1992,252)

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THE MEDIA PHENOMENON: MASS COMMUNICATION, THE MEDIA AND MEDIA DISCOURSE

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Commonly subsumed under the label *mass communication* are institutions and products destined to help us make sense of what goes on in the world. The press, cinema, radio, television as well as the new information and communication technologies are the "carriers of specific social, political and moral messages generated in a temporal sequence in response to the developments in society" (Davis 1993: 35). The media gather, organise and filter daily events not only because "the real environment is altogether too big, too complex and too fleeting for direct acquaintance", but also because we are far from being properly "equipped to deal with so much subtlety, so much variety, so many permutations and combinations" (Lippman *Public Opinion* p. 11, quoted in Neuman et al. 1991: 1). Besides representing the world to us in a variety of ways, they also provide images of ourselves, they open up new kinds of communicative relationships between institutions and audiences. In other words, the media have colonized our whole existence and reality itself has been turned into a discursive phenomenon. Without suggesting that the mass media are the only or even primary influence in the establishment of public understanding, we should not fail to admit the existence of a real potency in the mass media, especially in vast areas such as science or thought, for instance, of which, by definition or circumstance, the lay public may know very little.

Using the term *mass communication* to refer to *"the institutionalized production and generalized diffusion of symbolic goods via the fixation and transmission of information or symbolic content"* ([1995] 1999: 15, italics in the original), John Thompson elaborates on five major features of this kind of communicative phenomena: the technical and institutional means of production and diffusion; the commodification of symbolic forms (i.e. the objects produced by media institutions are symbolic forms subjected to the process of economic valorisation); the predominantly one-way flow of messages and hence the (relative) separation of the context of production from the context(s) of reception; the extended availability of media products in time and space to a plurality of recipients; the public circulation of mediated symbolic forms.

The use of more and more sophisticated technical media has altered the spatial and temporal dimensions of social life in the sense that people were given the opportunity to transcend these two barriers characteristic of face-to-face communication, "to reorder the spatial and temporal features of social organization and to use these reordered features as a means of pursuing their objectives" (ibid. 19). Moreover, the "uncoupling of space and time" brought about by telecommunication prepared the way to a new type of simultaneity, no longer bound to a particular locale. As a matter of fact, today's media do not impress

so much quantitatively; they have established instead a ‘dictatorship’ of the instantaneous, which means that we can actually witness the makings of world history (cf. Kellner 2001). With this temporal and spatial disjunction in mind, Norman Fairclough ([1995] 2001: 37) maintains that “a communicative event in the mass media can actually be seen as a *chain* of communicative events" with a tremendous impact on the actual boundaries between public and private life and institutions.

The categories of participants in the media may be easily derived from the role of the media as mediators between the public and the private domains. From a large variety of media outputs Fairclough chooses the television documentary and, in relation to it, distinguishes the following participants: reporters, audience, various categories of ‘third party’ emanating from the public domain (e.g. politicians, trade unionists, experts, academics, etc.) or from the private domain (e.g. the vox pop).

Starting from the traditional model of communication involving a speaker/ sender, a message and a hearer/receiver and refining the *speaker* roles previously defined by Dell Hymes and Erving Goffman, Allan Bell (1991) proposes a four-part model intended to cover both speaker and writer roles in all situations, not just the media: principal, author, editor and animator. Applied to the media, “these roles are intended to identify the language function of newsworkers" and “point to a division of responsibility for linguistic forms as well as news content" (1991: 37-38).

The role and sub-role ‘picture’ devised by Bell (1991) belongs to a traditionalist media system that segregates journalists by their specialties. Re-examining the roles played by journalists, Daryl Moen (1995: 5) notices a clear movement from a segregative media system to a holistic one governed by *visual journalists* working in teams rather than as individuals, exploiting to the maximum the newspaper’s potential as a visual medium and generally aiming at making newspapers more meaningful than simply informative: “Newspapers are a visual medium. The words, pictures and numbers are all visual. They work together synergistically, and the people who produce them separate themselves at the risk of fragmenting the message. If reporters intend to convey meaning rather than raw information, they must know the value of charts and pictures, photographers must know the value of words and charts, and graphic journalists must know the value of words and pictures. All must know that the presentation is part of the message. Individuals produce fragments of information; teams produce packages of knowledge".

The fact that the media live by the size and composition of its audience is already a commonplace, yet the statistical information of these two related aspects is essential to media owners and managers. Audiences have been studied from various perspectives. Sociological research has concentrated on dimensional and structural matters, social psychology has taken interest in studying both the effects of media content on the audience and the way the latter makes use of this content, cultural studies have focused on the different meanings extracted by people from the media content, while cognitive psychology and artificial intelligence have concentrated upon the mechanisms of comprehension and recall of media content. According to McQuail (1969:7 quoted in Bell 1991: 85), the audience dimension governs six out of seven features of mass communication:

large audience relative to other communication situations; public accessibility of mass media content; heterogeneity of the audience; simultaneous contact with widely separated individuals; one-directional flow and impersonality of mass communication; the mass audience as a creation of modern society.

Bell approaches the audience component of mass communication in terms of "how several factors […] influence the shape of media language: feedback and the lack of it, communicators' stereotyping of the audience, the segmenting and layering of the audience, and those occasions when communicators and audience exchange roles" (ibid. 85). In Bell's view, the fragmentation of language production is paralleled by a fragmentation of language reception and he proposes a four-part model, schematically represented "as concentric rings, like the skins of the onion", in which the multiple roles in the audience are ranked "according to whether the persons are known, ratified and/or addressed by the speaker, the grammatical first person: The main party in the audience is the *addressee*, the second person, who is known, ratified and addressed by the speaker. There may also be others, third persons, present but not directly addressed. I use the term *auditors* to describe parties in the group who are known and ratified but not addressed. Third parties whom the speaker knows to be there, but who are not ratified participants, are *overhearers.* Finally, the peripheral participants are other parties whose presence is not even known let alone ratified – the *eavesdroppers*" (ibid. 91).

The people responsible for the production of media discourses may function simultaneously as both audience and communicators as in the obvious cases of technicians or camera operators, whose presence as audience is a necessary condition for the communication to take place. In discussing this duality, Bell distinguishes various groups of *producers-as-audience* and describes the activities and attitudes they adopt in their community of practice. Thus, the newsmakers themselves are also considered to be able to perform the role of *"post hoc* audience": "During the news production, after their involvement in providing information, they may be contacted again for further information. On occasion they may check either specific factors or the copy as written for accuracy...[…] And they often exercise their right to complain about the way they have been presented" (ibid. 101).

The mass communication circle closes with the participation of the audience in the actual production of media discourse. The type of audience response varies from delayed forms of interaction as in the case of letters to the editor or the right of reply accommodated by most newspapers, to real-time formats such as phone-in or talk-back programmes. The media's ardent wish of breaking out of their isolation and lack of feedback leads to the implementation of extreme formats of interaction (cf. Bell 1991).

Most analyses of media discourse have been solidly rooted in the traditional sender-receiver model of communication, which implies that all discourse is produced with some receiver/interpreter in mind. In the case of media discourse however, it is generally acknowledged that the only compensation for the impossibility of knowing who is in the audience is the adoption of the ideal subject stance: "Media discourse has built into it a subject position for an ideal subject, and actual viewers or listeners or readers have to negotiate a relationship with the ideal subject"(Fairclough 1989: 49).

With Allan Bell, the problem of distinguishing the constituency of the audience implied in news stories proves to be even more problematic. Thus, although many interviewed journalists will often say that their writing activity unfolds while having in mind some ordinary person within the community to whom they are addressing, Bell argues that there is little evidence to support the idea that journalists do have a clear conception of such a person and maintains that in spite of news organizations' effort to engage in marketing studies to determine the target audiences, the results rarely enter into the working consciousness of journalists. Moreover, his whole demonstration that "news is seldom a solo performance" might ultimately suggest that the primary audience to which journalists address themselves is represented by other journalists. Beyond the purpose envisaged by Bell, namely that of illustrating "the path of a news story within a small newsroom", the diagram in Figure 1 could easily be summoned to instantiate the collaborative facet of journalists' "community of practice".[1]

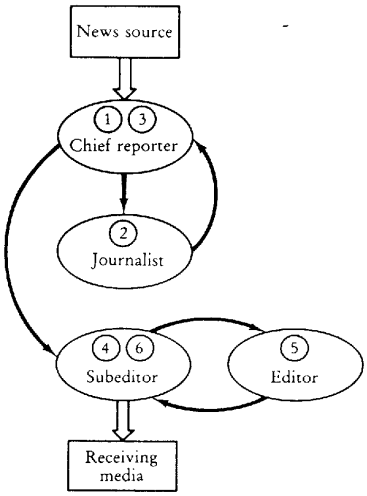

Figure 1. The production line of news stories (Bell 1991: 35)

[1]Borrowing this concept from Lave and Wenger (1991), Scollon (1998) employs it in his analysis of media discourse as social interaction. He offers a critique to the sender-receiver model implicit in media studies, and argues for an analysis of media discourse as social interaction, on the one hand among journalists and newsmakers as a community of practice, and among readers and viewers as a spectating community of practice on the other. According to him, a community of practice "is a group of people who over a period of time share in some set of social practices geared towards some common purpose. While each aspect might be problematical, there seems to be an understanding that such a group would largely be known to each other face-to-face (though telecommunications open up for analysis communities of practice with no face-to-face contact) through regular, patterned forms of social interaction, and that such a community of practice would develop a history over time of novices entering, moving through expertise, and retirement from community" (1998: 13). He also states that the usefulness of this concept does not reside in that it offers us the possibility of distinguishing who is member of what community at any given moment, but in that it allows us to observe "the relationships among learning, participation, identity and action as ongoing positionings carried through mediated actions in discourse" (ibid. p.14).

The six stages depicted by Bell are also suggestive of the fact that journalists write their stories for the critical eyes of other journalists, among whom the editor stands out as a decisive factor. To say nothing of other actual fellow journalists showing both a professional and a personal interest in their colleagues' work, or even of "an imaginary critical editor journalist who will judge their work according to the standards of journalistic practice" (Scollon 1998: 188).

Ron Scollon (1998: 272) took an important step further in the analysis of media discourse and argued for "the decomposition of the 'audience' as a concept" and its replacement with "the concept of multiple and complexly inter-discursive communities of practice within which the texts of news discourse are the raw materials (along with many other media products) for taking mediated actions which are rarely keyed to receiving information".

In today's modern media, the traditional distinction between written and spoken language is not very helpful. Spoken language traditionally entailed a co-present listener capable of influencing the speaker's flow of discourse, but the spoken language in the media does not usually allow that (Bell 1991). Paradoxically, spoken language in the media shares the properties of written texts that imply remote readers unable to affect the flow of discourse.

This blurred distinction is also rooted in new perspectives concerning the origin of textual meaning: "…Text-as-meaning is produced at the moment of reading, not at the moment of writing… [this] takes away from that text the status of being the originator of that meaning" (Fiske 1987: 305). As meanings are now seen to be more a product of negotiation between readers and texts, text happens to take on more of the interactive qualities of discourse.

Such developments partly account for the failure to distinguish sharply between *discourse* and *text*, and for statements that put forward the idea that, after all, the difference is negligible. However, a new distinction seems to have been largely embraced by many analysts interested in the media phenomenon. Thus, while the term *text* is restricted to refer to the outward manifestations of a communicative event, the use of the term *discourse* may be exemplified by what Guy Cook states about the scope of discourse analysis: "Although the main focus of ***discourse analysis*** is on language, it is not concerned with language alone. It also examines the context of communication: who is communicating with whom and why; in what kind of society and situation; through what medium; how different types and acts of communication evolved, and their relationship to each other. When music and picture combine with language to alter or add to its meaning, then discourse analysis must consider these modes of communication, too" (1992: 1, emphasis in the original).

For discourse analysis to achieve this in media contexts, definitions of media texts have moved away from the traditional view of texts as words printed on paper. Broader definitions have been devised in order to incorporate as many modes of representation as possible. David Graddol (1994), for instance, argued that most texts may be regarded as communicative artifacts and, as such, they are the products of some technology. This insight is clearly reminiscent of the famous media theorist Marshall McLuhan's or the engineer Nicholas Negroponte's detailed views on how media texts reflect the technology available at a certain

moment in society. It is against this important technological background that Gunther Kress and Theo van Leeuwen (1998) referred to the layout of newspaper pages as *text*. Similarly, the knowledge that any artifact has its own history and that it requires a final form provides a solid context for Allan Bell's insights into how the final shape of the news story is influenced by selection and editing processes.

The media or mass media?

The vast majority of compounds in English are nouns, and many of those displaying the structure 'noun + noun' are endocentric. Bringing together a noun denoting 'a large quantity or number' and one denoting 'agency', the new signifier refers to 'those means of communication that reach and influence large numbers of people'. The term *mass media* was not widely used until the 1960s[2] and, according to Colin Seymour-Ure (1991: 6), its first appearance can be traced back in the index to *The Times* in 1965. He also maintains that the technological evolution of the human society after the Second World War caught us linguistically unprepared. To put it differently, the term could hardly satisfy our need for accurateness: "[…] what exactly did it mean by the 1990 to say that 'TV' was a mass medium? Was a TV programme the same thing whether it came to your set by satellite, by cable, by terrestrial transmitter or by videotape? (ibid. 6). Interestingly, "the term gained currency precisely in response to the proliferation of media and the lack of a suitable umbrella term to cover them" (ibid. 7). The imprecision springs from the fact that different media may take their names either from the four major elements involved in any communicative process (sender, message, medium and receiver) or from the purpose of communication itself: "If we say the *Sun* is a mass medium we name a news organization (a 'sender') and a technology for distributing 'messages' (a 'medium'). If we say *newspapers* are a mass medium, we refer to a particular kind of 'message' – news. (Contrast the name 'magazine', using the same technology but suggesting a less news-based idea.) If we call *the press* a mass medium, we refer, strictly, to an ancient technology (a 'medium') of pressing sheets of paper against inked type […] If we call *the popular press* a mass medium, as we might when distinguishing the *Sun* from *The Times*, we refer to circulation numbers (the 'receivers') […] 'Film' and 'movie' refer to a technology and 'cinema', by connoting a location, to 'receivers'. 'Records', 'CDs' and 'tapes' (audio and video) describe a 'medium'; 'pop' (records, videos) describes a kind of 'message'."

When Dorin Popa (2002) informs his Romanian students upon the general tendency among language users to replace the term *mass media* with *media*, he proposes a fallback into the paradigmatic, a temporary suspension of the syntagmatic: "termenul media înlocuieşte cu succes întreaga expresie mass-media, semnificând, simultan, tehnica de producere şi transmitere a mesajelor, suma mesajelor astfel difuzate şi chiar ansamblul producatorilor acestor mesaje"

[2] Marshall McLuhan's *Understanding Media* (1964) contributed to the spreading of the word *media* in other languages. In French and in German, for instance, the terms are specifically marked for plural: *les medias* and *die Medien*.

(p. 5); “termenul „media" este pe cale de a desemna de unul singur ceea ce se înțelegea, până nu demult, prin sintagma „mass-media", eliminând astfel termenul „mass" dintr-o formulă atât de notorie şi care părea de neocolit. Din „media" au apărut deja construcții lingvistice derivate, care s-au impus uzului curent: multimedia, mediatizare, mediatecă" (p.62-62).

In the English language, however, the presence or absence of the definite article before the word *media* induces a valuable sense distinction and interesting conceptual condensations.

Thus, most people talk about *the media* when they are referring to all the means of mass communication such as newspapers, magazines, radio, and TV as a group and public providers of news, entertainment and advertising. Some might also include cinema, video, popular fiction, pop music and fiction. Employed without the definite article, the word *media* has been reserved the role of referring to the plurality dimension of ‘instrumentality’ or ‘agency’ in its most diverse forms. Books, languages, clothes, gardens, watercolours, radio, stone or magazines could all come under the heading *media* because they are all, potentially, ways of expressing ideas or communicating with people. Interestingly, however, if we are to mark the candidacy of human beings to ‘instrumentality’, we do not resort to the plural *media*. The word is not employed to refer to persons of supernormal sensibility or persons through whom spirits are said to communicate with the material world; the plural *mediums* is used instead.

The idea of ‘numerousness’ in *the media* is conveyed both by form and content, yet it should not be understood in terms of ‘an indefinite number of specimens’ as in the case of most collective nouns. Through the combination ‘definiteness’ + ‘plural form’, *the media* is both generic and specific. Unlike other countable nouns for which the distinctions of number and definiteness are neutralized because they are no longer relevant for the generic concept (cf. Quirk and Greenbaum 1993: 68ff.), the word *medium* places English language users in the position of ‘being able to refuse’ this neutralization by selecting the Latin plural form in *–a* and not the Anglicised form in *–s.* In other words, we may say that this paradigmatic decision weighs a lot syntagmatically: *the* (definite article*)* + *media* (plural noun in –a) = ‘vehicles assigned to provide mass communication’.

It is also worth mentioning that, as some dictionaries already inform us (e.g. *Longman Dictionary of the English Language* 1991), although most of us learn that *media* is strictly a plural noun taking grammatical concord, some language users are already interested in usurping the role of its singular form. The only justification would be that “the word is regarded as a collective noun like *the press <at one time the “media" – and especially television – was seen as a passport to instant success* – William Davis*>,* although this use is often criticized; and even if it is accepted, there is little justification for calling a single means of communication a *media*, as in *<radio seems to be an outdated media>*, or for creating a plural form *media*s" (*Longman Dictionary of the English Language* 1991 p. 990, italics in the original).

As Horia Hulban observes with respect to the class of collective nouns, "the idea of plurality is due to the fact that they denote an ***indefinite number of things, human beings,*** *or* ***animals.*** When the stress *falls* on ***the personal individuality of the group members,*** they are usually referred *to as* ***nouns of multitude****.* But an aggregate may be regarded as a ***whole****,* the stress falling on the ***non personal*** approach to the group" (2001: 30, emphasis in the original). As the example provided by *Longman Dictionary* illustrates[3], *the media* refers to a 'complex organism' within which the personal individuality of some group member participating in building up the aggregate often resurfaces.

The only chance for media to qualify as mass media is to have the capacity of "conveying complex 'messages' fast, clearly and simultaneously to large numbers of people (Seymour-Ure 1991: 8). In this respect, the term *mass media* is an overt term, while *the media* a covert one.

Opposing mass communication to face-to-face communication, Allan Bell (1991: 2) also distinguishes similar characteristics – "multiple originators, mass simultaneous audience, a fragmented audience, absence of feedback, and general accessibility to the public" - which "have a profound effect on the shape of the media language, on how it is produced, on audiences' ability to understand media content, and on communicators' ability to make themselves understood". Although *the media* and *mass media* are used interchangeably, the latter term is, paradoxically, more comprehensive and relative with reference to the quantitative dimension. The term displays comprehensiveness in that it emphasizes both the role of various channels and technologies in communication (pl. *media*) and the presence of 'receivers' (*mass*). The 'senders' and 'messages' are thus the least distinctive parts of a mass medium. Moreover, "no mass medium can yet serve mass 'senders' on the scale of mass audiences" while "the 'messages' delivered in a daily paper could be conveyed in identical terms by typed letter through the mail" (Seymour-Ure 1991: 8). This may lead us to the conclusion that it is the large number of audiences and the specific technology employed to reach them that confer the press and electronic media the quality of mass media. Nevertheless, the reason for its relativity resides in the fact that a *mass* audience can be considered large only in relation to a maximum, and this maximum is often altered by frequent technological improvements or developments.

A similar opinion is expressed by John Thompson ([1995] 1999: 15) who advises us to use the phrase *mass communication* "with a good deal of circumspection" because it fails to provide us with any satisfactory indication of quantitative accurateness. He further suggests the construal of 'mass' in less

[3] In the example provided by *Longman Dictionary,* ***and especially television*** is a non-restrictive apposition of the inclusive type. According to Quirk and Greenbaum (1993: 282) inclusion "applies to cases of apposition where the reference of the first appositive is not identical with that of the second, but instead includes it". Of the two types of inclusion, this is a case of *particularization* with an explicit indicator of particularization. In our opinion, this appositive construction is a linguistic index of the resurfacing of television's individuality in people's conscience when they still want to convey general remarks about the media as a system.

narrowly quantitative terms and claims that “[t]he important point about mass communication is not that a given number of individuals (or a specifiable proportion of the population) receives the products, but rather that the products are available in principle to a plurality of recipients. Beyond this embedded imprecision, there might be another delicate aspect to surpass, namely the negative connotations that the word *mass* may develop in some languages (in English it is mainly the plural form - *the masses* – that may lead to negative connotations): “a vast sea of passive, undifferentiated individuals" (ibid. 13) who can be easily manipulated or ‘a group who either occasionally or constantly decide to act in such a way as to efface or distort the personality of its fellow members’. Unfriendly remarks about the media were uttered by famous personalities such as J. J. Rousseau, Voltaire or Diderot, the latter opining, for instance, that the press was destined to serve especially those who did not read much, in other words the ignorant.

However, these connotations do no longer represent quite a serious threat as they probably did at the early stage of mass communication because the unidirectional view on communication is untenable; it is already common practice for newspapers to publish letters to the editors and for radio and TV programs to incorporate call-in shows.

As for the other two important characteristics of ‘message’ distribution, they are dependent on the “purposes of the ‘sender’ and the speed of alternative technologies." At first, radio and TV did not constitute serious competition for the daily newspapers publishing news, yet, with time, journalists began to write their stories by assuming that some briefing had already been done in radio and TV news bulletins. In this way, Seymour-Ure remarks, “the 24-hour cycle of the daily paper lost much of its point as a *news* medium" (ibid. 8, italics in the original).

Although the technological criterion is rather prescriptive for the qualification of media as mass media, the intricate factor of costs, the changing interest of mass audiences and the very size of the audiences are not to be overlooked. An effective way of spreading new and daring ideas – and as a consequence, suffering brutal censorship - *theatre* may have counted as an excellent mass medium in past centuries. The telephone conference call, telex or faxing may qualify as mass media on ‘message’ and swiftness grounds, but fail on audience size, while junk mail could be clearly placed on a continuum with the press, even if it is only in size and restricted contents that junk mail may significantly differ from newspapers or magazines.

If we were to look for a general unifying feature of mass media beyond the relativities of speed and audience size, we may distinguish their use as leisure commodities. The simple fact that, as Seymour-Ure suggests, some analogies can be made between a car and TV or newspapers, points to the integration of mass media “into the rhythms and activities of society". The atmosphere of most people’s daily life evoked by Seymour-Ure with reference to the period between 1945 and 1990 is not only touching but also telling of how little today’s picture might have changed for some of us: “We did indeed use our cars rather like a TV set. Most of us drove fairly similar models. We spent a lot of time

looking through the window at ‘pictures’. These, like the routines of a news bulletin, chat show or soap opera, were a mixture of the familiar and the unexpected: townscapes and landscapes, high streets and roundabouts which, even when we repeatedly travelled the same routes, were never ‘identical’ journeys, never entirely the same experience. We shared our motoring experiences with friends, as we shared our reactions to TV. The motor car was a private space, like the rooms in which we watched TV, shared with family and friends; yet, like TV, it was a window on the world – but taking us out whereas TV brought the world in. Though we each traced individual patterns in our cars, the range of experiences and purposes (shopping, going for a drive, getting to work) gave the ‘content’ of our journeys much in common" (ibid. 13).

With this formidable coalescence in mind, one can easily acknowledge that fact that the mass media are not only a “key part of the organism of a society that endlessly recreates itself" but also “the chief means through which a society observes and evaluates itself" (ibid. 15).

Ioan Dragan’s (1996: 163-199) extensive review of various paradigms of mass media functions is meant to increase our awareness of the vital role played by the media in our daily lives and especially of their virtual inescapability. As a matter of fact, all manuals of journalism have special chapters dedicated to the discussion of the functional paradigm of communication, and, as Ioan Dragan has pointed out, the originality of such functional investigations derives mainly from the emphasis on the interaction between the media and society, from the close analysis of the audience’s informative needs and reactions towards what the media has to offer.

In spite of that, Dorin Popa (2002: 77) addresses the warning that every proposed functional model is a perfectible instrument especially for those serving the media: “operațiunea de separare a funcțiilor mass-media este un exercițiu uşor forțat, având o relevanță cvasi-teoretică, didactică chiar, (şi, să nu uităm, istorică), deoarece complementaritatea lor face ca, în practică, distincțiile efectuate aici să se estompeze în bună măsură."

Some cultural implications

One notable effect of the pervasiveness of today’s media and of the growing diversity of new media of information (which insist less on the ‘mass-factor’ of traditional mass media) is the tendency to undermine any division of culture in separate realms. The more the types of media multiply, the more the interaction among the diverse forms of culture increases. The multiplication of the media tends to accelerate the dynamical interchange between high and popular culture, high and mass culture, traditional and modern culture, or modern culture and post-modern culture.

With the appearance of informatics and the development of information societies, the acceleration of cultural mixtures has reached a climax in the phenomenon of cyberspace. The current omnipresence of the computer in every domain of private and social life, the increasing popularity of the Internet as the virtual reflex of the world we live in are bound to transform mass culture in the same profound manner in which, in its turn, mass culture produced a revolution in the traditional opposition between high and popular culture.

In accordance to both past and present standards of civilized life, we are inclined to consider the newspaper as the prototype of mass communication. However, from a historical point of view, the first mass medium was the book because it started as a mere technical resource for the reproduction of the same repertoire of texts. It was only gradually that the new printing technique also led to a change in the contents of the books and especially to the spreading of political and religious pamphlets. Although the book has clear precedence over the newspaper, it is in the latter that the cultural features of mass communication seem to originate. Since a newspaper is supposed to be read today and thrown away tomorrow, it is obvious that *nonpermanence* overrides *durability.* In the same way films are usually on for several weeks, then substituted by others, and TV programmes are bound to change every day. Thus, we are confronted with a culture of *the ephemeral*, of *the transient*, a culture of *rapid changes* meant to produce nostalgia.

Another important feature of mass media is *mobility.* Information passes from one medium to another with more or less significant variation in its appearance, so the type of culture created is one of *repeatedness*. Once absorbed into mass media, anything whatsoever becomes unstable; it is as if it were simply appearing in order to disappear; hence a culture of *meteoritic apparitions*.

In the process of transit from one medium to another the same information gets multiplied. This multiplicity is only possible as a result of the next characteristic of mass media culture, namely the constant development of new communication media. The atmosphere of competition dominating the media would refer not only to who gets to impart the new information first before it is taken over by others, but also to the lucrative privilege of capturing the audience. It is worth mentioning, however, that the greater the number of media and the more different their lines of comprehension and interpretative construction of reality, the more democratic the media web becomes. In other words, multiple points of view provide the audience with choices among diverse interpretations.

Although it is easier to notice the competition between various media, we should not disregard the fact that the media generate a web of complementaries. The key to the understanding of intermediality is the acknowledgment of specific potentialities and limitations of each medium. Listening to radio news, for instance, may increase the listeners' interest in watching TV news because television promises more detailed reports and live images. In the same manner, the late night news may lead viewers to the morning newspapers in search of more analytical and interpretative details. Another effect produced by the complementarity of the media refers to some people's decision to finally turn to a medium considered as belonging to high culture after they have witnessed the wonders of the mass media web. The typical example is that of many literary books which have become best sellers after being adapted for the big screen. Interestingly, McLuhan correlated this phenomenon of intermediality to our very existence as rational human beings: "The first items in the press to which all men turn are the ones which they already know. […] Because for rational beings to see or re-organize their experience in a new material form is an unsought grace of life. Experience translated into a new medium literally

bestows a delightful playback of earlier awareness. The press repeats the excitement we have in using our wits, and by using our wits we can translate the outer world into the fabric of our own beings. This excitement of translation explains why people quite naturally wish to use their senses all the time. Those external extensions of sense and faculty that we call media we use as constantly as we do our eyes and ears, and from the same motives"(1994: 211).

The media is a network in which each medium has its function. And yet, functional diversity is not only the characteristic of the network alone, but also of each mass medium. This internal diversity may be called *intramediality.* Let us consider, for instance, the extremely varied sections of most newspapers which range from news to editorials, reviews to sports commentaries and reports, job advertisements to obituaries. In fact the internal diagram of the different departments in any large newspaper publishing house is organized according to almost the same thematic classification: politics, society, economy, media, art, science, sport, religion, advertising and others. This coexistence of different subjects constitutes the newspaper structural mosaic described by McLuhan ([1964] 1994: 215-216) in technological and functional terms: “If the telegraph shortened the sentence, radio shortened the news story, and TV injected the interrogative mood into journalism. In fact, the press is now not only a telephoto mosaic of the human community hour by hour, but its technology is also a mosaic of all the technologies of the community. Even in its selection of the newsworthy, the press prefers those persons who have already been accorded some notoriety existence in movies, radio, TV, and drama. By this fact, we can test the nature of the press medium, for anybody who appears only in the newspaper is, by that token, an ordinary citizen. Wallpaper manufacturers have recently begun to issue wallpaper that presents the appearance of a French newspaper. The Eskimo sticks magazine pages on the ceiling of his igloo to deter drip. But even an ordinary newspaper on the kitchen floor will reveal news items that one has missed when the paper was in hand. Yet whether one uses the press for privacy in public conveyances, or for involvement in the communal while enjoying privacy, the mosaic of the press manages to effect a complex many-leveled function of group-awareness and participation such as the book has never been able to perform".

The fundamental consequence of intramediality is the semiotic complexity of the messages. The media messages are organised in dense intersections of different signs and codes. We may even consider that the plurality of the media galaxy is a hybrid sign system, applying a plurality and mixture of codes. As a consequence, all media, by their own nature, are intermedia and multimedia, and the decodification of the media messages activates senses and produces various psychophysical and cognitive effects.

Interestingly, the many sign systems responsible for the semiotic complexity of the messages do not result in a mere sum of systems. They are rather organized as a *semiotic gestalt,* which varies from message to message.

A certain hierarchy of codes may prevail in a medium, such as the newspaper, where the written verbal language is more central than the visual messages. There are also other media in which the hierarchy of codes is mobile and oscillating. In the case of TV programmes, for instance, the predominance of the verbal code may be temporally superseded by images until some balanced distribution may be (re)instated. The degree of importance attached to each code and the hierarchical movements of different codes compose messages that are semiotically diversified. Their main characteristic is not redundancy but intercode cooperation which proves effective not only in the configuration of messages but also in the effect produced in the receiver. To refer again to newspapers, they are cultural artifacts composed at the intersection of written language with photographic and graphic signs. The latter develop their efficiency and their own semantic potential by variation of size and position on the page. This semantic potential in the display of graphics actually results from the potential of another sign system, the system of diagrammatic signs. The position and display on the page determines the textual meaning almost as significantly as the meaning of words.

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A CONCEPTUAL FRAMEWORK FOR TEACHING DISCOURSE (ANALYSIS)

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ABSTRACT. The present research study seeks to set recognizable boundaries to the concept of DA which in turn would foment the comprehension of the concepts of *text* and *genre.* The need to clarify the concept and build up a *conceptual framework for teaching* ***discourse (analysis)*** arises from two major needs: the somewhat uncontrolled development of *discourse analysis* into a broader interdisciplinary science, and the need to propose a coherent, comprehensible panorama of the updated assumptions and developments in DA (in relation to text and genre) that may be subservient to teaching purposes.

The present article represents an attempt to map out a valid route for the teaching of DA to AML/non-phylologic undergraduates. The initiative to posit such a route, intended to be instrumental in teaching/apprehending discourse arises from the need to thoroughly consider and define the concept of DA within a tremendously developing linguistic environment, where the conceptual boundaries of notions are not always clear and, moreover, permanently enriched or developed. The study seeks to set recognizable boundaries to the concept of DA, which in turn would foment the comprehension of the concepts of *text* and *genre*- concepts that the AML trainees are expected to be cognizant of. Finally, the present attempt is undertaken with a view to finding a viable formula for the teaching of all mentioned concepts and indexing this conceptual framework to the AML department curriculum.

The need to clarify the concept and build up a *conceptual framework for the teaching of* ***discourse analysis*** is claimed by two major needs: the somewhat uncontrolled development of *discourse analysis* into a broader interdisciplinary science, on the one hand, and the need to provide the trainees who take linguistic/ discourse studies with a coherent, comprehensible composite that includes discourse, text and genre, on the other.

From the circumstancial point of view, the attempt to frame the concept of *discourse* serves the following prerequisites:

- the AML undergraduates are trained to become excellent communicators and as such they are required to master both oral and written discourse
- the undergraduates take necessarily a course in linguistics including a grammar module, disciplines which broaden their linguistic training bringing them closer to affiliated branches such as DA,
- the undergraduates need to be adept at interpreting texts and producing functional/nonfictional texts
- they need to be highly skilled at translating texts into one or possibly two foreign languages.

Henceforth, the key concepts the undergraduates operate with, as major ingredients of their prospective professional profiles in terms of linguistics, prove to be: *discourse, text* and *genre*.

The difficulty in accurately and comprehensively apprehending *discourse* originates in the tremendous development of linguistic studies and that of other sciences which all claim to have a right to a scientific perspective on discourse, which gradually becomes a bottom-line concept, used by an increasing number of disciplines and which turns into an elaborate concept that benefits several disciplines. By this time it is already apparent that the study of discourse is an interdisciplinary attempt. A further difficulty arises from the tendency of linguists and DA researchers to permanently broaden the concept into integrative concepts that encompass elements and 'aspects of life' which have once only been suggested. Most disciplines, and undoubtedly all of human and social sciences, need to explore the interrelations between discourse and concepts such as social structure, social relations, ideology, social change, postmodernity etc. In this respect discourse reaches out further than language itself. As well noted by Fairclough (1992: 2) „discourse is a difficult concept, largely because there are so many conflicting and overlapping definitions formulated from various theoretical and disciplinary standpoints".

The study is devised into three sections for logical reasons, which also fully accomplish the (methodological) rationale of the present undertaking. First, the study is aimed at defining the concept of *discourse,* second, it seeks to briefly survey a number of pertinent definitions for the same concept given by prominent discourse researchers in an attempt to compare the definitions and also to provide a broader perspective on the development of the concept over the last decade. Third, the study introduces the two other concepts under focus, *text* and *genre*, concepts needed by the AML trainees for the consolidation of their linguistic expertise.

The point of departure is the definition assigned to discourse, as *discourse* assumes the key role in the further construction of the concept of DA. In an oversimplified version, devised by Guy Cook approximately two decades ago, *discourse* is "language in use - for communication". The expanded explicative definition of discourse is that it "can be anything from a grunt or single expletive, through short conversations and scribbled notes right up to Tolstoy's novel *War and Peace*, or a lengthy legal case. What matters is not its conformity to rules, but the fact that it communicates and is recognized by its receivers as coherent" (Guy Cook, 1989: 7). Subsequent definitions viewed discourse as *language used in real situations for real purposes*, in other words language as behaviour. Without focusing exclusively on the social dimension of the concept, the promoters of this perspective also posit that such a use always involves interaction (between participants in a conversation, between reader and writer in a newspaper article, between lecturer and listener etc), the combination and relation of utterances. It is noteworthy, however, to note that the attempts to define and set boundaries to *discourse* were successful in terms of the validity of the assumptions made. Indeed, although in time the definition of discourse has been more under extremely pertinent scrutiny and research focus, and henceforth duly enriched, the old definition still appears to hold true.

At a later time, Adam Jaworsky and Nikolas Coupland in *The Discourse Reader* (1999:6) summarized their findings and arguments evincing that "*discourse* is definable as language in use, but many definitions incorporate more than this. *Discourse* is implicated in expressing people's points of view and value systems, many of which are 'pre-structured' in terms of what is 'normal' or 'appropriate' in particular social and institutional settings". De facto they take up the basic elements present in discourse: *language* in use ('used in a real situation') utilized for *communication* ('real') *purposes* and couching *institutional/socio-cultural conventions.* Jaworsky and Coupland (1999) build their 'discursive' case on the definitions provided by Foucault (1972), R. Fowler (1981), Fairclough (1992), Lee (1992), Candlin (1997) and others, who acknowledge the aforementioned elements as major components of discourse.

> Instead of gradually reducing the rather fluctuating meaning of the word 'discourse', I believe I have in fact added to its meanings: treating it sometimes as the general domain of all statements, sometimes as an individualizable group of statements, and sometimes as a regulated practice that accounts for a number of statements. *(Foucault1972: 80)*
>
> …a wide range of discourses is actively used by individuals in their conscious engagements with ideology, experience and social organization. *(R. Fowler, 1981: 199)*
>
> 'Discourse' is for me more than *just* language use: it is language use, whether speech or writing, seen as a type of social practice. *(Fairclough, 1992: 28)*
>
> Discourse constitutes the social. Three dimensions of the social are distinguished – knowledge, social relations, and social identity – and these correspond respectively to three major functions of language…Discourse is shaped by relations of power, and invested with ideologies. *(Fairclough, 1992: 8)*
>
> 'Discourse' is used to cover a wide range of phenomena…to cover a wide range of practices from such well documented phenomena as sexist discourse to ways of speaking that are easy to recognize in particular texts but difficult to describe in general terms. *(Lee, 1992: 197)*
>
> 'Discourse'… refers to language in use, as a process which is socially situated. However, …discourse is a means of talking and writing and acting upon words, a means which constructs and is constructed by a set of social practices within these words, and in so doing both reproduces and constructs afresh particular social-discursive practices, constrained or encouraged by more macro movements in the arching social formation. *(Candlin, 1997: IX)*

Further definitions and perspectives on discourse come from another prominent discourse analyst Dwight Atkinson(1999), who, in turn, adopted the advanced findings reached by other (co-) researchers. Atkinson resumes former assumptions and fabricates a one-simple-formula definition: discourse is, according to him, "language-in-the-world". This laconic definition encapsulates all formerly expressed basic elements: a 'real' *situation*, a 'real' *purpose, social practices*, cultural and institutional conventionalized communication heritage/constraints. Atkinson then turns to Fairclough (1992) for a full explanation, adopting the latter's three-level discourse definition.

> Any discourse “event" …is seen as being simultaneously a piece of text, an instance of discursive practice, and an instance of social practice. The “text" dimension attends to language analysis of texts. The “discursive practice" dimension… specifies the nature of the processes of text production and interpretation… The “social practice" dimension attends to issues of concern in social analysis such as institutional and organizational circumstances of the discursive event and how that shapes the nature of the discursive practice, and the constitutive/constructive effects of discourse. *(Fairclough, 1992: 4)*

A theory of discourse that usefully complements and expands on Fairclough’s is that of J.P. Gee (1990). He asserts that discourse is always part of a *specific form of life*, or a “Discourse", which he defines as:

> a socially accepted association among ways of using language, of thinking, feeling, believing, valuing, and of acting that can be used to identify oneself as member of a socially meaningful group or “social network" or to signal (that one is playing) a socially meaningful "role". *(Gee 1990: 143)*

This standpoint foregrounds the same key components, widening the concept through the intake of several elements: “ways of thinking, feeling, believing, valuing, and of acting", all indebted to the “socially meaningful group" or ‘social network’.

Gee’s definition is particularly useful in that it illuminates the place language holds in social life, assigning to it the full status of an organic part of a larger sociocognitive whole- a Discourse. In a two-year later study (*The Social Mind*, 1992) Gee develops the mind-society-Discourse relationship further:

> Meaning and memory, believing and knowing, are social practices that vary as they are embedded within different Discourses within a society. Each discourse apprentices its members and “disciplines" them so that their mental networks of associations and their folk theories converge towards a “norm" reflected in the social practices of a Discourse. *(Gee, 1992: 141)*

Henceforth, according to Gee’s view, all concrete instances of language are part of one or more larger “saying-writing-doing-being-valuing-believing" combinations, which are always historically constituted. Thus the study of discourse must necessarily include social practices (including historical ones) that apparently may have little connection to the language per se. In this one respect Gee allows history in as a co(equal)partner. Parallel studies of discourse and rhetoric have also acknowledged the role played by history in the big “discursive game" but have played down its relevance, tending to treat it rather as a variably powerful contextual “explanans" (Atkinson, 1999: 4) than an integral part of the object under scrutiny.

Given the previous definitions that pointed at the notion of ‘conventions’, it can be safely assumed that conventions represent a major sine qua non component of any discourse. In Lewis (1969), a convention is defined as *an institutionalized solution to a recurring coordination problem,* that in turn, is a class of interpersonal situations in which a mutually beneficial activity, in order to be performed, requires coordinated efforts of those involved. The bottom-line idea is that the coordinated actions tend to become regularized or conventionalized, because of the conven-

tionalized solutions offered to recurring coordination problems, and eventually permeate all domains of human social activity (Atkinson, 1991). It follows henceforth that, for example, *written discourse conventions* are conventionalized solutions that ensure a proper and effective communication among the discourse community members. Further, linguists have all come to think of language as governed by such conventions, which beyond the basic units of language also include certain collocations, grammatically restricted uses or features, formulaic phrases, highly technical vocabulary, markers that are highly discourse community restricted. In this respect, legal formulas or conventions, such as *in good faith* or *on behalf of,* or medical expressions like *human blood group B* etc are instrumental solutions for communicative situations that take place among members of a particular discourse community. Pushed further, the idea of conventionalization of discourse accounts for the three-move formula of research article introductions (Swales, 1981, 1990) or for the four-part rhetorical move sequence of research report formats (Bazerman, 1985). Several researchers, on the other hand, opine that the most significant aspect of discourse conventions is that they are *multi-functional*, which means that despite their being represented in language and rhetoric, they also serve larger social and cognitive functions. Cognitively, for example, they account for the organization patterns that govern thought and memory, while socially, apart from performing instrumental functions for group communication, they provide means by which group solidarity, overlook and control are maintained and fostered.

It is noteworthy, however, to stress that these assumptions are located within the same (already stated) linguistically-determined communicative environment, though deeply rooted in and expressing the social norms/conventions that the (communicative) members adhere to by virtue of their social, professional and civic belonging.

Yet, the following perspective brings into the discursive panorama a slightly enriched option. The two discourse researchers quoted before (Jaworsky and Coupland, 1999: 7) argue that discourse is more than discussing the mentioned aspects, that it must be understood and looked at within the wider context of communication, integrating non-linguistic *semiotic systems*, i.e. systems of non-verbal and non-vocal communication. They further claim, also quoting other researchers (including Kress and van Leeuwen 1996, Kress, Leite-Garcia and van Leeuwen 1997, O'Toole 1994) that "discourse practices include the 'embodied' or more obviously physical systems of representation for example performance art, sign language […]. Other non-verbal discourse modes include painting, sculpture, photography, design, music and film". Adam Jaworsky and Nikolas Coupland induce an integrative perspective/definition of discourse stating that "discourse is the set of social practices which 'make meaning', following that many of the texts produced in the aforementioned (meaning-making)process are multi-modal, e.g. they make use of more than one semiotic system.

Jaworsky and Coupland, (1999) also absorbed the idea that discourse is "multiply structured", an idea that has dominated discourse linguistics since the very inception of DA and has emanated from Roman Jakobson, Michael Halliday

and others, who genuinely stressed that “language in use realized many functions simultaneously for example an informational function alongside relational and aesthetic functions".

Jaworsky and Coupland (1999) further quote Mikhail Bakhtin (1981; 1986) for whom all discourse is ‘multi-voiced’ as “all words and utterances derived from the historical, cultural and genetic heritage of the speaker and from the ways these words and utterances have been previously interpreted. In a broader sense then, ‘voices’ can be interpreted as discourses – positions, ideologies or stances that speakers and listeners take in particular instances of co-constructed interaction" (Jaworsky and Coupland, 1999: 9). They further confine discourse to what they denominate a ‘discourse event’.

Closely linked with the concept of discourse is the concept of ***discourse analysis****,* again a somewhat puzzling concept. If credit should be given to Jaworsky and Coupland, (1999: 9) the task of DA is to explore “how various forms of discourse and their values and assumptions are incorporated into a particular text, why and to what effects (1999:9)". Atkinson cites Galtung (1988) upholding the view that DA is the process of “entering something messy with messy tools".

A closer look at the definition given by the Routledge Encyclopedia of Translation Studies (1998:67) reveals that the authors suggest the following formulaic definition to DA:

> ‘from an applied linguistic perspective, it has been found useful to distinguish two basic kinds of discourse analysis emanating from two different senses of the term ‘discourse’ itself. The first of these is concerned with the ways texts are put together in terms of product and form, sequential relationships, intersentential structure and organization and mapping. The second basic sense of discourse is that which concerns the way texts hang together in terms of negotiative procedures, interpretation of sequence and structure, and the social relationships emanating from interaction."

Atkinson (1999) synthetizes the two ‘conceptually distinct traditions of DA’ in what he terms the approaches that have informed his study of discourse in sociolinguistic settings, in the following manner: “The first is the tradition of rhetorical text analysis, which has a well-established history of use in universities… The second main tradition of DA … is that of sociolinguistic register research" and cites the names of Biber and Finegan (1994a), Ferguson (1983), Halliday (1988). At the same time in his study Atkinson departs from the traditional rhetoric or sociolinguistic method and adopts the *multidimensional approach* (MD) to register analysis developed by Douglas Biber (1986, 1988), and subsequently used in various studies of discourse variation and change (Biber, 1987, 1989, 1991, 1992, 1994; Biber and Finegan, 1988, 1989,1992; D. Atkinson, 1992; Kim & Biber, 1994; Biber & Hared, 1994). Atkinson (1999) explicates the significance of the MD approach, defining it as a - powerful form of ‘top-down’ macroanalysis, in that it begins to explore texts by means of a set of explicit categories of linguistic functionality and proceeds to characterize the particular texts empirically -. According to Atkinson MD seeks to capture the *multidimensional nature* of textual variability. Irrespective of the method used for his own investigation, what Atkinson recommends is a combination or juxtaposition of independent and complementary methodologies for a replete and comprehensive research of discourse.

The quoted definitions of DA indicate that scientists belonging to different domains of investigation/sciences find different instruments and definitions for one and the same linguistic phenomenon given the different purposes to which they will use the definitions for.

Going out from the highly general prerequisite that DA is the *study of language use* beyond the sentence boundaries, Bhatia (1993) adopts a somewhat general and evasive definition admitting that it is concerned with the analysis of the institutional use of language in socio-cultural settings, further supplying an explanation/description of DA along several parameters: a theoretical parameter, the general to specific scale, according to applicative purposes, and the surface-deep level analysis.

Finally, a challenging and destabilizing stance has emerged within the DA discipline-frame, that of *critical discourse analysis*, a stance that runs along with, albeit counter the mainstream DA movement. The proponents of this approach, amongst whom Pennycook (1997) seems to play a leading role, take their assumptions from the postmodernist view which claims that postmodern world is "decentred, destabilized, fragmented, indeterminate, incongruent, highlighted by difference, and open to question (*problematization*) and challenge (*contestation*) because there is no ascertainable truth but rather truth claims about reality" (Santos, 2001: 174). Postmodernists further uphold the view that language and discourse are central, to quote Rorty (1989) "reality is…discussable… figurative, available only within language". Discourse, in their view, is the use of language to "construct and organize meaning and identity… Knowledge is discourse; society is discourse; identity is discourse" (Santos, 2001: 174). Roger Fowler makes explicit statements about his use of the term 'critical' applied to DA (1981, 25):

> "I mean a careful analytic interrogation of the ideological categories, and the roles and institutions and so on, through which a society constitutes and maintains itself and the consciousness of its members… All knowledge, all objects, are constructs: Criticism analyses the processes of construction and, acknowledging the artificial quality of the categories concerned, offers the possibility that we might profitably conceive the world in some alternative way."

The same is also emphasized by Pennycook (1997: 258) who overstates the concept: "poststructuralist view suggests that meaning, and ultimately subjectivity, are produced through language". Truth and the contestation thereof make the object of language and discourse, the analysis and deconstruction of which has become the focus of *poststructuralists*. In turn, *critical discourse analysts* conceptualize discourse in terms of politics and ideology, i.e. they study discourse in terms of "social and ideological relations and examine the way in which they reinforce each other" (Fairclough, 1995). In addition, poststructuralists claimed that different groups in society and also institutions have different *discourses*, or *social constructions,* which they impose on others by virtue of the influence or dominance they exercise through a reinforced or more aggressive dissemination policy, or through their acceptance by other groups or institutions. Henceforth, the only basis for interrelations between groups with different discourses lies in the power or dominance they enact. Once these power relations have been shaped, they

can be duly called into question and challenged, which is the domain of *critical theory*. The aims and instruments this theory operates with are threefold: a) to problematize (question) any dominant site in society(institution, course content etc) by exposing its inequity, or discrimination, b) to contest the power structures of these sites and subjects through challenge and resistance, and c) to subvert and transform them through actions that will restore the power balance or lack thereof (Santos, 2001).

The previously presented approaches and/or definitions were all tightly linked to the concepts of text/textuality, register and genre. Therefore, the next attempt will focus on setting relatively firm and clear separating boundaries to the concepts of text and genre.

According to Crombie Winifred (1985) a **text** represents *an uninterrupted larger or smaller group of clauses and sentences, which are within the domain of an overall topic.*

This necessarily means that a text is primarily defined through its overall and ancillary meanings, so in order to identify the underlying meaning of a text, the reader or researcher needs to take a look at the semantic description of that text.

Further, semantics relies on lexis and grammar, since meaning does not occur in isolation, but always wrapped up in a lexico-grammatical cover.

The **semantic description** that leads to understanding the meaning of a text and therewith to understanding the text itself, is two-fold. It consists of a *first-stage semantic description* that leads onto the *lexico-grammatical stratum* and a *second stage of semantic description* that sheds light on and investigates the relations that emerge from the text and its link to the outward world, by extending the realizational links over the contextual variables of field, mode and tenor.

The meaning of a text springs out from the meaning(s) conveyed to its composing clauses by the structure of the text. The smallest semantic unit of a text is a clause, in turn defined by connected or interrelated lexical items. Such items and compound items are bound in larger units forming *lexical strings or isotopic chains*. A lexical string is a diagram of the lexical items that occur sequentially in a text. Consequently, in order to make out the meaning of a text, the analyst needs to brake down or decompose the clause structures, and the text itself into its basic, inherent lexical items, and then recompose the lexical strings that make up the text. The strings, very much like the backbone of a human body, are indicative of the underlying meanings, on which the flesh will grow.

However, any analysis, semantic or otherwise, relies on clearly establishing the text and its boundaries, and telling a text from a *nontext*.

Halliday and Hasan (1976: I) offered a definition of *text*, that may well serve as a point of departure for any prospective text exploration. They went further than Crombie in their definition of **text**, suggesting that a text is “any passage (of language), spoken or written, of whatever length, that does form a unified whole". Therewith they overtly defined the text as a *unified whole,* introducing the concept of texture, i.e. the quality or the property that distinguishes a text from a *nontext* and holds the clauses together. In other words, the quality that makes a text a text is **texture** which holds the clauses of a text and gives them unity.

According to S. Eggins (1996)a text is a text because it has *texture,* which in turn is recoverable through:

- an identifiable *structure* (in the case of a narrative/recount on the pattern Abstract, Orientation, Action, Complicating action, Resolution, Evaluation, Coda)
- *situational coherence*
- *cohesion* accomplished through: participants, same lexical items that form lexical links, semantic links or reference ties, logical relations expressed through adequate conjunctions
- a certain function.

At the end of the argumentation, Eggins admits that text is not a 'black-and-white' category, but rather a hardly definable one. In this respect she suggests a continuum of textness along which any stretch of language/ text/ discourse to be examined should be positioned.

Considerable concern has been devoted further to the concept of genre in some of the various disciplines involved in the study of discourse and otherwise.

The concept of **genre** has been defined by Swales (1981, 1985 and 1998) and quoted by Bhatia (1993: 13) as

> "a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purpose(s)."

This definition, however, rests on a number of key elements/aspects: a 'communicative event', communicative purpose(s), highly structured and conventionalized, socially recognized purpose(s).

Kemberelis (1995: 122) quoting Bakhtin (1986) makes the following basic point about texts and genre:

> Texts …always embody sets of generic conventions. "Genres [and thus their conventions] correspond to typical situations of speech communication, typical themes, and, consequently, also to particular contacts between meanings of words and the actual concrete reality under certain typical circumstances"

Atkinson (1999:8) assumes that genres represent "primary frameworks for interpreting sense experience in the rhetorical-linguistic domain". He expands explicatively on this approach stating that "genres constitute the external counterparts of intersubjective models or typifications for interpreting discourse". Basically the inference here is that genres depend for their utility on their being conventionalized. They equally are "comprised of *conventionalized associations of conventions* such as the *co-occurrence* of conventionalized features" (1999:8) which will signal a generic activity (Atkinson, 1992; Kamberelis, 1995). Genres are recognized as having two discriminative characteristics: a) are goal- or purpose-oriented, and b) are historical. The second characteristic is of particular import in the sense that

genres develop and change over time in relation to the changes in the socio-cultural environments. Given the aforementioned high level of conventionalization of genres, Atkinson (1999: 9), however, notes that:

> "genres are not iron-clad molds into which language or text is poured, so to speak, even at a single point in historical time. Rather, genres can be thought of as 'opportunity spaces' or 'meaning potentials' (Kamberelis, 1995) - abstract norms or prototype models that are always underspecified and therefore perpetually generative, and which can only be messy, heterogenous human practice. (Bakhtin, 1986; Fowler, 1982; Kamberelis, 1995)"

and that

> "However, different genres differ in regard to the amount of variation and 'creativity' they allow at a particular moment in time"

The quoted assumptions are congruent on acknowledging a few overemphasized characteristics of genre, also augmented by Swales, e.g. the notable amount of freedom and creativity that the 'conventionalized associations of conventions' allow to their author or composer.

For a recapitulation of the definitions and assumptions of the concepts under focus, a few conclusions can be safely drawn:

- **discourse** is more than language, it is beyond language in use. It is language used relative to social, cultural, political formations in social, cultural, political and professional settings. It is capable of reflecting social order, and also of shaping social order and individuals' interaction with society. It further grows to encapsulate historical heritage and express 'multiple voices';
- discourse is a critical concept for understanding society, human understanding thereof, and human responses to it, as well as understanding the mechanisms of language itself;
- **DA** is a dynamical science, permanently evolving towards an integrative, multiplayer, multidisciplinary project/undertaking, as discourse itself falls squarely within the concerns not only of linguists, communication scientists, but also of literary critics, philosophers, political scientists, sociologists, anthropologists, social psychologists and so on;
- **text** is a sequence of sentences serving an overall purpose and falling squarely within one domain;
- **genre** is linguistic expression generally associated with certain conventional forms of speech and writing.

The *coda* of the present endeavour will bring together in a final citation from the Routledge Encyclopedia of Translation Studies (1998: 67) a reconciliation of the three concepts: discourse, text, genre

> "Within this three-way distinction, however, discourse has been accorded supremacy and is seen as the institutional-communicative framework within which both genre and text cease to be mere carriers of the communication act and become fully operational as vehicles of meaningful communication".

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GLOBALIZATION ACCOMODATED BY YOUTH LANGUAGE

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ABSTRACT. This paper aims to provide and discuss the evidence that young people are linguistic members of society adept, individually or in fellowship (as group members), at shaping and reflecting through language a process that is primordially viewed as political and cultural: globalization. The proof has been sought in such instances of their focal activities that most generously offer visibility to their expertise as linguistic producers: Internet chat, with its chat broadcast subsidiary, and graffiti. If the one is rather private and elitistic and tends to fragment interactants in ever smaller aggregates even while it unites youth worldwide by effacing spatial limits or boundaries, the other is *par excellence* public and programmatically encroaches upon mainstream space by reassigning it new meanings.

1. Introduction

The current sustained interest in the matter of youth linguistic production is rekindled by the new dramatic political and cultural developments worldwide. On the one hand, the language of youth, in barometer fashion, registers the reality of a world where the young perceive and partake in the reaffirmation of national identities as well as in the contrasting situation in such countries as Australia and New Zealand, where they are caught up in the process of redefining immigration by renouncing former ethnic identities. On the other hand, youth language seemingly gratifies the non-specialist and early sociological theories conceiving of the young people as a unified and uniform age group. If early sociolinguists made use of this oversimplified and convenient premise, a fallacy which in snowball fashion produced further notions some of which were rather removed from the linguistic reality, now the new media technologies seem to have reunited young people all over the world by 'retribalizing' them into a 'wired global village'[1]. Fortunately enough, the alarm was once again sounded warning that: "the impact of globalization on young people is their aggregation under a superficial sameness based on age"[2]. But then, the risk of viewing the young as an undifferentiated mass under the pressure of globalization has a reverse too. Young people can convert this pressure into the positive energy of forcing their culture into an ever larger public acknowledgement, at the expense however, of relinquishing part of their underground aura[3] which is an essential element of youth style.

[*] *ESP Department, Faculty of Letters*
[1] James Lull, *Media, Communication, Culture*, Polity Press, 2000, p. 58
[2] Johanna Wyn and Robert White, *Rethinking Youth,* SAGE Publications, London, 1997, pp. 1-5
[3] Thorton, Sarah, *Club Cultures. Music, Media and Subcultural Capital*. Polity Press, 1995

Researchers of the youth linguistic production always bring forth a powerful, yet commonsensical argument for their incessant interest in their research object: teenagers aim to be different from all previous adolescents, and the finest instrument recording every fluctuation is the teen slang. At a micro-social level, the agencies of linguistic influence move in time from the significant others: mother and father or siblings, beyond the family perimeter, outside the home and into the neighbourhood. Now, however, the neighbourhood can no longer be delineated as a limited perimeter. Rather, it has become a complex concept where its virtual dimensions exceed the boundaries set by space and time to lend it global extensions. The teenager can now be a linguistic member of the 'global village' with the possibility to interact verbally with the like members of a culture that is no longer locally or nationally constricted.

We have undertaken to study, albeit admittedly not very rigorously, two types of linguistic productions bearing on the new type of youth membership of a transnational subculture: the Internet (chat) interaction and graffiti. Let us note that we shall trace the creative propensities of teenagers both as participants in a socio-cultural group and as individuals, as well as point out such perennial and universal linguistic patterns as are peculiarly 'young' and permeate the accelerated leveling of youth under the global membership.

2. Internet Chat - Global Talk

Researchers have long acknowledged the difficulty they met as participant-observers in their endeavour to capture spontaneous, genuine, unaltered teenage linguistic displays. The observant-observed age gap is conspicuous and causes suspicion and inhibition on the part of the young conversationalists, who are rather reluctant to interact genuinely and be authentic in the presence of an adult. Today, however, a new form of communication offers a way out of this dead end: the Internet. The Internet chat-rooms expose to the researcher's inquisitive eye samples of direct, non-tampered with and unedited 'conversation'. We do have our reservations about the practice of joining in such chat-rooms solely for scrutinizing the language deployments of the unsuspecting young interactants, but then it is all in the good cause of scientific research.

Netspeak, to use a name in the subculture's own meta-language, is a full-fledged variety uniquely created by young 'speakers' to an end that is most visible in their subcultural manifesto: delineation from and exclusion of the mainstream, or other groups. Netspeak has been acknowledged as a 'linguistic variety', which recommends it as a system with norms of usage and an established vocabulary. Nevertheless, it is changeable and continually altered and it is the area where linguistic innovation is at its most accelerated[4].

The particular feature that lends Netspeak its distinctiveness as a peculiarly youth 'property' is that it relies heavily on non-standard formations, jargon and slang, which have proliferated in very fine variations from group to group. The Internet develops a strong sense of community attracting people with similar interests ready to speak in the same way and to criticize new comers who do

[4] David Crystal, *Language and the Internet*, Cambridge University Press, 2001.

not accept the groups' linguistic norms. The Internet is then a medium that encourages exclusivist aggregates and delineates membership through the proposal of specialized jargon in particular. This comes in support of the more recent theoretical works[5] on youth that refute the early assumptions on youth as mass, perceiving instead the diversity, difference and dynamism of this social segment and its ideological, socio-cultural and linguistic conceptualizations.

Within the Internet culture, an even more elitist group is that of the hackers. The hackers' linguistic repertoire is doubly marked for youth subculture: firstly, through its preferential use and allegiance to slang and secondly, through the creation and exclusivist use of a specialist jargon. The hackers' vocabulary is heavily laden with cultural values and expresses shared norms and experiences, all of which are instrumental in distinguishing between members and non-members. Not only that, but the technical expertise, knowledgeability and special literacy (literacy redefined by Internet users) assign status within the hacker community[6]. Hackers have even compiled programmatic instructions, which are both a user-friendly instrument for would-be members as well as a celebration of the distinctiveness of the subculture.

This self-assertion is identifiable among the strategies identified by Tajfel as used by minority groups to exceed their respective status. It has been noted that groups with a poor self-image[7] can either accept or reject their position. By extension, they can use language symbolically to mark their choice of either. If they accept their position, they will try to achieve self-esteem by operating as individuals. By contrast, opting for rejection is a group choice. Tajfel nominates three rejection strategies: gain equality through adopting the values of the majority group (assimilation), redefine characteristics which have been defined in negative terms by society, and, finally, create new dimensions for comparison with the superior group, thus building a positive and distinct image for themselves. Hackers, for instance, revel in their technical know-how and their specialist literacy. By stretching the standard norms of punctuation, by reinventing spelling, by creating new words for the knowledgeable insiders, by playing with graphology (use of emoticons to be read sideways) they impress society with the superiority of a technical subculture that is uniquely young.

But Netspeak goes beyond mere innovation: it actually revolutionizes language (as used on the Internet). For instance, there are non-standard spellings, which far from being sanctioned are actually reinforced and featured as *the* norm[8]. The deviant spelling is so widely used that it has become virtually standard in this variety: *phreak, kool, fone***.**

Allegiance to and adoption of the Internet linguistic usage aggregate teenage Netspeakers into a unique subculture where ethnic backgrounds and cultural idiosyncrasies are transgressed. Such linguistic and graphological innovations as the emoticons or special/exaggerated spellings are the currencies of the

[5] Mark Tittley, *A New Approach to Youth Subculture Theory, http://www.youth.co.za*
[6] *http://www.* tuxedo.org/~esr/jargon/html/)
[7] Tajfel 1974 in Jennifer Coates, *Women, Men and Language*. Longman, New York, 1993, pp. 8-9
[8] David Crystal, Loc.cit., pp. 38-39

Internet teenagers across the world. This is more than a momentary or fleeting style. The adoption of shared norms of covert prestige is the fundament for a worldwide subculture.

3. Language innovation goes global

The young speakers' contribution to language innovation rests on what seem conflicting fundaments and propensities. On the one hand, adolescents belong to exceptionally tight knit groups according to the social network theory. The theory purports that these are *the* mechanisms of language maintenance, for peer pressure to conform is high in such groups. This also explains how non-standard forms are preserved due to covert prestige and to the linguistic loyalty of the network members. However objective it may be for the standard varieties to enjoy overt prestige, and logical for all linguistic members of a community to adopt and maintain linguistic habits that would either confirm or lend them superior social standing, it has been demonstrated that within any speech community two contrasting sets of norms coexist. The working class (especially male) and the young people show particular allegiance and loyalty to non-standard norms and forms, using to socio-cultural ends forms that are mainstream stigmata yet subculturally prestigious.

On the other hand, it is a sociolinguistic commonplace that minority groups, such as females and young people, are seen as relatively powerless and that through their linguistic habits they actually reinforce their respective positions in society. Yet, these very same groups are by tradition the linguistic trend-setters, for they wish to compensate through language their subordinate status[9].

Language change and innovation in adolescent groups rise from the dense and fervent communicative activity of verbal play. Much skill is involved and all adolescents belonging to a group undergo a period of apprenticeship to the intricate and artful skill of expressive display. The deployments often take the form of verbal conflict, with or without resolution, the latter called ritual conflict[10]. Substantial studies have been devoted to the face-to-face interactions of teenagers, but other forms of verbal display have also come under scrutiny. The graffiti artists, for instance, have been shown to transfigure the direct verbal conflict into an alternative art form. The conflict itself can be either between them and the mainstream or between rival teams and is carried out in graphics, combining painting and wording. In Internet chat, such conflicts might arise where one's membership of an elitist chat group might be challenged or questioned. This is easily solved. The non-desired contender is excluded through an even denser jargon that cannot be reciprocated in the net-interaction by the would-be member.

Graffiti is less subtle and more abrupt in engaging into, mediating or terminating conflict. The competitors may actually act physically by wiping out the productions of their rivals or else 'out-produce' them through their artistry. Often,

[9] The issue is amply debated with pro and co arguments by several sociolinguists: Fasold , Labov, Tannen, Romaine, etc.

[10] Allen D. Grimshaw, *Conflict Talk. Sociolinguistic investigations of arguments in conversation.* Cambridge University Press, 1990.

graffiti appear in palimpsest style, where the more recent productions are superimposed over the older ones, either as an act of 'war' or else for mere lack of space.

The graphic signs and drawings also cover such discourse values as expressing emotions or carry complex meanings that often are impenetrable to the non-member of the subculture. All responsibility and credit for the graphic challenge is taken through the signature, which is oftener than not obscure. The signature relates to yet another area where the linguistic innovative powers of youth can be seen at work: nicknaming.

Addressing or referring to a person by a particular nickname is a complex process of identification, sometimes through polarization or stereotyping. Thus, nicknames can evoke the person's character, appearance, his particular skills, or status[11]. Inspiration for naming is found in relevant film or cartoon heroes, computer game characters, exemplary sportsmen, especially footballers, or else they are the result of play on spelling, of borrowing or of calques.

Nicknaming is a visible display of linguistic idiosyncrasy and language innovation on the Internet too. Devising a nickname for the address or chat talk is highly challenging and demands linguistic dexterity and the technical know-how (a single string of letters, both upper- and lower case letters are allowed, as well as hyphens and numerals). Since the number of possible name-like nicks is limited, the Netspeakers, mainly adolescents, create new ones by playing with typography or morphology. Bechar Israeli[12] has made a classification of nicks in terms of the semantic preferences characteristic of the self, hobbies, flora, fauna, objects, famous characters, real or fictitious. The initiative to operate a classification of nicknames as occurring on the Internet is further proof of the extraordinary material produced by the linguistic versatility of young people - the proponents of exercises in literacy (playing with and upturning every conceivable language rule to the horror of language regulators).

Nicknames in Internet conversation are exceptional for they have an additional discourse value. The properties of the Internet place linguistic constraints on the sender and receiver and the users have to compensate linguistically to communicative situations that are not face-to-face. In a complex chat situation with several interactants, nicknames and emoticons are analogous to gaze or body movement in the face-to-face interaction (kinesics and proxemics). Substitutes have been found for the back channel behaviour (smiling, nodding, etc) and for the paralanguage (intonation, stress, speed, rhythm, pause, tone of voice). The substitutions are another area where the creativity and versatility of young people is evidenced. Here are some examples from Crystal.[13]

Exaggerated spelling: **OOOOOOOps**

Exaggerated punctuation: **No more !!!!!!**

Use of capital letters, spacing, special symbols for emphasis:

- repeated letters: **aaah! iiiih!**

[11] Dennis R. Smith and L. Keith Williamson, *Interpersonal Communication. Roles, Rules, Strategies, and Games.* Wm. C. Brown Publishers Dubuque. , Iowa, 1985

[12] David Crystal, Loc.cit., pp. 158-160

[13] *Ibidem*, pp. 158-160

- capitals for shouting: **I SAID NO**
- letter spacing for loud and clear: **W H Y N O T**
- asterisks for emphasis: *** real* answer**

Emoticons:

- to express opinions and attitudes. They are placed after the final punctuation mark, and are read sideways: **: -)** **: - (** or ☺))) ☹(((
- to get round the absence of kinesic and proxemic features.

Pleasure, humour:	**: -)**
Sadness:	**: - (**
Winking:	**; -)**
Crying:	**; - (**
Confused:	**% - (**
Shocked:	**: - o**
Sarcastic:	**: -]**

4. Taboo language and global usage

Swearing, according to folk belief and impressionistic accounts, is more frequent among boys. But rigorous and sustained research[14] demonstrated that it is a major symbol for vernacular identity for both girls and boys. Where girls are concerned, swearing takes on a more complex socio-cultural meaning. By adopting explicitly offensive language, especially in cross sex interaction, young females are making a statement on gender equality even as they are breaking the social conventions as to the appropriate gendered use of language. Moreover, they have increasingly come to use forms that are explicitly sexist and have belonged at some point to the exclusive repertoire of boys in a deliberate attempt to androgenize their language. Still, the whole range of possible explanations has not been exhausted yet.

In chat situations, the actual act of swearing can be innovated on. Suggestive graphic forms can successfully substitute the intonation or the accompanying obscene gesturing in face-to-face talk. Once again, graphic signs or words have an additional discourse value. Graffiti also builds on taboo language and swear words, which add to the overall production an extra aggressive touch. Moreover, swear words are often used in other than the native language of the artist (with a penchant for English), thus drawing upon a wider repertory, which perhaps reflects better the subjectivity of the message. Or else, the local producer shows his/her commitment to a subculture identifying him/her as belonging to a worldwide community.

5. Anti-language and global language

The language of graffiti is programmatically obscure and esoteric. The graffiti wording fits the sociolinguistic rationale clarified by one of Labov's and Trudgill's major contributions to sociolinguistic theory: the remark upon the uniformity shown by people of all social groups in their attitudes towards variation

[14] Jenny Cheshire in Jennifer Coates, Loc. Cit.

in the speech of others, and its corollary introducing the concepts of low prestige and high prestige. The members of society are highly sensitive to dialectal variation and this sensitivity is apparently achieved during the crucial years of adolescence as part of growing up in society.

Halliday speaks of dialect hierarchies, with the standard at the one end and the 'oppressed languages' at the other, the latter being used by groups that are subjected to social or political oppression. Thus, within the groups with a precarious position in society or in an antagonistic relationship with society (deviant youth), there rise at times such extreme forms of social dialects, which are called anti-languages.

Montgomery considers that youth discourse, as the dialect of a socio-culturally marginalized group, fits the description of the anti-language. The parallels between the general rules of creating an anti-language and the particular lexicogrammatical strategies of refreshing, enforcing and maintaining slang are visible. The basic linguistic process of creating an anti-language that is easily recognizable as a fundamental process for innovating slang is relexicalization. New words are substituted for old ones especially in the areas that are central to the subculture's activities and interests. Internet chat and graffiti as two of the focal activities of young people offer plentiful instancing of anti-language:

- Including terms from the parent language in metaphorical ways, suggesting a distinctive worldview for its users. Expressions can proliferate along metaphorical pathways (e.g. graffitists: *tag* – graffiti piece; *posses* – groups of graffitists; *taggers* – writers of one-color moniker; *throw-ups* – two color tags; *piecers* – authors of full-sized murals; *toyz* – writers with limited experience; *cavemen* – old timers; *king* – the best writer in the area[15]).

- Playing on spelling and coining words (e.g. hackers: *Net, Netspeak, nettie, netfreak*).

- Borrowing items from non-native languages.

- Proliferation of terms in certain key areas making possible finer distinctions in meaning than are found necessary in the parent language: overlexicalization. This is visible in addressing topics of focal subcultural interest, such as drugs, going to underground parties, graffiti, etc.

6. Global youth language

The globalization of language permeates varieties apparently impenetrable to outside influences. It is part of the conscious subjectivity of youth style[16] to defend the vernacular against the mainstream 'perpetrators'. The peer-group pressure itself is twofold: on the one hand, teenagers are under pressure by the in-group and the psychological need to be affiliated to a clearly delineated local network. On the other hand, they react under the convergent force of the re-tribalization of the young under the agency of the global media and the Internet.

Part of the globalization of overall youth style, the foreign borrowings contribute to youth discourse a distinct dimension. The lexical items can be borrowed either from the standard varieties or directly from the respective slang, some of

[15] Victoria Wilson, *Graffiti's Place in Today's Hip-Hop Subculture*, July, 1998. Yahoo. Google
[16] Dick Hebdige, *Subculture. The Meaning of Style*. Routledge, London and New York, 1987

the forms being subsequently indigenized. This is most visible in one of the focal activities of children: computer games (e.g. *tastează, butonează,* in Romanian, etc.). There are other items that are used in their authentic unaltered forms. These are most visible in the Internet chat situations where all the young interactants use it knowledgeably and universally. The following are examples from David Crystal:

> Letters plus number combinations: **Go 2 Net**
> Abbreviations: **afaik** for 'as far as I know'; **bbl** for 'be back later'; **eod** for 'end of discussion'; **fyi** for **'**for your information'
> Sentence-length acronyms: **AYSOS** for 'are you stupid or something'
> Distinctive graphology: tendency to use lower caps everywhere
> Bicapitalization, intercaps, midcaps: use of two capitals one initial, one medial: **AltaVista, SportsZone**

A further clue as to the gradual yet steady trickle of the 'global' into the local is supplied by the adolescents putting on an accent. An in-depth study[17] of what is called code-crossing by Afro-Caribbean, Anglo and Asian youths in an English town, in which Anglo or Asian teenagers put on Creole, revealed that it was operated out of solidarity. According to the accomodation theory, the more you like a person (interpersonal), the more you want to be like them (classification)[18]. There are other opinions, however. Trudgill, for one, considers putting on an accent rather as an act of identity. His study of pop-songs recorded by British groups found that many groups adopted a pseudo-American accent because they wanted to sound like American singers. Similar instances can be noted in Romanian music, with bands that have appropriated hip-hop, the exclusive creation of black musicians, because they feel that it is the most adequate carrier of their subcultural subjectivity (see BUG Mafia, the Romanian hip-hop band often victimized by censorship and labeled by the press for their irreverent and offensive lyrics). Not only that, but several of the newly-formed Romanian music bands choose for themselves names in English: Class, Bliss, etc, or play on English spelling: X-it, O-Zone, N&D, Hi-Q, Akcent, etc.

To compound the general picture, it is no secret that the media producers have their own contribution to the overall phenomenon: they encourage such new trends for what seems to be the recipe for sure success among audiences who are prepared to decode these 'global' wordings.

7. The ethnic and the global compared

Distinct from the use of 'foreign linguistic items' borrowed from the 'universal' language of youth uniting them through common focal interests and activities is the use of ethnic elements within the local communities. The ethnic element has a triple functionality: it can mark straightforward ethnic membership, it can signal subcultural membership, and it can represent a generational discourse strategy.

If the first function need not be elaborated on, the second and third, due to their more oblique manifestations, merit some considerations from a sociolinguistic

[17] John Rampton in Martin Montgomery, *An Introduction to Language and Society,* Routledge, London & New York, 1995

[18] R. A. Hudson, *Sociolinguistics,* Cambridge University Press, 1996.

perspective. A situation that combines all three can arise within the family. British sociolinguists (Trudgill, Fasold, etc) in their research of the use of Creole among the Caribbean minority groups and the marked tendency towards decreolization as prompted by socio-economic pressures have noted an interesting asymmetry in family discourse: parents use a broad Creole to children as a sign of closeness and familiarity, but expect in return standard dialect forms (English), as a sign of respect and deference. The language choice made by the bilingual black teenagers is a complex socio-cultural and situational option. They do not simply opt between the basilect – the Creole and the acrolect – the prestige language, but will rather move along a range of varieties called a post Creole continuum.

A similar, but certainly not identical, phenomenon can be noted at Hungarian bilingual children in Romania, who tend to use Romanian in school and mixed friend groups, and Hungarian at home. The obvious dissimilarity is that the young Hungarian ethnics do not move along a language variety continuum but rather switch (situationally) between codes. But the point we want to make here is that the use of ethnic forms can also signal a generational discourse strategy[19] as instantiated by the Romanian teenagers' use of isolated Hungarian words because it is 'trendy'. Just as fleetingly trendy are the borrowings from the Romanes language. The items used carry connotations of underground activities and interests since the speakers themselves whose mother tongue is Romanes are stereotypically associated with acts outside the law.

8. Chat broadcast

It has become almost regular for the music channels to run at the bottom of the TV screens messages of chat or SMS type of discourse. Even while this revolutionary utilization of screen space is a financial strategy for exploiting yet another money source (in-calling viewers obviously pay a fee for the "service"), it offers public space to mainly young television viewers. A surface scrutiny of these messages has revealed them as uncensored and unedited even.

The broadcast media have been traditionally regarded as a regulating institution where language is concerned. However, more recent conceptions, especially of the broadcast media, have somewhat overturned this classic outlook on the media as informative and linguistically exemplary. Such pronouncements as that the media disseminate the standard dialects have been replaced by laments that the spoken media contaminate and impoverish speakers' language. This latter development was, however, disclaimed by some sociolinguists[20] who revealed that the spoken media, especially the broadcast media, 'provide a context in which informal registers, with their range of casual, colloquial, and occasionally non-standard constructions and expressions, may be conventionalized as unmarked'. Alternatively put, registers traditionally reserved for informal interpersonal communication are normal discourse for the broadcast media.

[19] Roger Hewitt, *White talk black talk. Inter-racial friendship and communication amongst adolescents*. Cambridge University Press, 1986

[20] Susan Fitzmaurice, The Great Leveler:*The Role of Spoken Media in Stylistic Shift* from *the Colloquial to the Conventional*. American Speech 75.1. 2000, pp. 54-68

9. Conclusions

Graffiti and Internet chat are two in a long list of focal activities of young people (whether deviant or not), which successfully offer samples of authentic linguistic displays. Their research value is compounded by that they are also representations of youth subcultural style and they equally read in linguistics, semiotics, and textual analysis.

The overview of these linguistic and graphic deployments has revealed that the young people have a keen perception of the current global political and cultural developments, which they faithfully reflect as well as transfigure into their own style of which language is an essential constituent. The samples collected from both areas, graffiti and Internet chat, show the young people's conscious allegiance to a subculture with worldwide extensions. Yet far from allowing to be converted into a uniform indiscriminate mass through their linguistic allegiance, they proliferate into fragmented, and even elitistic subgroups, which can be identified by the very fine variations in language usage and jargon. This is where young people's exceptional linguistic innovative powers and inspiration is most visible. They use elements of the "universal language" that could unite them into a compact linguistic group as a resource to build and refine varieties identifying them as several distinct subcultural aggregates.

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CHILDREN'S LITERATURE – A MILESTONE IN TRANSLATIONS

IOAN CRETIU

ABSTRACT. Nursery rhymes are very difficult to translate because they apparently do not need to respect the laws of plausibility, coherence and conjectural cultural reference, but actually they do. Tradition adumbrates the perimeter of the site of the future cultural constructions.

Children's literature is more varied than one should think at a fleeting moment's council and, if one narrows down the concept, focusing on 'nursery rhymes', one finds oneself immersed into self-efacing mistery. And yet, nursery rhymes constitute the foundation of the child's future literary sensibility, the basis of his aesthetic sense concerning the spoken or written message, the corner stone of the grown-up's skill to perform and to respond to prosodic features and to oratory.

Manyfold are the things that find more or less ample support in this particular kind of literature which is called 'nursery rhymes', ranging from psychological traits all the way to cogitative patterns. I cannot help recalling, along these lines, the feeling of newness, strangeness and incredulity I had – a very long time ago – while watching the famous cinematographic production 'Casablanca' starring Humphry Bogart as Nick, who says at one point to another character: "I can hear your mind go clickitty-click-click". What a strange sequence of sounds, I thought.

I could never have imagined and synthetized in my mind any mechanism from the softest wispering clockwork of a Swiss watch to the loudest resounding rattle of an engine as 'clicketty-click-click' or as 'chitty-chitty-bang-bang' which is another sonorous sequence apparently shaped around the same 'shoe-tree'.

Why do speakers of different languages synthetize and render sounds from nature in different ways? The easy answer is quick in bringing up the peculiarities of the different phonetic features of the respective languages. Indeed, the phonetic system of a language may basically be responsible for the fact, for instance, that dogs barking in English go 'bow-wow', while if they bark in Romanian, they go 'ham-ham'.(Other animals and birds may also be found emitting different sounds in English from the sounds they are reported to utter in Romanian.) But beside the phonetic predetermination there may also be other elements that operate in the people's unconsciousness, elements that were laid there during the formative periods in the life of an individual.

Nursery rhymes constitute some of the first referential boards used in the process of communication and, for that matter, in the process of thinking, as well. But in understanding a nursery rhyme, one may need to use other referential boards, too. A nursery rhyme may be considered as one unit – in a network of similar units – that teaches the child both something that may be understood logically but also something that may not be understood logically (a kind of fuzzy set). In other words, that which can be undestood logically may be mounted in and surrounded by something else which is more difficult to grasp, if not totally incomprehensible.

Such chunks of incomprehensibility remain to be integrated into referential fields that will be created later on in life, depending on knowledge that is yet to be acquired, but they may just as well remain incomprehensible, like the white spots on ancient maps, teaching the child that 'hic sunt leones'. Is that not a true-to-life picture of the surrounding reality worthwhile for the child to gain from a nursery rhyme ?!

If we take a famous nursery rhyme like Humpty Dumpty and try to analyse it logically, we have to understand first that these two words make up a propper name, the name of an egg which, by having a name like a person (a regular first and last name combination, in which the root of the first word may suggest subliminally a hump, something small and round and appealing – through its diminutive ending – and the root of the second word may suggest the action of dumping, of throwing, of letting go of, again, the encouraging surmise of 'dumpability' resulting from the diminutive ending) becomes somehow personified, i.e. easier to identify with and to consider as a 'peer'. Then we see that Humpty Dumpty sits on a wall… The wall here probably does not have the meaning of architectural masonry. It may simply refer to a pile of rocks gathered from the fields by generations of land-tillers and deposited arounnd the edges of their meagre acres or homestead as a fence. How does an egg come to sit on a slab of rock on top of home or field encompassing stone fence? This is not necessarily a question bound to dawn imperiously upon the minds of native and non-native speakers of English, alike.Actually, such a question is more likely to pop up in the mind of a non-native speaker of English, (a speaker of Romanian, for instance) because of the word 'wall' whose dennotation of 'architectural masonry' prevails over any possible connotations (if, somehow, the connotation of 'fence' comes to mind, it looks like a picket fence, but then how can an egg ever sit on a picket fence?!) What makes the question even more desperately unlikely is its answer which should be deemed as logical and capable to prompt itself to the mind of thr enquierer: in a rural vision, a reckless hen lays an egg on a flgstone that may be easy to sit on but is definitely an uncomely nest-place. Anyway, the word 'wall' understood either as masonry, or as picket fence, leaves no self-explanatory opening for a flag on top of an enclosure.

Now, Humpty-Dumpty, who sat on a wall had a big fall – a very logical outcome for an egg abandoned on a pile of rocks, unattended, free to roll at the will of any risk factor; but what really hits the mind is the consequence, that is,

the image of a broken egg: shell, yolk, and white all splattered irreparabely. This image is the premisis for the rest of the rhyme: all the king's horses and all the king's men (what could be more powerful, more worldly almighty than the king's cavalry?!) couldn't put Humpty-Dumpty together again. The moral lesson probably envisaged here is that there are things which, once broken and destroyed, cannot be repaired or be put back together again by anything or anybody. Such a thought is meant to induce a feeling of regret that must warningly anticipate any deed or act of irreparable outcome, blocking or stopping it before it is comitted.

The rhythm of the rhyme comes from a stanza of four four-beat lines (two trochees, a dactyl, and a one-stress, monosyllabic word in the first two lines, three dactyls and a one-stress, monosyllabic word in the third line and, in the fourth line there are also four beats, but, of the three dactyls, the second is lame, having two extra syllables and the stress on the fourth syllable – Enlish meter is and always has been accentual or stress-timed, the actual number of syllables per line is of less importance, unlike the syllabic meter in French or Romanian poetry). Alternating four-beat and three-beat lines in groups of four is common in nursery rhymes and ballads (the so-called 'ballad meter').

All of these considered, a possible translation of this nursery rhyme, whose ambition is to maintain the referential field and the moral lesson as well as the 'familiar chant' of the original could run like this:

English	**Romanian**
Humpty-Dumpty sat on a wall	Oulet cel rasfatat Statea, mari, cocotat Pe pietrele de pe-un hat
Humpty-Dumpty had a big fall	Si de-acolo cand cazu Bucatele se facu.
All the king's horses and all the king's men	Apoi ai lui Voda sfetnici Cu toti caii lor puternici, Cu toti caii lor de foc
Couldn't put Humpty- Dumpty back together again	Nu-l putura obli la loc.

The prosody of the Romanian translation differs in length, form, and rhythm from that of the English original, but has, hopefully, the coherence and degree of plausibility that derives from sound sequences that sound familiar in a given language (this time in Romanian), sound-sequences that 'one knows, one can trust'. Moreover, the Romanian translation is longer: instead of a one four-line stanza in the English original, now we have a total of nine lines. The long disputed question arises again: what is a translator supposed to catch first and foremost: the quantity of an utterance, the rhythm, the 'story' – or the referential, the paraphrasable contents – , the moral lesson, or the message in its entirety, that is, the meaning. The obvious answer is: everything! But that is not possible, especially if the source or base-language text contains puns, plays of on words,

homonyms, rhyme, allusions, cultural references, a.s.o. which cannot all be transferred as one monolithic hulk into the target language. According to the classical authority of Cicero, a translation could be made ‘ut interpres’ or ‘ut orator’. Then, nearly one thousand years later, which is one thousand years ago from today, King Alfred the Great of England wrote in the preface of his transalation of Pope Gregory’s ‘Cura Pastoralis’ (‘Shepherd’s Book’) that sometimes he translated word for word, sometimes meaning for meaning. Another bridge-foot spanning over time and distance is to be found in the fifteen century, when the Spanish translator Alfonso de Madrigal noted that there were two ways of translating: the first was word for word and was called ‘interpretation’, the other was to render the meaning without adhering to the words, which usually required longer words, and that was called ‘exposition’ or ‘comment’ or ‘gloss’; in this latter case many additions and alterations occur, so that one might say it is no longer the work of the original author, but rather of the comentator. What blurred the issue even further was the twentieth century debate whether translation is an art, a science, or a craft. One rather non-commital attitude, which we happen to share, is that anything which is done with commonsense, dedication, and introspection may have a chance to be labelled as ‘good’ and this implies a little bit of artistic inspiration, a little bit of scientific trial and error, and a little bit of a knack and luck which only craft can provide, and what really matters is not as much the words and the form that carry a meaning but the meaning, the message itself.

Analysing a nursery rhyme, in fact analysing anything, does not necessarily mean an exhaustive discovery of all possible hidden relationships, which together constitute the artistic and the affective appeal of a literary piece. But it surely helps the translator to make a few associations of ideas, of references and of cultural information (especially if one is to remember the maxim: culture is what you know after you have forgotten everything).

If one angle of perceptive cultural insight may have been illustrated by the suggested translation of the Humty-Dumpty nursery rhyme from English into Romanian, here is another such possible angle which may be suggested by a translation of a Romanian nursery rhyme, that is ‘Melc, melc, codobelc’, into English, in an attempt to keep count of as many referential points as we can:

Romanian	**English**
Melc, melc, codobelc	Snail, bail, chippendale
Scoate coarne bouresti	Put out horns like a buffalo-bull
Si te du la balta	Drink warm water from the pool
Si bea apa calda	Till you drool
Si te du la Dunare	Drink slop water from the Danube
Si bea apa tulbure	Through a tube
Si te urca pe-un bustean	And up some timber log find leverage
Si mananca leustean	To eat sweet savory leaves of lovage.

What may not come as obvious at a first reading of this translation is, on the one hand, the reason for the appearance of some words like 'bail' or 'chippendale' or 'drool' or 'tube' or 'leverage' as well as 'sweet' and 'savory' (but they all have some cultural or referential or versification and plausability reason that may be, at least partly, selfexplanatory) and, on the other hand, a characteristic of English poetry that is as important as rhyme, if not more, namely alliteration (*B* in 'buffalo', 'bull', second line; *W* 'warm', 'water', third line; *D* in 'drink' and 'Danube', fifth line; *T* in 'through' and 'tube', sixth line; L in 'log' and 'leverage' in the seventh line and double alliteration in the eighth line: *S* in 'sweet' and 'savory' and *L* in 'leaves' and 'lovage' – by the way, 'leverage' and 'lovage', the last words of the seventh and the eighth lines would go under the heading of eye-rhyme –).

Translating nursery rhymes is an interesting and challenging philological exercise. Unlike translating fairy tales, for instance, where the 'story' can be so captivating that a translated tale may be adopted by the speakers of the language into which the original was translated (see the the Grimm brothers' and Hans Christian Andersen's creations), the translation of a nursery rhyme has fewer chances to become part of the patrimony of the new language. But if one child or student ever bumps into a nursery rhyme in a language that he or she tries to learn or understand, good teachers (and their library of references) ought to have a documented answer ready to provide.

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A CASE OF MODERNITY: JULIAN BARNES'S FLAUBERT

SANDA BERCE

ABSTRACT. The paper is an inquiry into the *new modes of writing* inaugurated by such novels as "Flaubert's Parrot" by Julian Barnes. The research is founded on the assumption that in contemporary literature, with the *re-writing of old literary genres,* a new form of literature emerged. It is *literature of imitation* ' with critical distance', a literature of parody and irony. Authors chose to imitate the style or the genre by transforming an original text while making sure that the reader can identify the original. Therefore, the paper also focuses on the new modes of reading generated by this type of literature which is defined as *literature of re-visitation*, based on *an informal piece of novel-biography*, neither a *biography* in the traditional sense of the word, or the *life story* of a character (other than the French writer Flaubert), or *a test* that ther reader has to pass. It is a remarkable piece of literature that includes all, while excluding all, probing and questioning the relation authorship- writership and readership as an overt expression of *subjectivity in the contemporary world.*

"The play begins. A player comes on under the shadow, made up in the castoff mail of a court buck, a wellset man with a bass voice. It is the ghost, the king and no king, and the player is Shakespeare who has studied Hamlet all the years of his life which were not vanity in order to play the part of the spectre."

James Joyce

Mark me! Remember me! would say the author coming on the stage as a ghost, interpreting his own text in Shakespeare's *Hamlet*. It is an emblematic image for any author's desire that his *intention* and, subsequently, his works be respected and *remembered*, that posterity *mark* the authorial image in the text. It is well known how pessimistic Socrates was about the destiny of the written text, deprived of his 'father'; once the author away, the text cannot defend itself, it is as mute as the statues or the paintings. Socrates's fear was an affirmation of logocentrism, denounced by Derrida and the issue of the auctorial intention of the text is nowadays at least as problematic as in Socrates's times. "*What is a ghost*?" asked Stephen, James Joyce's character of *Ulysses*, "*One who has faded into impalpability through death, through absence, through change of manners*". Death and *absence*, a defenceless text, the Writer and the Critic - a descendent full of personality - and maybe his desire of power. What is an Author - "*the king, a king and no king and the player is Shakespeare*…" Stephen's vision is thus symbolic and exact: *the ghost, the king, a king and no king* - these are very relevant denominations of an author in his text. If Shakespeare could play *Hamlet*, it was because *he was* Hamlet, just as Flaubert could say later that he was Madame Bovary and Julian Barnes could *play* his Flaubert; This may mean that they poured entirely in their work, paradoxically giving an exemplary

manifestation of impersonalization. Around the question *Who is speaking in a text?*, or rather, around its relevance, has developed an entire history- that of *authorship*. The auctorial intention, from *messange from God* to the *death of the Author* and his return – has suffered a certain number of metamorphoses. On the other side there has always been the Reader, or, in his professional variant, the Critic. It is the contemporary history of this co-existence in the space of the text (or outside it) that we would trace in the present paper; that is, the problematic relationship, the one between Author and Reader/Critic, from the end of the 19th to the end of the 20th century and beyond. Taking for pre-text Julian Barnes's novel *Flaubert's Parrot* (1984), the paper intends to re-construct the major hypostases of the relation in question and to reveal the heuristic value of the answer.

Generally speaking there are three authors present in *Flaubert's Parrot*. One is definitely Julian Barnes, the contemporary English novelist, who is the author proper of the novel; there is Geoffrey Braithwaite, the narrator-character, Julian Barnes's alter ego in telling the story, and Gustave Flaubert, the French writer whose biography gets written in the process. The novel engenders (and questions at the same time) history, literary history, literary criticism, biography, autobiography. Julian Barnes, the contemporary British novelist, dissimulates himself behind his *narrator-character*, making him an *interface* between *himself as author* and the *reader*. The narrator constructed by the text can *be studied* by the critic/reader: it cannot escape the 'system' constructed by the work, it can play- as the character plays- its own part in the story. And yet, as some analysts have remarked, "it is exactly the *fictive character of the voice of the narrator* that allows and authorizes a certain return to the interest in the voice of the author because the authority of the Author is passed to *authentication* (1). In other words, the name of the author authenticates and takes the responsibility for his or her text. There is an interrelationship between the author and the text: the text is included in a larger world of literature through the *name of the author* and literature is organized around the names of the author. It possibly explains the position of the author with the novel of the 17th and the 18th centuries. Then, the name of the author was more than often included or specified within the title of the novel. The author's *position of power towards the text* has a long history which included the *questioning of this position in modernity*. The author's position of power, which is nowadays reinforced as position of authentication, is closedly connected with the emergence of the modern man, self-cerntred in a world with no centre, and of subjectivity as his guiding principle.

It is sometimes surprizing to remember that, at the end of the 18th century, Hegel, the first philosopher who developed the concept of modernity, was already proclaiming subjectivity as the guiding principle of the modern world. The history of subjectivity seems to be shorter if we credit Nietzsche's Zarathustra with the news of "the death of God". But the main events that imposed this principle were the Reform, the Enlightenment and the French Revolution. Hegel saw, as characteristic of *Zeitgeist* (word that he himself invented), the refuse of the epoch to borrow the normative suggestions of the preceding ages, compelling the epoch to dig its values and norms in itself. The divine spheres were hence

a reality instaured by men, and so were the ethical and moral norms. The principle of subjectivity is dominant in the forms of modern culture, too, and its essence is revealed in Romanticism. Hegel, for instance, defined divine irony as the reflection of self-experimentation of a decentered self; we have here, already, the germs of Nietzsche's connection between art and power. Moreover, Hegel and his Frankfurt friends also shared the belief in the potential of *reconciliation* and *unification* (of the spheres of life) with which art was endowed. What the contemporaries needed in order to re-build a moral totality was a *mythopoetry*, similar to the Ancients' mythology. In this respect Schlegel writes in his *Discourse on mythology* (1800) that the 'modern poetry is inferior to the ancient because the moderns do not have their own mythology'. This mythology has to be that of the people, in order to assure collective allegiance. That is why art does not belong to an individual creator any longer, but, as Schelling concludes in his *System of the transcendental idealism* (1800), it is one of the people, or at least of a *new generation* representing, so to say, a single poet. Nietzsche and Wagner went even further, doubting that modernity could find its norms in itself: "we moderns don't possess anything by ourselves", writes Nietzsche. Up to him, rationalisation is an irreversible process which led to the *separation* and *autonomisation* of the spheres of life, a separation perceived as an *alienation of the individual* from the totality. Therefore, Nietzsche chooses myth, the Other of reason, and turns his confidence towards the beginnings, to the primitive world of antique Greece, *where everything was great, natural and human*. Modernity thus loses the privilege it had with Hegel - it is not the last age any longer, the last episode in the history of rationalisation beginning with the dissolution of archaic life and the decline of myth (2). It is an age that could be revived by the god to come, Dyonisos, as a symbol of transhistorical art which meets the present. It is, above all, an age of nihilism, which witnessed the depreciation and loss of supreme values, concentrated in God as the highest value. The *will to power* is inherent to the being, Nietzsche says, and it became, in modernity, the basis of an authentic ontology.

As a substitute to religion, art becomes central in modernity, at the end of the 18th century. The process of social promotion of the artist and its products started much earlier, in the Renaissance, while, theoretically, with Vico and the Romantics, civilisation and culture were assigned an "aesthetic" origin. As for Nietzsche, Gianni Vattimo considers that the German philosopher formulated in the clearest and the most demystified way this profound trend of the modern spirit which recognized the meaning of the *centrality of art for modernity*. Once lost the faith in the *Grund* – the reason, the origin- and in a vision of the course of things as evolution toward a final condition, the world has the appearance of a work of art which creates itself (the formula belongs to Schlegel). The artist becomes a microcosm (*Vorstufe*) which reflects what can be revealed as the essence of the world- *der Wille zur Macht*- as Nietzsche puts it, '*the will to power as the essence of being in modernity*'.

While for Nietzsche the solution to the alienating modernity is the return to ancient Greece and to Dyonisos ('*the eternal return of the Same*'), Vattimo gives more credit to the value of the "new" and to its capacity to cast an explanatory light on the connection between centrality of art and modernity. In fact, as we have

shown, Nietzsche had no confidence (like Hegel, in Kant's lineage), in the power of modernity to create its own values and norms. What Vattimo calls here - with other philosophers that he quotes - "the value of the new" is in fact a return to Hegel: *to believe in the potential of an age to found itself*, on its own, *original principles is to take novelty for a value.*The definition of modernity, up to Vattimo, with a certain number of theoreticians (from Weber to Gehlen, Blumenberg and Koselleck), runs as follows: "modernity is the epoch in which to be modern becomes a value, in fact the fundamental value to which all other values are referred." (3)

It is very unlikely that, in *The Figure in the Carpet* (1896), Henry James had in mind to *ironize* the importance of the auctorial intention- equally worth living and worth dying for. And yet, in the good tradition that he initiated, he *dramatized* the auctorial intention with *ironic effects* in what concerns the mode of interpretation of the literary text inherited from the 19th century tradition, according to which the meaning of the texts corresponds to the author's intention. Though unintentionally, James developed the *concept of modernity* by exploring *subjectivity* as the guiding principle in reading and interpretative matters.

Within the 19th century tradition the author is like a God, he is the founder of the message and the critic has the task to strive for it. The *metaphor of the author as God* is an ancient one and has even a philosophical justification with Kant: the work of art is an image of truth, for the genius is the artist who gives rules to nature; thus his works give access to the truth of nature. In this lineage, Hegel saw the end of art as the moment it ceased to be the proper manifestation of truth, the moment it could not be anymore, as Schelling had put it, the means by which the spirit would join its very substance and immersed in contemplation, would attain the knowlegde of its own being. Close to Nietzsche's point of view, such a vision, with its anticipatory potential, was a manifestation of the *desire of power* inherent in the human being. The image of the artist, of the Author as God reflected in the philosophical and literary tradition shows that they are coherent favouring the *authority of the Subject in the text*.

In the 20th century, the barthes-ian *Death of the Author*, proclaimed in 1968 (only to quote as his predecessors Mallarme, Valery, Proust and the surrealists), describes *a shift in the evolution of literary his*tory, both at the level of the *production of texts* and of their *interpretation*: the author "effaces" himself from the text which is read accordingly. The author passes *responsibility* and *creativity* to the reader who gains authority *over* the text but not *in the text* (that one remaining apparently with the Author). Under these circumstances, the novelist comes back as a *ludic author*, ready to play with *autobiography* and *intertextual practices*, thus proclaiming, as the dominant, the *principle of subjectivity* which is, as we shall further see, the *guiding principle of modernity*.

The death of the Author became the centre of the controversy, but not the centre of the debate and /or discussion, claims Sean Burke in *The Death and the Return of the Author* (1992). Apparently, Burke argued, the rhetoric of the article was too sophisticated for the text to be contested with reasonable arguments. In his book, Burke tries to demystify the impact of Barthes' "call to arms" claiming that the answer to the dilemma resides "in the nature of the author who apparently dies":

"[…] What is happening in this procedure is that Barthes himself, in seeking to dethrone the author, is led to an apotheosis of authorship that vastly outpaces anything to be found in the critical history he takes arms against. Furthermore, and in collision with this misrepresentation, Barthes's entire polemics grounded in the false assumption that if a magisterial status is denied the author, then the very concept of the author itself becomes otiose."(4)

In the book published in 1992, Sean Burke shows that Barthes, by establishing a preface in the title already, and obviously intending to construct a parallel between the death of the author and that of God (5), forgets that the attributes of God – *omniscience*, *omnipresence* etc. are *inherent* to his Being, affirmed apriori, while *the same features are not necessarily true for any author*. For instance, Bakhtin's notion of the dialogical author is explicitly not the case. Moreover, none of the critical traditions – Anglo-American criticism, Russian Formalism, Prague Structuralism, not even the French positivist trend of Taine and Lanson cannot be said to share these deeply 'auterist' views that Barthes seems to credit them with. Thererfore, Burke concludes, Roland Barthes in *The Death of the Author* does not so much "destroy the 'author-God', but *participates in its construction* because 'he must create a king worthy of the killing'.

The excess of Barthes is not only in the constuction of the author he, then, dispenses of; it is also in the "type" of confidence he has in all writing. Analysing the short story Sarasine, he comes to wonder who makes some of the assertions: "*Who is speaking thus? […] We shall never know, for the good reson that writing is the destruction of every voice, of every point of origin. Writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body writing"* (6).

The author is therefore "effaced " in the act of writing itself and Barthes pretends that this effacement is total: "*The removal of the author[…] is not merely an historical fact or an act of writing: it utterly transforms the modern text (or- which is the same thing- the text is henceforth made and read in such a way that at all levels the author is absent"* (7). The statements are contradictory: on the one hand, writing has always been a space where all identity is lost, on the other, the removal of the author is an historical fact, and it is especially the modern text that is transformed. The source of the contradiction was the influence of Maurice Blanchot and Jean-Paul Sartre on Barthes at the time he had written *The Death of the Author*. Effectively, when reading certain statements in Blanchot's *Espace litteraire* (1955) one has the impression that Barthes's assertions on writing are a palimpsest of Blanchot. Up to Blanchot, writing is making oneself the echo of an incessant *parole*, which has no beginning and no end, and this activity imposes silence upon the one who writes:"This silence has its source in the effacement to which the one who writes is invited" (8). The idea of self-effacement is thus inherent in the notion of writing. Writing takes place in a total absence ot time, in which everything that comes up can only be recognized, but never known, it is present as always there but without origin. We think that this conception of writing has an *artistic value* rather than a *theoretical pertinence* and it has obvious connections with Borges's idea of the world as a Book. As Brian McHale has put it, with such a view Borges intended to demonstrate that "there is no disconnection in the substance between the book and the world" (9).

This conception of writing which seems to annihilate the ontological difference between *reality* and the *spatial dimension* instituted by the work ('oeuvre') was shared by the Nouveau Roman and by the group Tel Quel, with which Barthes had affinities. Alain Robbe-Grillet, for instance, would claim that the 'new novel' is writing about the same thing, which is, in most of the cases, almost nothing. The point is *where* the small variations might lead. Jean Ricardou, the theoretician of the group, claims that the novel is not the writing of an adventure any longer, but the *adventure of (a) writing*. Barthes, commenting on Philippe Sollers's novel *Drame*, says that the veritable story is nothing but its quest: it is a certain type of writing that exibits itself as such, and, effectively, one can notice that, if we can still speak here of an avatar of 'Romantic irony' (or of its afterlife), the "exhibitionist author" has in the meantime been replaced by an "exhibitionist writing". The problem (because the novel becomes its own problem) is whether this *authoritative writing effaces the author* from all the levels of the text. To answer the question one has to relate the problem of the author with the phenomenon of the shifting dominant. Modernist authors have thought to become impersonal, to efface themselves from the text, but, as Brian McHale puts it, the strategies of self-effacement employed, ostensibly obliterating their surface traces, in fact only called attention to the authors as strategits: "Self-effacement, it turns out, is a form of self-advertisement" (8).

In the postmodern novel, *the author is back* to the surface. But as self-advertisment is a form of self-effacement, whereas the postmodern slogan, McHale says has become the "death of the author". Here, Barthes's description of the text as "a variety of writings, none of them original, [which] blend and clash" is a helpful argument. Obviously the "death of the author" was differently understood, according to the cultural contexts. Surely Barthes did not think of the death of the author as the reverse of the auctorial self - advertisment in the text, but this view suits the *presence/absence* of the author in the postmodern text (according to McHale). Other critics would say that the postmodern novel signals what Barthes called the return of the author, in the form of autobiography, inter-textual, ludic practices. What is important, however, irespective of considerations on postmodernism, is that there was a mutation, a change of consciousness regarding the author, both in art and in the critical discourse. And, as recent analysts would say (10), the author did not die with Barthes's article, his presence did not slip away through writing, he has just "slipped" elsewhere from the front of the text whether we speak of art, or of the critical dicourse, and the hermeneutical tradition. The author was "preserved" in a 'displaced form', either as *hypostatized writing* in literature, or as *function* in texts (Eco, *What is an author?* (1969); Foucalt, *What is the Author?*; "intentio operis": Eco; "intention of the text": P.Ricoeur, *De texte a l'action* (1986)). The author has always been present in the literary field, it was only the manifestation of his self-awareness and criticism's preoccupation with him that varied. Relating this preoccupation with Nietzsche's theory of the *will of power as art*, manifesting itself at the *death of God*, can one also speak of a *will of power as criticism*, at the *death of the Author*? Apparent, the answer is positive with certain critics whether recent concerns about a deontology/ethics of reading as well as of writing have been expressed. Every self-respected

critic/reader observes that amateurishness, bad faith, lack of information, inadequate methods, totalising ambitions, these might lead to misinterpretations or aporetical interpretations, and, by imposing them on readers, they deprive authors of their own texts.

The name of the author and its position of power towards the text were not actually questioned until modernity even though attitudes changed. Whether in Romanticism the writer is considered to be the Other, the one who is different (exclusivism, individualism and difference giving him absolute authority), it is only natural that the Realist writers pleaded for complete authorial absence: the author should be 'invisible' in the work. The 19th century Realism and the first signs of modernism signal a *profound change* in understanding the *role* and the *function* of the author. Therefore, it it only natural that in *Flaubert's Parrot* (1984) Julian Barnes raises questions about authorship while writing the biography of Flaubert. And it is not mere coincidence that an important survey on authorship throughout centuries, published by Alain Brunn in 2001 begins with a quotation from Flaubert's *Dictionnaire des idees recues*: "Auteur - On doit connaitre ses auteurs, mais on serait bien embarrassé de citer meme leurs noms. Mots d'auteurs. Maniere don't ils vivent" (11) Literary criticism included Flaubert "within borders": a romantic realist, a passage from Naturalism to Realism, the promoter of Realism on the Continent and the creator of impersonalisation of the author by what theory defined as "verbal camouflage", the source of Modernism at the turn of the 19th century..

Reference to Flaubert is made all throughout Barnes's novel: Flaubert's preoccupation with the word, 'the one right word', his plea for authorial absence, his interest in style and the 'suitable' form and the relationship between the author's personality and the work of fiction, only to mention some of them. The uses of 'the one right word' and Flaubert's struggle with language's inadequacy give Julian Barnes the chance of exploring and considering the *writing process* and its *limits*: "I am bothered by my tendency to metaphor, decidedly excessive. I am devoured by comparisons as one is by lice, and I spend my time doing nothing but squashing them"[…] "Language is like a cracked kettle on which we beat tunes for bears to dance to, while all the time we long to move the stars to pitty"… so you can take the novelist either way: as a pertinacious and finished stylist, or as one who considered language tragically insufficient" (Barnes: 11).

Flaubert's modernist plea for *authorial absence* is also included in the novel as a means *to theorize on the value of literary history*, *criticism* and *theory*. The barthes-ian idea that authors are paper-made reinforces Flaubert's *absence of interest* in the life of the author, the latter leaving *his work* as legacy: *"The artist must manage to make posterity believed that he never existed… [Flaubert] believed in style; more than anyone. He worked doggedly for beauty, sonority, exactness; perfection – but never the monogrammed perfection of a writer like Wilde. Style is a function of theme. Style is truth to thought. The correct word, the true phrase, the perfect sentence are always 'out there' somewhere: the writer's task is to locate them by whatever means he can"* (Barnes: 98). For what is really modern with Flaubert is his concern with the invisibility of the author behind the text in an epoch of personalities: the late nineteenth century was the age of Balzac and Victor Hugo and what seemed to

have proclaimed the work of fiction as text, denying the significance of his own personality was “the invisbility of the author" through *style*: “*the author in his book must be like God in his universe*; *everywhere present and nowhere visible*" (Barnes: 98). Death of God like novelist was the recognition of the *artificiality* of the technical device and the subtle *shift of focus* to the *reader* with the consequant affirmation of the value of subjectivity which, as we have demonstrated so far, is an attribute of modernity: “*The assumed divinity of the 19th century novelist was only a technical device - the partiality of the modern novelist is just as much a joy*" (Barnes: 99). The *mimick of absolute subjectivity* is crowned by the impersonation of the *flaubert-ian voice as style* which combines irony in the same way as Flaubert did. The so-called *Dictionary of Accepted Ideas*, with Braithwhite as author, a parody of the original *Dictionnaire des idees recues*: “Flaubert Gustave. The hermit of Croisset. The first modern novelist. The Father of Realism. The buthcer of Romanticism. The pontoon bridge linking Balzac to Joyce. The precursor of Proust. The bear in his lair. The bourgeois bourgeoisophobe […] the Major; the old Seigneur; the Idiot of the salons. All these titles were acquired by a man indifferent to ennobling forms of address: "Honours dishonour, titles degrade, employment stupefies" (Barnes: 184). The name of the author is attributed with veiled irony and every dictionary entry seems to encourage the reader to remember the names of authors as if there is a *hidden importance* behind the relationship beteen author and his work. The entry about the author seems to dissociate between the names of the authors and the work of literature because the author is dissolved when the fictional work is included in the common and anonimous mass of literature in general. The author also disappears behind the subjective evaluation of his work that the Critic/Reader cares to explore and interpret on basis of the *personal information* on the author that he may have. However, the position of the author is reinforced by the role and the intention given to the dictionary, in Flaubert’s vision. And this is exactly what Julian Barnes, the British writer of the 20th century, explored. According to analysts, Flaubert might not have been entirely conscious of the importance of the issue he was raising. His urging the readers to remember names of authors could not habebeen only the writer’s pride. It could have been, as well, his attempt to emphasize an urgent historical reality that there is a kind of relationship between the author and his writing, called “relationship of seduction" (12). The main characteristic of such a relationship is that it is reciprocal and grows more complicated when the respective text becomes part of the ‘ common mass of literature’. In this case the name of the author functions as an intertext, not only *creating* literature but also *organizing* it. In the view of the critic/Reader and the type of approach he promotes- literary criticism - the relationship of interdependence between the author and the text is subjected to change with respect to context and yet, the basic function of the name of the author is that of a *unifying factor of homogenous fields* and this particular function is active even for authors belonging (historically speaking) to the same historical epoch.

In other words, the concept of author contains in itself the reference to *authority.* The author not only “author-izes" the text (making it ‘real’) it rather makes the text receivable: (a) with the author as a historical figure (Gustave Flaubert,

1821-1880); (b) with Gustave Flaubert as an authority, or his own definition of an author in *Dictionnaire des idees recues* ("Mot d'auteurs; Manniere don't ils vivent."); (c) with the author as a *function* constructed by the literary work, or by a text (Julian Barnes's "Flaubert": Flaubert romantic-realist, or Flaubert from the *Dictionnaire des idees recues* against the Flaubert from *L'Education sentimentale*, or Flaubert from the (auto)-biographical versions of Braithwaite's text. It is multiple information which displays the threefold function of the same 'word'-***author***- or *the habitual way in which a literary work enters the space of communication*. Although not really *seen* when producing the text, the author is perceived, becoming visible when reading the text. The latter component, we may see now, was the nightmare of the 20th century, a challenging one, though, as it produced an overwhelming narrative system. It was this aspect Roland Barthes considered in *The Death of the Author*: language which speaks and not the author ("when voice looses its origin, the author enters into his own death, and writing begins"). It was another component that Julian Barnes consideres in a flaubert-ian way: language as an expression of (personal) style and style only a substitute name for the author. Substituting himself to Flaubert, Julian Barnes voiced his literay credo: "*In the ideal I have of art, I think that one must not show one's own, and that the artist must no more appear in his work than God does in nature.Man is nothing, the work of art is everything*" (Barnes:97). How much is Barnes using Flaubert to sustain his own beliefs becomes obvious when quoting Barnes from an interview with Robert Birnbaum:

"A*s a writer, I want my books to be read as something separate from myself[…] to which the reader may respond in whatever way he or she wishes, As a reader of an impressive book I have a natural human curiosity about who made it*." (14)

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THE ROLE OF FIRST PERSON NARRATIVE IN "ORANGES ARE NOT THE ONLY FRUIT" AND "WRITTEN ON THE BODY"

ALINA PREDA

ABSTRACT. Identity is formulated within language, but not as a fixed subjectivity, rather as a fluid, provisional, amorphous one. Narration bespeaks the author, but there is no such thing as a completely self-validating witness. The feeling of authenticity can be created, maintained and enhanced by using homodiegetic narration. This is the only possible technique one can employ in order to avoid making gendered references, a subversive narrative strategy which helps the reader imagine alternative possibilities that have been denied by oppressive discourses. This narrative technique also helps the writer speak to the reader, any reader, regardless of her/his background, as the emphatic feeling facilitated by first person narrative allows for reaching people whose life experience is greatly different. Thus, the novel becomes universally accessible.

NARRATIVE AND IDENTITY

"All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different, even opposing, cultural backgrounds. Caring nothing for the division between good and bad literature, narrative is international, transhistorical, transcultural: it is simply there, like life itself."

(Barthes, 252: 1966)

We tell stories about ourselves, private stories of who we are and who we would like to be; stories about our family and friends, about colleagues or mere acquaintances; stories of our journey through life. We tell public stories about politics, history, religion. Stories accompany us on our trip through space and time, from birth to death. We shape the stories and they shape us.

As Cobley points out (37: 2001) "narrative has played a fundamental role in identity-formation for a long time". Stories create us to almost the same extent to which we create them. Those around us, who hear or read our stories picture us by taking into account the content of our narratives and the way of presentation. According to the Aristotelian distinction *presentation* refers to stories that are acted, and thus experienced immediately, without mediation, and *representation* refers to stories that are told or written, therefore mediated. Our presentation becomes representation, and through our stories we become part of something much bigger than ourselves. Thus, stories comfort us and make our lives more meaningful. We live our stories, we tell our lives. We create narratives every single day, whenever we speak, starting as early as we place a subject together with a verb, in early infancy. As Abbot (1: 2002) points out, "[g]iven the presence of narrative in almost all human discourse, there is little wonder that there are theorists who place it next to language itself as *the* distinctive human trait." The seemingly natural impulse of storytelling, the universality of narrative capacity and its all pervasiveness might lead to the conclusion that narrative is, like grammar, an innate *deep structure*, something humans are genetically programmed to acquire, rather than something that is learned.

NARRATIVE AND LIFE

"[T]he all-informing process of narrative is the central function or instance of the human mind." **(Jameson, 13: 1981)**

Throughout its chequered history literary theory has witnessed a seemingly endless series of challenges to the consensus of common sense. The author's life and personal experience, as well as the work's social and historical background, were once given careful consideration whenever literary analysis was performed. Too careful, at times, since in many cases certain aspects of the writer's life were kept hidden, whilst others were foregrounded. Literary discussions, reviews in the press, or art magazines, biographies, all were subject to censorship in an attempt to prevent the full disclosure or exploration of a subject's sexual or affectional life. As Wilton points out, "the canon itself functions as a closet for queer authors. Of course, it does not see fit to extend the same courtesy to its presumptively heterosexual cannoneers. [...] This silencing is performed on behalf of the presumptively homosexual only." (1995: 116)

For a very long time, heterosexual aspects of writers' lives were considered relevant to literary interpretation, but the lives of queer authors were not. Recently, however, things have changed, but not because the torment of the latter, forced to live in a repressive society, which denied them the right to existence, most certainly shaped their view of the world, their reality, in life and in writing. Nowadays, when magazines or newspapers, tabloids, especially, make a point of outing queer authors, the reason is entirely sensationalistic. Although a writer's sexuality is not entirely irrelevant to his or her creative life and work, the shock-value coverage given to such writers by certain breeds of journalism, more interested in the fact that they are gay, than in their work, distracts the readers' attention from the literary text.

The reaction of queer writers against the haunting they are subjected to by the press is understandable, since readers' attention should focus primarily on their work, not on their personal life. Literary works are meant to be universally accessible, and the press, in their hunt for sensational details, hinder, instead of encouraging, this accessibility. Since there are readers who would refuse to embark upon works belonging to queer writers, too much focus on the authors' sexuality might have the effect of diminishing their audience, instead of generating more readers. On the other hand, gay readers might be encouraged, by this common sexual preference, to immerse themselves into such works. But this need not be the result of the obsession of the press with lurid details, since, while rejecting unwarranted interferences into their private lives, many such writers are not hiding. Jeanette Winterson, for example, is "out" as a lesbian, dedicates her books to her lover, Peggy Reynolds, and insists on the love triangle (two women and a man) central to most of her novels.

NARRATIVE AND THE AUTHOR

"Our very definition as human beings is very much bound up with the stories we tell about our own lives and the world in which we live. We cannot, in our dreams, daydreams, our ambitious fantasies, avoid the imaginative imposition of form on life."

(Brooks, 19: 1996)

Identity is formulated within language, but not as a fixed subjectivity, rather as a fluid, provisional, amorphous one. Narration bespeaks the author, but there is no such thing as a completely self-validating witness. Events are always mediated

by narrative discourse, therefore all stories are merely constructs, and readers are required to actively participate in the process of reading and assign meaning to a story. Even the authentic witness is only able to speak by breaking the boundaries of memory as it is normally conceived. The feeling of authenticity can be created, maintained and enhanced by using homodiegetic narration. Since homodiegetic narratives are written from the "I" point of view, they are first-person narratives, where the narrator presents events and actions as s/he experienced them. Fictional autobiographies are subgenres of first-person narration. This type of narratives often give the reader the feeling that the author is narrating her/his own story, namely the feeling that what they are reading is a genuine autobiography. A clear example is Jeanette Winterson's first novel, *Oranges Are Not The Only Fruit*, which has been regarded as her autobiography, probably because the character's name is Jeanette, and her life story contains events similar to instances in the author's life. Winterson, however, declared that none of her books is her autobiography, but that they all contain autobiographical facts.

In an interview, Winterson stated that *Oranges* is her attempt to invent herself as a fictional character. (see www.salon.com/april97) In first-person narration, the first person refers to both the narrator (the narrating-I) and a character (the experiencing-I) in the story. In *Oranges* the narrator is the protagonist of the story (I-as-protagonist). This book outlines the clash of lesbian identity with absolutist ideology. Although an outsider, due to her non-normative sexuality, Jeanette succeeds against odds in a personal, though socially ambiguous way. The use of homodiegetic narration creates a more personal feeling and makes the reader live the torment of the outcast. This narrative technique helps the writer speak to the reader, any reader, regardless of her/his background, as the emphatic feeling facilitated by first person narrative allows for reaching people whose life experience is greatly different. Thus, the novel becomes universally accessible. Since *Oranges* is not an autobiography, as Winterson recreates herself as a fictional character, the novel is not political. However, it can be made political by the reader. As a fictional autobiography, *Oranges* allows for under-reading and encourages over-reading. The reader can take the story at surface-value, – the fictional story of a female character's personal struggle to discover and assert her identity, in spite of the contrary expectations of those around her – or can go to a deeper level, reading between the lines the attack on the stereotypical world we inhabit. At the same time, this narrative technique meets the need of our culture to allow the readers to decide for themselves which story to accept.

Although the novel is not political, this reticence is characteristic of Winterson only when it comes to her fiction. Her essays are polemic, and she is in real life a politically engaged public persona. In her published script for the screen version of *"Oranges Are Not The Only Fruit"*, aired in 1990 on BBC 2, the author insisted that the explicit lesbianism of the novel be retained:

> "I know that *Oranges* challenges the virtues of the home, the power of the church and the supposed normality of heterosexuality. I was always clear that it would do. I would rather not have embarked on the project than see it toned down in any way. That all this should be the case and that it should still have been so overwhelmingly well received cheers me up." **(in Hinds, 1992, quoted in *litcritbooks*)**

It is highly significant that such a novel, which reads like an autobiography, employs first person narrative, because, by making subversive use of the narrating "I", an intimacy can be developed with the reader, and used to provide insight that would not otherwise be apparent to the audience. With this semi-autobiographical novel Winterson claims a capacity for narrative to represent distinctively female experience, a young girl's quest for sexual identity and her development into an autonomous woman. Jeanette reaches adulthood by simultaneously affirming her sexual identity, womanhood and autonomy, free from the constraints of the religious, conservative and stereotypical environment she was brought up in.

The emotional power of first person narrative accounts has served to validate the importance of autobiographical writing in general. Such works have a unique power to take the readers into the heart of the story and help them understand all aspects of human experience. By writing *"Oranges Are Not The Only Fruit"* Winterson made an effort to transmit the truth of a human past, an effort in which homodiegetic narration joins hands with both fiction and life history.

NARRATIVE AND THE READER

> *"[L]ived reality alters ... in function of the 'model' through which we see and live the world."* **(Jameson, 19: 1981)**

Written On The Body is another novel where first person narrative seems to play a most significant role. This work displays another reason for using the subversive "I" – creating ambiguity in a consciousness-raising manner. By using a genderless narrator Winterson challenges the hegemonic conventions and expectations and deconstructs the traditional binary oppositions – male versus female. First person narrative provides Winterson with the only possible technique one can employ in order to avoid making gendered references. This is a subversive narrative strategy which helps the reader imagine alternative possibilities that have been denied by oppressive discourses. *Written On The Body* challenges the heterosexual imperative because gender is not what constitutes sexual object choice.

Gendering is, according to Butler (1993 : 315), a process meant to justify the attempts that compulsory heterosexuality makes in order to construct a "natural" link between gender and sexuality: "If one identifies as a given gender, one must desire a different gender." But, as Stevens points out:

> "[h]omosexuality functions similarly: if one identifies as a given gender, one desires the same gender. In this framework, lesbian and gay identities, although far from compulsory, are considered problematic in that they too reify gender difference, which compulsory heterosexuality constructs [...]. In other words, homosexuality is not only a threat to heterosexuality's hegemony, it also works to reinforce it." **(www.ags.uci. edu)**

According to Butler, the best way to emphasise heterosexuality's false claim to normativity could be "a matter of working sexuality against identity, even against gender." (1993 : 318) As Stevens shows, *Written On The Body* makes use of this very strategy: "In addition to the text's construction of an ungendered narrator, sexual identity labels,[...], are conspicuously absent from the text." (www.ags.uci.edu) Words like gay, lesbian, homosexual, or heterosexual are not present in this novel, as they would be redundant, meaningless, since "sexuality has been dislodged from both

gender and identity in Winterson's fictional world. [...] The confusion over the narrator's gender and sexuality works to highlight the constructedness of both categories, [...]." (Stevens, www.ags.uci.edu) Thus, *Written On The Body* escapes entrapment in plot expectations that could reproduce the terms of compulsory heterosexuality, and makes readers undergo a process of mentality change, transcending contemporary constructions of gender and sexual orientation. This way of thinking is similar to Derrida's notion of a "sexual otherwise": "[o]ne sex for each time. One sex for each gift." (1987 : 199), and to Wittig's approach: "For us there are, it seems, not one or two sexes, but many, as many sexes as there are individuals" (1979 : 119) As Stevens rightly emphasises:

> "the narrator is possibility; s/he is the potential subject of a discursive domain in which heterosexuality is not compulsory, and gender is fluid and multiple. [...] The narrator does not assume a sexed position because there is no legislative norm requiring her/him to do so. [...] The narrator, ungendered, androgynous, is not necessarily bisexual, but rather is at the center of a heterogeneous array of sexual differences." (www.ags.uci.edu)

CONCLUSION

"Narration is the quintessential form of customary knowledge".
(Lyotard, 19: 1984)

In both *Oranges Are Not The Only Fruit* and *Written On The Body* by making subversive use of the narrating "I" , Winterson offers the readers a whole new world, a world full of exciting new possibilities. The world is theirs to alter by acts of imagination, as soon as they show willingness to reflect on the construct-edness of gender, on the illegitimate pervasiveness of oppressive discourses, on their unjustified acceptance as immanent or natural. Then, and only then, can the audience begin to imagine a world free of the constraints imposed by regimes such as masculinity and femininity, heterosexuality and homosexuality, monosexuality and bisexuality, normal and abnormal, natural and unnatural, etc. This kind of liberation is important since each of these pairs comprises what is called a binary opposition, where one category is viewed as priviledged with respect to its pair, seen as controlling, regulating and dominating its absolute *other*. Ideological pressures are inevitably directed towards the depiction of relationships which must be consistent with the set of relationships preferred by a hegemonic class. Two such examples are relevant for the novels discussed above.

On the one hand, if a female pronoun recurs throughout a text, it repeatedly reminds the reader of what, in the eyes of patriarchal society, means to be female. As Frye points out, "expectations of plot distort female identity; expectations of female identity in difference limit the possible outcomes for characters lives." (1986: 63) Winterson avoids this situation in *Written on the Body* by the use of an ungendered narrator, made possible by homodiegetic narration. The "I" contradicts the preconceived idea that identity is a unitary concept bound by gender. The main character of the novel becomes "an agent, an empirical being with experiential continuity over time, [...] a distinctive set of remembered experiences, and a group of attributes assigned to her or him by other characters and by the perceiving self." (1986: 64)

On the other hand, heterosexual identity being considered the only valid one, and identity offering the sense of belonging to a community, gay people are denied identity – they are *the other*, where *otherness* is exile, abnormality, inferiority. But by employing first person narrative in *Oranges Are Not The Only Fruit*, Winterson manages to involve any reader, regardless of his/her sexual and religious persuasion, much more profoundly into the character's turmoil, thus avoiding, or at least reducing the puritanical hostility directed against homosexuality. Moreover, as Frye argues, the narrator-protagonist can herself examine and reject "cultural interpretations of her life experience", find in it "those capacities that the culture text has denied and use them to develop an alternative narrative explanation. [...] Thus the narrating "I" finds its greatest power to escape the cultural grid through the narrative redefinitions of female selfhood." (1986: 59-62)

Consequently, when we consider how labelling functions to reinforce assumptions about gendered experience, it is not difficult to see the immediate advantage of first person narrative. Hence, in order to disrupt convention, the subversive "I" is the most obvious and the most effective solution.

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STUDIA UNIVERSITATIS BABEŞ-BOLYAI, PHILOLOGIA, XLVIII, 3, 2003

THE ROMANIAN PARTICIPLE IN PREDICATE UNIONS

ADRIANA TODEA

ABSTRACT. Relational Grammar regards the syntax of the clause as a structure that consists of several levels, from an initial to a final stratum. Thus, a multi-predicate clause, instead of displaying subordonation, may contain distinct predicates in successive strata. This is the monoclausal analysis of predicate unions, which is based on the extension of the domain of chomeurs. In this context, the Romanian participle is an initial predicate demoted to a chomeur relation by perfect and passive auxiliaries, lexical verbs, deontic modals, and even head nouns.

Relational Grammar (RG) was developed by David Perlmutter and Paul Postal during the Chomskian diaspora in the 1970s (Blake 1990: 1). Its foundations are notions that have been central to traditional grammar: *predicate, subject, and object.* Reinterpreting and enriching those traditional ideas, RG approaches a very large range of languages representing different genetic and typological groups from a universalistic syntactic perspective. In other words, RG tries to state 'universal laws'.

RG focuses on the relational structure of the clause from a multistratal, non-linear perspective. The set of grammatical relations, including the predicate (P), the subject, the direct object and the indirect object, are primitives of syntactic theory and they are ***not*** defined in terms of positions in a representation of linear order and constituent dominance (La Fauci 1988: 1-2). The relations form a hierarchy as it follows:

subject	direct object	indirect object	oblique
1	2	3	

The grammatical relations (GRs) classed as *term* relations are 1, 2 and 3 (of which 1 and 2 are *nuclear* terms) while non-term relations are an open set including the oblique relations (locative, temporal, instrumental, etc).

A clause may consist of distinct syntactic levels called *strata*. Thus a *monostratal* clause consists of one single stratum, while a *multistratal* clause consists of two or more levels. The element bearing the P relation initializes the nominals as subject, object or oblique in the initial stratum according to its syntactic valence (La Fauci 1988: 2). The following strata may reflect *revaluations* (*advancements* or *demotions*), *ascensions*, *dummy constructions* or *unions* (La Fauci 1988: 2).

Multi-predicate structures that display more than one predicate and an overall clitic climbing, such as the auxiliary, modal or causative constructions, prove that the arguments of the inner predicate assume new syntactic status with the main predicate. Relational Grammar, which is based on multistratal

syntactic structures and a hierarchy of grammatical relations, proves that such multi-predicate constructions involve distinct predications in distinct strata and not subordonation. Nevertheless, such a succession of distinct predications implies a series of successive stratal revaluations, which requires the use of the notion of *chomeur*. This notion was initially introduced as a result of the multiple stratal revaluations RG operates with, which leads to the unacceptable situation of different terms bearing the same grammatical relation at the same time (*Stratal Uniqueness Law*[1]). For example, an initial direct object can be advanced to the subject position (passivisation) demoting/ displacing at the same time the initial subject to a chomeur position. The chomeur can be re-marked, as it happens to the subject-chomeur in Romanian (re-marked by preposition 'de') or in English (preposition 'by') or they can retain their term marking, as the DO-chomeur does in most of the cases of IO-DO advancement. The chomeur relation has been extended also to predicates, which allows a monoclausal analysis of passive, auxiliary, even modal sentences as *predicate unions*.

What characterises a predicate union is the fact that two or more elements bear the P relation in successive strata. This is the monoclausal analysis of predicate unions, which is based on the extension of the domain of chomeurs from term relations {1, 2, and 3} to foundational relations {1, 2, 3, and P} (Davies and Rosen 1988: 55). This allows a monoclausal analysis of passive, auxiliary, even modal sentences as *predicate unions*.

1 The participle in perfect tenses

[1] a.
2 P
1 P
1 P Cho
Maria a plecat.
Maria has left.
'Maria left.'

b.
2 P
1 P
1 P Cho
Maria e plecată.
Maria is left - 3rd.pers.sg.fem.
'Maria left.'

[2] a.
1 P Loc
1 P Cho Loc
Maria a mers acasă.
Maria has gone home

b. * Maria e mearsă acasă.
Maria is gone - sg.fem. home

[3]
1 P 2
1 P Cho 2
Maria a spălat haine.
Maria has washed clothes

[1] Stratal Uniqueness Law: " No two nominals can bear the same relation in the same stratum."

Romanian has quite a large group of intransitive verbs that can occur with both 'a avea' [to have] and 'a fi' [to be] as perfect auxiliaries. The examples above show that unaccusatives in Romanian (1) may select both 'a fi' and 'a avea' as perfect auxiliaries, while unergatives (2) and transitives (3) select only 'a avea'. But, there is no regular alternation between 'a avea' and 'a fi' in the "*perfect compus*" configuration. The Latin strict unaccusative/ non-unaccusative selection does not survive in Romanian as it does in other Romance languages (Italian and French). The RG analysis of the examples above is straightforward. The unaccusative verb initializes a 2 and not a 1, which brings about the unaccusative 2 to 1 advancement under the *Final 1 Law*[2] in the second stratum. The perfect auxiliary assumes the P relation in the final stratum chomeurizing the initial predicate and inheriting its subject argument. A similar process occurs in the transitive and unergative constructions, except for the configurations in the initial strata. Comparing the two perfect structures in example 1, we notice that the 'a fi' perfect auxiliary allows the subject-predicate chomeur agreement, whereas the auxiliary 'a avea' blocks it. As a conclusion, the participle in perfect constructions is a chomeur predicate in a predicate union, which displays subject- predicate chomeur agreement only in 'a fi' configurations.

2 The participle in passive constructions

[4]	1	2		P	
	Cho	1		P	
	Cho	1	P	Cho	
	UHS	Hainele	sînt	spălate.	
		Clothes-the	are	washed-pl.fem.	

Another 'a fi' configuration is the passive construction in example 4. The unspecified human subject (UHS) is chomeurized in the passive advancement of the initial direct object to the subject relation. The passive auxiliary 'a fi' assumes the predicate relation in the final stratum, putting the initial subject into chomage and inheriting its subject argument. As before, the auxiliary 'a fi' does not block the subject - predicate chomeur agreement.

3 The participle-based small clauses

[5]	1	2		P	Loc	
	Cho	1		P	Loc	
	Cho	2	P	Cho	Loc	
	Cho	1	P	Cho	Loc	
	UHS	Hainele	atîrnau	spălate	la soare.	
		Clothes-the	hung	washed-pl.fem.	in sun	
		'The washed clothes hung in the sun.'				

The participial small clause in example 5 can be interpreted in terms of predicate union as an initial predicate chomeurized by the unaccusative lexical verb 'a atîrna' [to hang], which inherits its subject argument, but, according to its unaccusative syntactic valence, re-initializes it as a 2. The final revaluation of the nominal 'hainele' is necessary to satisfy the *Final 1 Law*.

[2] Final 1 Law: "Every basic clause has a final 1."

[6]
1	2	P			
Cho	1	P			
Cho	P,1	Cho			
	2-NP			P	Loc
	1-NP			P	Loc
UHS	Hainele spălate			atîrnau	la soare.
	Clothes-the washed-pl.fem.			hung	in sun

'The washed clothes hung in the sun.'

Example 6 is about predicate union inside a noun phrase. We can assume that the initial strata in the NP 'haine spălate' [washed clothes] and the IP 'Hainele sînt spălate.' [The clothes are washed.] are virtually the same transitive strata, with 'a spăla' as predicate, 'haine' as direct object, and UHS as subject. We can also assume that the passive advancements in 6 and 4 are identical. If in 4, the chomeurizing predicate is the passive auxiliary 'a fi', in 6 it is the nominal subject that assumes the predicate relation as it becomes the head of the phrase, putting the initial predicate into chomage, assuming also the inherited relation of subject. Such a predicate-term relation multiattachment in noun phrases is also discussed with regard to reduced relative clauses. Relational grammar treats the noun phrases as sub-clausal structures, with a predicate relation and argument relations. The head noun is multiattached, bearing at the same time a predicate relation, and a term relation (a 2 actually, as a noun predicate is always unaccusative), which would reflect the fact that a noun, not only refers, but predicates something of its referent. This hypothesis fits in with the fact that the head of a noun phrase can be the scope of a local phrase. In clauses the scope of a local phrase is either a predication or an initial 2 (Blake 1990: 124-126). Also, we can notice in example 6 that chomeurizing nominal predicates do not block the subject-predicate chomeur agreement.

A few observations are still necessary. The main predicate initializes the final NP as a 2, according to its unaccusative valence, which is finally advanced to 1 under the *Final 1 Law*.

4 The participle in modal constructions

[7]
		1	P	2	
		Cho	P	1	
	P	Cho	Cho	1	
1	P	Cho	Cho	1	
D	Trebuie	UHS	spălate	hainele.	
	Must-3rd.pers.sg.		washed-pl.fem.	clothes-the	

'The clothes must be washed.'

[8]
2			P	1
1			P	Cho
1	P		Cho	Cho
Hainele	trebuie/ trebuiesc		spălate	UHS.
Clothes-the	must-3rd.pers.sg./pl		washed-pl.fem.	

'The clothes must be washed.'

Examples 7 and 8 show two synonymous modal predicate unions. The first three strata are, actually, identical. The predicate 'a spăla' [to wash] initializes a subject (UHS) which is demoted to 1-chomeur by the initial direct object 'hainele' [the clothes]. The modal predicate chomeurizes the initial predicate and inherits its subject argument, and, as any deontic modal, it also re-initializes it as 1. Example 7 presents an extra stratum, in which the subject inherited by the modal is demoted to 1-chomeur by the birth of the dummy that assumes the subject relation (impersonal construction). The lack of this final stratum in 8 is also proved by the fact that the modal agrees with its plural subject in the form 'trebuiesc'.

Also, there is evidence in both 7 and 8 that the deontic modal 'a trebui' [must] does not block subject-predicate chomeur agreement.

[9]

		1	P	Loc
	1	Cho	P	Loc
	1	Cho	Cho	Loc
D	Trebuie	UHS	mers	la primărie.
Must-3rd.pers.sg.		gone-sg. masc.		to townhall

'It is necessary to go to the townhall.'

Example 9 has been interpreted as a biclausal structure displaying a deontic modal verb and a supine-based small clause (Avram 1998: 238-240). We think that there is no sensible reason why the participle 'mers' [gone] should be interpreted as supine in the absence of the prepositional complementizer '*de*', only because it seems not to display any agreement marker. In our opinion, such a marker exists, it is the zero marker of agreement with the silent dummy (D), which is treated in Romanian as a masculine, singular noun.

[10]

		1	P	Loc
	P		1-CP	
1	P		Cho-CP	
D	Trebuie	[CP pro	să mergem	la primărie.]
Must-3rd.pers.sg.		go-subjunctive-1st.pers.pl.		to townhall

'We must go to the townhall.'

[11]

			1	P	Loc
		1,2	Cho	P	Loc
		1	Cho	P	Loc
	P			1-CP	
1	P			Cho-CP	
D	Trebuie	[CP D	UHS să se meargă		la primărie.]
	Must-3rd.pers.sg.	refl.	go-subjunctive-3rd.pers.sg.		to town hall

'It is necessary to go to the town hall.'

Another argument is that the synonymous biclausal structure (modal+ finite CP) of 9 is example 11, namely the reflexive impersonal structure that shows double dummy birth in the lower clause (Blake 1990: 78-79), and not example 10, which shows a first person plural small pro as the subject of the embedded clause. It should also be mentioned that term multiattachment in

Romanian, either in the initial stratum (true reflexives) or in a non-initial stratum (pseudo reflexives), is signalled by the reflexive marker. Therefore, it is the dummy born as 1 in the second stratum that puts the UHS into chomage, and determines the zero agreement marker of the chomeurized participle, and which is also inherited by the deontic modal.

The Romanian participle has been presented in this paper as a chomeurized predicate in a predicate union displaced by perfect and passive auxiliaries, lexical verbs, deontic modals, and even head nouns. The Romanian participle displays subject - predicate chomeur agreement, unless such an agreement is blocked by the chomeurizing predicate. From our investigation, only the perfect auxiliary 'a avea' [to have] has such a behaviour.

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STUDIA UNIVERSITATIS BABEŞ-BOLYAI, PHILOLOGIA, XLVIII, 3, 2003

DE VORBĂ CU JAKOB MEY

ANCA LUMINIȚA GREERE

Cu ocazia unei recente vizite facute la Universitatea din Odense, Danemarca, în cadrul unei mobilități Socrates, pentru a ține un curs pentru studenții de la Institutul de Limbă şi Comunicare, am avut deosebita plăcere de a-l reîntâlni pe d-l Jacob Mey, Profesor Emeritus la acest Institut, personalitate de renume mondial a lingvisticii şi teoriei literare, tocmai întors din Texas unde predă în acestă perioadă la Universitatea din Austin. Colaborarea mea cu d-sa a început acum câțiva ani în cadrul programului de doctorat. Discuțiile îndelungi cu d-sa pe probleme de pragmatica comunicării m-au făcut să văd aspecte deosebite în domeniul pe care îl studiam, orientând cercetarea spre o abordare nouă, funcționalistă, a teoriei traducerii. Încurajările sale în momente de cumpănă au fost determinante pentru finalizarea cercetării.

D-l profesor Mey este Doctor Honoris Causa al mai multor universitați de prestigiu, este membru al mai multor organizații ştiințifice precum **Linguistic Society of America, Cercul Lingvistic din Copenhaga, Asociația Internațională de Lingvistică Aplicată, Asociația Internațională de Pragmatică**. Este fondator şi editor al mai multor reviste de specialitate de mare impact ştiintific (*Journal of Pragmatics, Rask: International Journal of Language and Communication, International Journal Of Cognitive Technology*) şi este membru în comitetul editorial al altor câtorva reviste de prestigiu (*Discourse and Society, Text, Language and Literature, Miscelanea, Psyke og Logos,* etc.). De asemenea, a fondat şi editat, în colaborare, *Studies in Anthropological Linguistics* (împreună cu Florian Coulmans, Mouton de Grutyer: Berlin), *Pragmatics and Beyond* (împreună cu Anreas Jucker, Amsterdam & Philadelphia: Benjamins). Este membru în Consiliul Consultativ al Asociației Internaționale de Pragmatică şi Vice-preşedinte al Societății de Tehnologie Cognitivă. Impresionant.

Bucuria revederii mi-a dat îndrăzneala de a-i solicita un scurt interviu. În ciuda faptului că timpul îi este foarte drămuit, fiind tot timpul solicitat telefonic sau direct de studenți, profesori, colaboratori la diverse reviste de specialitate pe care le editează, d-sa a avut amabilitatea de a-mi acorda câteva minute pentru a discuta despre activitatea de cercetare şi predare pe care încă o desfăşoară la diverse universități din lume.

AG: Domnule profesor Jacob Mey, noi vă cunoaştem mai mult din activitatea d-voastră ştiintifică şi editorială, mai puțin ca dascăl. Care sunt realizările d-vostră pe tarâm didactic?

JM: În prezent sunt Profesor Emeritus în lingvistică la Universitatea din Odense, Danemarca în cadrul Institutului de Limbă şi Comunicare. Înainte de aceasta am fost profesor şi am desfăşurat activități de cercetare la diverse alte universități din lume, printre care menționez Universitatea din Oslo, Norvegia, Universitatea Charles din Praga, Cehia, Universitatea Statului Texas la Austin, S.U.A., Universitatea Yale, New Haven, Connecticut, S.U.A., Universitatea Tsukuba, Ibaraki, Japonia, Institutul Național de Studiul Limbii, Tokio, Japonia, Universitatea Northwester, Evanston, Illinois, S.U.A., Universitatea din Zaragosa, Spania, Universitatea din Hong Kong. În ultimii ani, am mai acceptat angajamente de predare şi cercetare la Universitatea J.W.Goethe, Frankfurt am Main, Germania, Universitatea Estadual de Campinas, Brazilia şi Universitatea din Haifa, Israel. Peste tot am încercat să impun o linie foarte modernă de studiu şi cercetare, să formez specialişti în special în domeniul pragmaticii şi trebuie să spun, cu multă satisfacție, că mulți dintre studenții mei continuă cercetările mele, unii colaborând cu mine în cadrul unor proiecte.

AG: Ştiu că sunteți interesat îndeosebi de pragmatica lingvistică, dar aveți, de asemenea, preocupări de pragmatică literară, de teoria literaturii şi de tehnologie cognitivă. Care este domeniul d-voastră favorit de cercetare?

JM: Toate domeniile pragmaticii cu accent pe aspectele sociale ale folosirii limbii. De asemenea sunt interesat de impactul pragmatic al tehnologiilor computerului şi de folosirea pragmatică a mijloacelor literare. În 1979, publicasem deja primul manual de Pragmatică, lucrare de referință ***Pragmalinguistics: Theory and Practice*** (Haga: The Mouton). În 1985, am publicat ***Whose language? A Study in Linguistic Pragmatics*** (Amsterdam şi Philadelphia: Benjamins). Apoi am publicat ***Pragmatics: An Introduction*** (Oxford: Blackwell, 1993). A cincea ediție, revăzută, a acestei cărți a fost publicată în 1996. Lucrarea a fost tradusă în japoneză şi coreeană. În prezent lucrez la o ediție complet revăzută şi adăugită a acestei lucrări.

AG: În ce masură sunteți interesat de aspectele informatizate ale pragmaticii lingvistice?

JM: Trebuie să spun de la bun început că de peste zece ani sunt un fidel vizitator al Institutului de Stiințe ale Invățării de la Universitatea Northwestern, Evanston, Ill. S.U.A. Activitatea acestui Institut este direcționată spre dezvoltarea şi producerea de programe soft educaționale, pentru folosirea la diferite nivele (preuniversitar, universitar sau în domeniul afacerilor). Pe lîngă acestea, Universitatea promovează cercetarea academică în domeniul informaticii educaționale. Recent am păşit dincolo de studiul simplei interacțiuni om-computer, într-un nou domeniu de investigație numit **tehnologie cognitivă** (*Cognitive Technology*), pe care l-am dezvoltat împreună cu alți specialişti. Atenția este concentrată asupra efectelor pe care computerul îl are asupra minții umane şi vice-versa, felul în care mintea determină diferitele utilizări pe care le dăm computerului ca instrument de lucru. Ca specialist în acest domeniu nou de cercetare, am fost co-organizator la trei conferințe internaționale în domeniul **tehnologiei cognitive** şi am fondat (împreună cu Barbara Gorayska) *Revista Internațională de Tehnologie Cognitivă (The International Journal of Cognitive Technology*, Amsterdam: Elsevier, 1999). În plus am publicat două colecții de studii despre **tehnologia cognitivă**.

AG: Ce alte preocupări majore mai are d-l profesor Mey?

JM: Printre interesele mele majore se numără şi teoria literaturii şi poetica. Aceste preocupări s-au materializat recent (după publicarea mai multor articole) într-o carte despre noțiunea de "**voce**" ca problemă de pragmatică literară. Acesta este subiectul cărtii ***When Voices Clash: A Study in Literary Pragmatics*** (Berlin: Mouton de Gruyter, 1999).

AG: Sunteți foarte cunoscut ca editor al revistei *Journal of Pragmatics*.

JM: Da, şi nu numai. Este adevarat că încă de la fondare (1977, împreună cu Hertmut Haberland), am fost editor-sef al *Journal of Pragmatics* (Amsterdam & Oxford: Elsevier Science, 12 numere anual, a cca 150 pagini). Din 1997, editez de asemenea *RASK: International Journal of Language and Linguistics* (Odense University Press, semestrial, cca 150 pagini per numar). Mai sunt co-editor la alte cîteva reviste ştiințifice: *Political Discourse East and West* (cu Paul Chilton şi Mikhail Ilyin, Amsterdam & Philadelphia, John Benjamins, 1997). Am co-editat câteva volume de studii: *Cognitive Technology: Towards a Humane Interface* (with Barbara Gorayska, Amsterdam & New York: North Holland/Elsevier Science, 1996; *Humane Interfaces: Theory and Methods in Cognitive Technology* (with Barbara Gorayska şi Jonathan Marsh, Oxford: Elsevier Science, 1999); ***E Pluribus Una*** (In Honor of the Polish-Australian linguist Anna Wierzbicka, Odense University Press, 1999), Am editat, de asemenea, ***Concise Encyclopedia of Pragmatics*** (Elsevier Science, 1998).

AG: Sigur că modestia l-a împiedicat pe profesorul Jacob Mey să menționeze multe alte realizări notabile din activitatea sa de profesor şi cercetător care se întinde peste o jumatate de secol. Le cunoaştem şi le apreciem deosebit. Dar cine este Jacob Mey acasă?

JM: Sunt căsătorit cu Inge Mey din 1965 şi avem împreună şase copii. Îmi place muzica, drumețiile şi animalele, în special pisicile. Nu-mi place vremea mohorâtă, şi nu-mi plac pesimiştii şi birocrații. În prezent locuiesc în Austin, Texas unde soția mea studiază pentru un doctorat în antropologie.