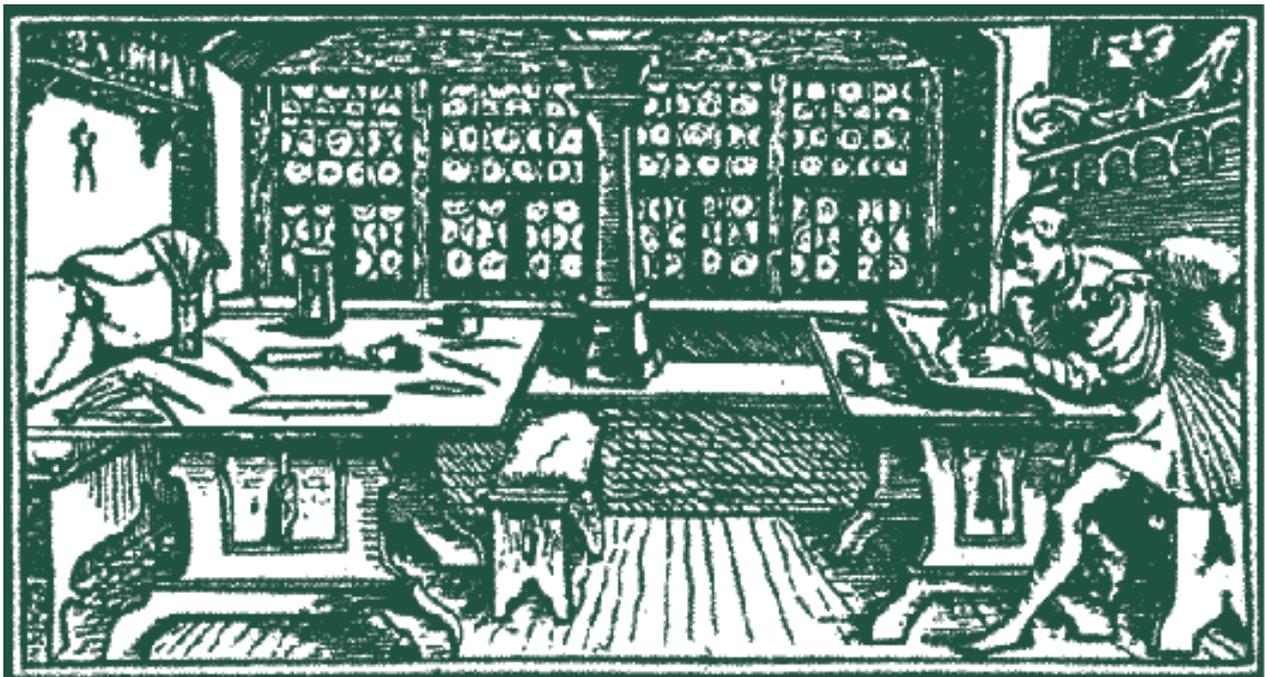




STUDIA UNIVERSITATIS  
BABEȘ-BOLYAI



# PHILOLOGIA

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# STUDIA UNIVERSITATIS BABEŞ-BOLYAI

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2

***DYNAMICS OF LANGUAGES FOR SPECIFIC PURPOSES:  
NOVEL APPROACHES AND STRATEGIES***

***Issue Coordinators: Diana COTRĂU, Dorina ZAHARESCU,  
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## **BLENDED LEARNING AND ICT INTEGRATION IN HIGHER EDUCATION: THE CASE FOR BABEȘ-BOLYAI UNIVERSITY**

**CRISTINA FELEA<sup>1</sup>**

**Motto:**

*The future is the sum of all the  
steps you take, including those  
that are small, ignored or mocked at.*  
(Henri Coandă)

**ABSTRACT.** *Blended Learning and ICT Integration in Higher Education: The Case for Babeș-Bolyai University.* At a global level, blended learning as an efficient approach to transforming higher education has been extensively documented, especially in relation to the integration of technology. The present paper explores the status of teaching English for Specific and Academic Purposes and ICT adoption in Babeș-Bolyai University and expresses the position of a teacher involved in building a blended learning environment towards its benefits, challenges and possible implementation in BBU.

**Keywords:** blended learning, ICTs, higher education, English for Specific Academic Purposes.

**REZUMAT.** *Învățarea mixtă și integrarea TIC în învățământul superior: argumente în favoarea utilizării lor la Universitatea Babeș-Bolyai.* La nivel global, există numeroase cercetări care atestă eficiența învățării mixte în procesul de transformare a învățământului superior, mai ales în contextul integrării TIC. Prezenta lucrare explorează statutul actual al predării englezei pentru scopuri specifice și academice și al adoptării TIC în Universitatea Babeș-Bolyai și exprimă poziția unui cadru didactic angajat în construirea unui mediu de învățare mixtă în ceea ce privește avantajele, dificultățile și posibila sa implementare în Universitatea Babeș-Bolyai.

**Cuvinte cheie:** învățare mixtă, TIC, învățământ superior, Engleza pentru scopuri specifice și academice.

### **Introduction**

Initially a product of corporate training, for more than a decade blended learning has been under higher education researchers' and stakeholders intense

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scrutiny, with a growing corpus of studies, policy documents and project reports arguing its important role especially in relation to the process of ICT integration in tertiary education.

As far as Romania is concerned, the results of performing an Internet search using English and Romanian key words show low interest in this approach. However, Monsieur Jourdain's words "Good heavens! For more than forty years I have been speaking prose without knowing it!" may be used as a metaphor to represent a factual reality: similarly to their colleagues worldwide, Romanian teachers have been performing blended approaches to teaching in various forms. Yet, there does not seem to be notable research adopting recent definition(s) of the term, with its emphasis on the integration of technology in and impact on the learning environment or attempting to identify these practices.

Consequently, this paper will take a double stance. It will be *exploratory* in regards to the existing conditions and readiness for adoption of blended learning (BL) while expressing also the *position* of a higher education teacher involved in building a blended learning environment for teaching English for Specific (Academic) Purposes (ESAP) in a large Romanian university. After briefly introducing background information related to the status of foreign languages for specific purposes and to the current stage of ICT adoption in Babes-Bolyai University (BBU), a short section on blended learning will bring forth some general and specific aspects relevant to our present aim. In the footsteps of Garrison and Kanuka (2004) and Vaughan (2007), I will join those who support blended learning as an *efficient approach for transforming higher education*, with particular emphasis on its potential application in *teaching ESAP*, supporting it with my own experience during the long and winding journey from 'brick and mortar' (traditional class-based teacher-centred instruction) to 'bricks and clicks' (classroom based and web-enhanced student-centred instruction). The conclusions drawn from the specialist literature and from the process of implementing and developing a blended learning programme for teaching ESAP will serve as basis for some practical recommendations aimed at practitioners and at decision makers.

### **ESAP in Babes-Bolyai University: Provisions for the study of foreign languages**

The provisions for the study of foreign languages in Romanian higher education, particularly English, have followed closely the developments needed to adjust to the changes affecting economy, society and education after the historical events in 1989 and into the new millennium.

The transition from a general English (GE) curriculum to one based on the principles underlying the teaching and learning of English for Specific Purposes (ESP) and English for Academic Purposes (EAP) was triggered and

then fully supported by the British Council within the PROSPER governmental programme, which introduced international standards of the discipline by assisting Romanian university teachers to design in-house materials and review curricula and teaching strategies/methods. In parallel, new departments of applied and specialised modern languages were opened in Romania's largest academic centres (Bucharest, Iasi, Cluj, Timisoara) offering courses for occupational / vocational purposes (Business, Medical, Legal, Tourism and Computer English) and setting up a number of projects related to the development and research on ESP and the Common European Framework for Languages<sup>2</sup> (CEFR). The next important step was to align Romanian foreign language policies at tertiary level to the changes brought about by the country's adoption of the Bologna system (2004) and subsequent admission to the EU (2007).

Babes-Bolyai University of Cluj pioneered a strategic language policy among the Romanian universities, adopted in 2001 and updated in 2006 in the aftermath of implementing the Bologna Declaration<sup>3</sup>. Foreign language proficiency certificates (CEFR level B2) are required for admission in the BA/MA/PhD programs, for participation in European mobilities and in attaining tenure. Among other things, this policy consisted of "provisions for the development of skills necessary for European citizens, such as communicational and (inter)cultural competences, and made references to self-learning and foreign languages for special purposes" (Oltean 2009).

In UBB, the Department of Foreign Languages for Specific Purposes (DFLSP), the Department of Applied Modern Languages for Economics and Business Administration, the foreign languages departments of the Faculty of Letters, as well as the Alpha and Lingua language centres are responsible for the implementation of the language policy and the monitoring and evaluation of students' linguistic skills, by delivering specialist courses for 2 to 4 semesters and managing language testing.

The generous provisions of the legal framework are reflected by the representations and attitudes towards the issue of language learning among students, academic staff and stakeholders. A study written by Professor Stefan Oltean (integrating results of DYLAN project for 2007 and 2008)<sup>4</sup> highlights the points of convergence in relation to "the importance of studying them [foreign languages, n.a.], of having the possibility to choose between several languages, the number of modern languages to be studied (2/3 suggest two languages), the importance for graduates to have a language proficiency certificate, the importance of studying/teaching in widely spoken languages"

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<sup>2</sup> See, for instance, *Equal Chances to European Integration through the use of the European Language Portfolio* at <http://www.prosper.ro/EuroIntegrELP/EurointegrELP.htm#materials>

<sup>3</sup> See UBB web site: [http://www.ubbcluj.ro/en/despre/strategii/politica\\_lingvistica.html](http://www.ubbcluj.ro/en/despre/strategii/politica_lingvistica.html)

<sup>4</sup> See Dylan project site: [http://www.dylan-project.org/Dylan\\_en/home/home.php](http://www.dylan-project.org/Dylan_en/home/home.php)

(2009). On the other hand, divergences appear in issues pertaining mostly to curricular decisions and cost-effectiveness. For instance, students' demand for a higher number of semesters cannot be fully met because of tight scheduling of specialist subjects and teaching related expenses. As to the option for developing general or specific language skills/competences at BA and MA levels, the survey results are relatively balanced, with two thirds of the students and most academic staff choosing both for BA level. However, the study also reveals different perspectives on GE and ESP, with "students being less aware of the importance of widely spoken modern languages for reading scholarly literature, for research or cognition in general (which rank high in the academics' responses), and considering it more important to be knowledgeable in foreign languages for personal advantage, free movement and equal chances on the job market with other European citizens."(Oltean, 2009)

The issues of students' internationalisation and academic study/communication needs and teachers' continuous development as well as the new perspectives growing from the emerging paradigm of lifelong learning (CEC, 2008) have been constant challenges for faculty engaged in teaching ESAP, especially in specialisations pertaining to sciences and humanities. Among them, curricular adaptations, new courses/learning resources and new teaching approaches were designed to meet the final goal, making student learning happen.

Meanwhile, there have been major changes in worldwide education under the impact of the ICTs, which are reflected in the teaching of our discipline. The next section gives a brief account on technology adoption in BBU and its current status.

### **Information and Communication Technology Integration in Babes-Bolyai University**

Starting with 1995, BBU has developed a basic information and communication structure (UBBNet) which includes web sites, laboratories and basic software, informatic systems for students (academic trajectory, webmail) and teachers, Internet access (cable and wireless), electronic libraries, and administrative management for registrars. In the late nineties (1998-1999), so called "non-traditional" academic programs were started: undergraduate studies for distance learning covering gradually a large variety of disciplines, then post-graduate studies, as well as continuing education and lifelong learning.<sup>5</sup> In 2006, funds were allocated for developing an advanced IT system and a distance learning portal was set up in 2007, with administrative,

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<sup>5</sup> For more details, see <http://cfcid.ubbcluj.ro/invatamantladistanta/specializari.php> and <http://cfcid.ubbcluj.ro/index.php>

communicative and educational facilities. <sup>6</sup> Between 2009 and 2011, an ambitious project comprising an e-learning web portal with system integration facilities, funded with European resources, was set in order to supply the necessary infrastructure for the developing of e-learning at university level: student access to syllabi, course readings and bibliographic services, student-teacher communication.<sup>7</sup>

Unfortunately, these massive financial commitments have not created a critical mass adoption of the ICT tools for teaching purposes and have not been reflected in targeted research. Similarly to situations noted by researchers worldwide, the main reason seems to be *the lack of policies and measures "to promote the use of online learning (e.g., by providing funding to encourage teaching staff to use online resources in their regular teaching practice; assigning to a dedicated unit responsibility for promoting the use of technology-based teaching; or providing the necessary infrastructural and training support to staff engaged in e-learning initiatives)"* and the creation of specialist centres "to assist the development of programmes for the enhancement of teaching and learning on-campus". (Curran, 2004). Another reason is the lack of support for ICT-related pedagogical experiments and research. To the best of our knowledge, there are very few empirical studies dedicated to the multiple aspects of ICTs utilization in, for example, distance learning or on the pedagogical implications of teaching online. Repeated attempts to find articles confirm the hypothesis that in this area, research is still based mostly in the technical field.<sup>8</sup> Though not corroborated with empirical study, personal observation and regular interaction with distance learning students reveal low usage of the elearning system, which is limited to posting traditional course content and assignments and communication by mail.

On the other hand, local initiatives at the level of certain faculties and departments to use open source (for instance Moodle-based) learning management systems (journalism, sociology, etc.) and Web 2.0 tools may point to the reluctance to use a centralised, rigid e-learning system which does not cater for personalised and authentic learning environment and new pedagogical needs, as suggested by research (Hodges, 2011). Similarly, the relatively regular use of tools like mail and chat, social media (blogs, wikis, social networks, file and media sharing) show that both the information and the communication dimensions of technology development are being used for professional and personal development and as a supplement to traditional classes (Grosseck, 2009).

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<sup>6</sup> For more details, see see <http://it.ubbcluj.ro/index.htm> and <http://cc.ubbcluj.ro/despre/istoric.php>

<sup>7</sup> For a description of the project, see project site: <http://granturi.ubbcluj.ro/ubb-online/index.php>

<sup>8</sup> See, for instance, article index of the Romanian Journal of Human-Computer Interaction at <http://rochi.utcluj.ro/rrioc/en/overview.html>

In the field of language teaching, especially that of EFL and ESAP, the use of technology and CALL has been supported and stimulated by the huge amount of research in the fields of linguistics (with its psychological and social dimensions) and educational sciences. Over the years, DFLSP staff has used the available educational technology for various purposes, in line with discipline specific methodology<sup>9</sup>. The lack of adequate language learning instruments in the new increasingly mobile academic context was the main reason mentioned in the rationale of a project set up to meet European language policy and to consolidate the discipline by designing a set of CEFR-compatible textbooks for English, French, German, Russian and Romanian and available online as a free educational resource on the project site<sup>10</sup>. At B2 level, textbooks were built for academic study and communication (in areas such as life sciences, social sciences and sport).

Meanwhile, with English becoming a global communication tool due to the development of the Internet and Web 2.0, mobile communication and social media, more and more language learning e-content and e-learning systems to improve learning and motivate learners have been developed, which are widely accessible in sharing systems and as open educational resources. In time, such resources have been gradually incorporated in ESAP courses either as authentic materials for classroom teaching or supplemental materials for self-paced, autonomous learning.<sup>11</sup>

Equally impossible to disregard are the growing number of available research studies and reports pointing out what has become common knowledge for all higher education stakeholders worldwide: (1) universities can no longer ignore the societal trends brought about by technological advance, (2) educational change does not depend directly on technology (which currently has become more reliable and stable, but on the approach taken by the human factor, and (3) pedagogical implications of technology are at the heart of and the greatest challenges in this process.

This knowledge and the resources already in place for language learning and technology integration in UBB were the initial premises that supported the author's first attempt to adapt the ESAP teaching/learning environment to the new requirements by adopting blended learning as a strategy of transition to what is commonly labelled "21st century education".

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<sup>9</sup> Jeremy Harmer, *The Practice of English Language Teaching*, Harlow, Pearson Longman, 2007 (see Chapter 11, on educational technology)

<sup>10</sup> "Didactics of Modern Languages and Romanian as a Foreign Language in Higher Education; Strategies of Alignment to the European Linguistic Policy" (CNCSIS project, 2006-2008) <http://granturi.ubbcluj.ro/autodidact/AutoDidact.pdf>

<sup>11</sup> See, for instance, English4pleasure (<http://english4pleasure.wikispaces.com/>) and grammartour (<http://grammartour.wikispaces.com/>), two wiki-based sites offering supplemental resources for learning.

The following two sections consist of a brief outline of basic concerns related to blended learning as they emerge after reviewing specialist literature and the author's own experience.

### **Blended Learning and Higher Education**

Developed initially in corporate training as a cost-effective method for short-term courses (Bersin, 2004; Sharpe, 2006), blended learning has been widely and thoroughly researched especially after 2000 by leading higher education institutions and policy making bodies worldwide mostly in the context of the increase of online education provisions (Bonk, 2004) and with view to maximizing educational opportunities. Due to the complex nature of the issue (which practically brings into discussion the whole educational process), discussions on blended learning cover a wide variety of aspects ranging from definitions, models, benefits and challenges and its effects on the learning environment at local, regional and global levels: administration, faculty, students, the process of learning and its outcomes.

According to Vaughan (2007) and Dziuban, Hartman and Moskal (2004), blended learning, also known as hybrid learning and mixed-mode instruction, has been going on for a long while due to the complex nature of teaching/learning. However, at the beginning of the new millennium, the development of technology (especially the rapid expansion of the Internet and the increased accessibility of personal computers and mobile devices), the adoption of online/distance learning programmes, and the research in and developments of new learning theories (with emphasis on action theory, social constructivism and connectivism) brought forth practices and discussions on the notable shift going on in pedagogical approaches (from the teacher-centred into a student-centred) and the disruptions in the social, political and cultural aspects of education (Siemens, 2009).

Similarly, the new perspective brought about by the development of the lifelong learning paradigm has become more pervasive, with its emphasis on the role of social learning (by cooperation and association) and knowledge networks via digital media and their role in society at large (personal, education, employment) contributed to the extension of the context: "Again, it is important to argue that so-called 'new learning' in schools, departing from classical classroom education is not only related to the new opportunities brought by ICT but has much broader cultural roots in processes of individualization, cultural differentiation and emancipation." (Study on the Social Impact of ICT, 2010).

In 2001, Harvi Singh, researcher and promoter of blended learning in corporate training, noticed that "it is not the mixing and matching" that should prevail in defining blended learning but the focus on "learning and outcome."

As a result, his definition concentrated on “optimizing achievement of learning objectives by applying the ‘right’ learning technologies to match the ‘right’ personal learning style to transfer the ‘right’ skills to the ‘right’ person at the ‘right’ time” (Singh, 2001). Thus, the focus will be on the learning objectives and outcomes (and not necessarily on the delivery method) and emphasis is laid on learning styles, experience and strategy.

Another researcher to acknowledge that blended learning is very difficult to define because it “means different things to different people” is Driscoll (2002) but she considered this as an advantage and a sign of “untapped potential”. Her frequently cited list comprises several combinations that could be defined as blended learning:

- To combine or mix modes of web-based technology (e.g. virtual classroom) to accomplish an educational goal.
- To combine various pedagogical approaches (e.g. constructivism, behaviourism, etc.) to produce an optimal learning outcome with or without instructional technology.
- To combine any form of instructional technology (e.g. video tape, etc.) with face-to-face instructor led training.
- To mix or combine instructional technology with actual job tasks in order to create a harmonious effect of learning and working.

On the other hand, there are authors like Oliver and Trigwell that see the difficulties of defining blended learning as a weakness. In their article, “Can ‘Blended Learning’ Be redeemed?”, they note that the term is approached mostly from the ‘blend’ perspective (forms of instruction, teaching and pedagogies) with the corollary that ‘learning’ is seldom taken into consideration. They offer a way to “redeem” the concept, by advancing a theory of variance of learners’ experience (Oliver and Trigwell, 2005).

The “transformative potential” of blended learning for higher education has been emphasised by authors such as Garrison and Hanuka and large scale research reports (Sharpe et al., 2006; Blended Learning, 2007), have confirmed it especially in relation to the process of building “the right blend”, or “the best of the two worlds”. Moreover, as in most cases when solutions are based on negotiation, blended/hybrid courses are likely to attract all parties involved, whether they have been or not converted to technology-enhanced learning. The well known success stories of universities such as Wisconsin<sup>12</sup> and University of Central Florida<sup>13</sup>, blended programs in British higher education, as well as research studies attest the presence of “dialogic and reflexive practice” on the blend of pedagogical approaches as an

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<sup>12</sup> See website for hybrid courses at: <http://www4.uwm.edu/ltc/hybrid/>

<sup>13</sup> See their Blended Learning Toolkit, an open resource for institutions interested in developing blended programs at <http://blended.online.ucf.edu/>

increasingly important dimension whereby the transformative potential is becoming the most productive.

All in all, according to the report reviewing practices in the UK, three main trends are available for better understanding the term and its practical application across higher education worldwide:

- The provision of supplementary resources for learning programmes that are conducted along predominantly traditional lines, through institutionally supported virtual learning environments.
- Transformative course level practices underpinned by radical course designs which often make significant use of technology to replace other modes of teaching and learning.
- A holistic view of technology and learning, including the use of the learners' own technologies to support their learning. (Sharpe, 2006, 19).

These three represent models and also stages in implementation. A well known example of building a blended learning environment is The Blended Learning Initiative (BLI) launched in 2004 by Pennsylvania State University "to enhance the undergraduate experience by creating both online and hybrid versions of key Pennsylvania State courses. These re-designed courses will improve instructional effectiveness and increase flexibility of course offerings for both students and faculty." Aimed at large enrolment graduate courses, BLI had as main objectives to attract new students and improve retention, to offer "flexibility and convenience for students through the integration of face-to-face instruction with online learning communities", "enhance quality and effectiveness, (...) contributing to a more engaged student experience", to "test and assess new pedagogies that centre around active, inquiry-based, resource-oriented learning through the creation of virtual learning communities that will improve the student experience, and to position the university to respond to high-demand workforce and economic needs of Pennsylvania."<sup>14</sup>

The three models/stages (supplemental, replacement and emporium) used by BLI were similar to the previously mentioned trends and were meant to gradually transform the teaching, learning, and organisational environment by using "the best of all worlds".

This and other more recent tertiary education<sup>15</sup> examples show that, even if started much earlier than in Romania, the process of change is extremely complex and time-consuming. Still, we consider that the lessons learned worldwide are invaluable resources for all parties interested in improving higher education, particularly in providing a rich learning experience for

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<sup>14</sup> See BLI web site: <http://weblearning.psu.edu/blended-learning-initiative>. See also the experience of the University of Milwaukee: [http://www4.uwm.edu/lrc/hybrid/faculty\\_resources/advantages.cfm](http://www4.uwm.edu/lrc/hybrid/faculty_resources/advantages.cfm)

<sup>15</sup> See, for instance, the 2011 report on Canadian higher education adoption of blended learning at <http://cohere.ca/wp-content/uploads/2011/11/REPORT-ON-BLENDED-LEARNING-FINAL1.pdf>

students. In the following section, the author's experience as an early adopter of technology-enhanced teaching and the steps taken to integrate new teaching approaches to ESAP in a blended course format will be described.

### **From 'Brick and Mortar' to 'Bricks and Clicks' in BBU**

As stated in the introduction and in the previous section, current approaches to blended learning cover a wide variety of issues related mostly to the benefits and challenges of technology integration as well as of its effects on human learning. However, while Romanian research on the use of social media and their impact on higher education is fairly abundant<sup>16</sup>, the lack of studies conducted from blended learning perspective prevents us to comment on its occurrence in Romanian higher education<sup>17</sup>. No doubt, in spite of the absence of explicit policies regarding this subject, the change is underway. As mentioned earlier, instances of blended approach occur in various guises in distance learning programs, in the regular use of open source platforms for learning management (for instance Moodle) and of various Internet tools and social media for communication. To the best of our knowledge, the project "Continuous training for higher education teachers by blended learning"<sup>18</sup> is among the very few to overtly mention blended learning as used for continuous education purposes. An extremely ambitious project is in progress at the Faculty of Letters, with blended method used for primary and secondary school teachers' training to use the CEFR for teaching Romanian as second language.<sup>19</sup> Hopefully, research on its impact on teachers' training will be issued.

The final part of our article will give a brief account of the author's attempt to implement a blended learning environment in teaching English for Specific Academic Purposes to undergraduate students of BBU (Faculty of Sociology and Social Work). This account aims to highlight the benefits and the challenges encountered in the process, with the suggested corollary that, blended learning approach is not only a viable solution for integrating technologies and new media in our university, but, given the existing circumstances, it can be put into practice provided that institutional support is made available.

In order to present briefly our project, we have adopted some elements present in a framework for the design, implementation, monitoring and evaluation of ICT projects in education, as suggested in Cabrol and Severin (2009, pp. 83-87). The main assumption of this framework is that "the goal of

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<sup>16</sup> See, for instance, the contributions of Carmen Holotescu, Gabriela Grosseck, Anisoara Pop, Elvira Popescu.

<sup>17</sup> A notable exception is the study written by Stanca et al. in 2008.

<sup>18</sup> See web site of the project at <http://blu.cc.unibuc.ro/>

<sup>19</sup> See web site and e-learning platform at <http://www.didacticalimbiromane.ro/>

all education is student learning” and measurements should aim at learning outcomes that show “students’ involvement in and commitment to learning” as well as changing of learning/teaching practices that are “directly linked to the impact and the development of either general skills or ‘21st century skills’, including an understanding of ICT skill acquisition.” (p. 85).

In terms of **inputs**, there are five domains brought into discussion: infrastructure, resources (curriculum, content, tools), support, training (human resources), management, and policies.

**Infrastructure, resources, and support:** The course<sup>20</sup> used a blend of *delivery* and *technology* modes, namely face-to-face meetings in the *classroom* (equipped with computer, overhead projector and broadband connectivity to the Internet) and *wiki-based* asynchronous activities. Based on our own experience from the previous year (2009) and evidence of successful use of Web 2.0 tools in language learning (Felea, Stanca, 2010, 2011) we used the wiki hosting service Wikispaces due to its user-friendly interface and easy management<sup>21</sup>. In terms of *curricular decisions*, the blend comprised *traditional classroom* presentations of core concepts and communicative pair/group work activities and of tutorials for wiki use (individual/group work). Learning materials were available in *print* handout format and on the wiki platform. The *online component* comprised self-paced learning activities based on teacher resources (learning units) and third-party internet-based practice. The wiki specific features sustained *interactivity* (student to student and student to teacher) and *collaboration*. As to pedagogical support for the learners, tutorials and teacher guiding offered ongoing support and regular feedback.

Since they pertain mostly to institutional decision, inputs related to **training, management** and **policies** were only partially controlled by the author. Personal agency can be invoked in the case of teacher performance in terms of ICT competence, ICT use for education and application of new pedagogies, which can be developed by means of a personal learning plan<sup>22</sup>. Personal initiative may also influence local (department, in our case) administrative decisions and, by dissemination of results, attract all the actors involved. However, the major challenges of integrating technology concern management and policies, which depend largely on institutional decision at university and national level. Factors like lack of support for planning and linking the course project to broader scale initiatives and lack of budget/incentives for continuity and development of other (similar or complementary) initiatives may generally act as deterrents for most teachers.

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<sup>20</sup> As implemented in the academic years 2009-2010 and 2010-2011.

<sup>21</sup> See course site at <http://englishforacademicpurposes2.wikispaces.com/>

<sup>22</sup> Mostly developments of internet-based social learning, Personal learning plans and environments (PIPs and PLEs) are designed to place learning under the control of the individual.

However, the **processes** and **products** developed with this minimal input, as well as the **impact on student learning**, sustain our initial hypothesis. For instance, in terms of technical equipment, the wiki platform is freely available and accessible anytime and anywhere by means of Internet school and home access. It does not need any investment and requests only basic ICT skills both in development and use. Moreover, its features support easy revision and automatic collection of user data. As to curriculum development, the blend allowed us to adjust the traditional curriculum to include transversal competencies: ICT and self-directed (autonomous) learning. Assisting students to access a wide variety of readily available educational resources in ESAP and to evaluate and use them was the major process at the heart of the blended learning initiative. Additionally, wiki-based individual assignments (assessed semester-long individual page edits consisting of sharing personal information and homework) and collaborative work allowed monitoring of project progress from what the framework calls the stage of *emergent* usage of ICT to *application and integration* at least in three crucial areas, namely teacher/student practices, student involvement and development of skills and competencies.

Firstly, the blend allowed a shift from teacher-centred to student-centered classes, where *teacher roles gradually changed* into presenter and tutor offering support for off-line and online activities.

Secondly, we believe that, in spite of medium to low attendance of face-to-face meetings and uneven online presence (namely a slow start and increased frequency after mid semester and at the end of the semester, which is a typical behaviour due to assessment constraints), wiki statistics and students' achievements (as reflected by the results of their online activity) show *increased involvement and development of transversal competencies* needed in academic and lifelong learning settings (communication, collaboration, ICT use, problem solving).

In terms of discipline-specific achievements, the outcome-based design of the course also allowed students to *overcome language barriers* by accessing and evaluating authentic materials and creating original content on the wiki. Similarly, activities designed for autonomous/independent and reflective learning assisted them in *becoming aware of and developing language learning skills* such as self-assessment, setting learning objectives, finding resources. All of these can be found in most recommendations aimed at teachers who want to implement blended learning.

A survey and a statistical analysis of their answers confirmed that the wiki environment was adopted successfully by the group of students who had more advanced computer and Internet skills, a fairly good level of English and were adepts of collaborative learning (Felea, Stanca, 2010).

All in all, by promoting task-oriented and project based learning based on authentic materials and developing learners' autonomy and life-long

learning skills (e.g. collaboration), the blended ESAP course managed to fulfil at least partially the requirements of effective course design and to bring about first results on the way to adopting a new teaching/learning paradigm.

**Conclusions: “Blended learning is a journey rather than a destination”**

The ongoing concerns for aligning Romanian higher education to European policies regarding the study of foreign languages and the information and technology integration are reflected in BBU strategic policies. However, the large investments in ICT structures (from broadband connectivity to learning management systems) have not yielded “interest” in terms of mass adoption for teaching purposes and targeted research. At micro level, changes affecting tertiary education in terms of higher enrolment, larger classes, fewer semesters for language learning, and various proficiency levels represent challenges facing ESAP teachers in their efforts to meet requirements of university language policies, to attain European higher education area standards of quality and cater for students’ increasingly diverse needs.

Against this context and based on international literature, our paper argues that blended learning may be a viable strategy for integrating technology to maximize learning opportunities adapted to latest societal trends, for updating curricula and pedagogical approaches.

The author’s experience in creating a blended environment confirmed the benefits of blended learning in an ESAP Course: pedagogical richness, access to knowledge, social interaction, personal agency, cost effectiveness and ease of revision (Osguthorpe, Graham, 2003). Still, lack of national/institutional awareness and policies, no support for teachers involved in technology integration were perceived as major barriers. The relatively little research directed to pedagogical implications of using technology in full time or distance learning programmes in UBB makes things even more difficult.

Finally, some brief suggestions related to bottom-top and top-to-bottom changes are presented. They are based on the literature but mostly on the needs perceived by the author during the implementation of the blended course.

*Practitioners/faculty:* start small and keep technology simple; focus on design and not technology by reconsidering your goals and connecting class and online activities; by all means, use the existing resources; do not do it alone, get feedback from colleagues and other interested faculty; manage your students’ expectations by helping them face the technical or time management issues; plan carefully and be flexible about adjustments<sup>23</sup>; create community of interest for professional development by drawing on social media provisions.

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<sup>23</sup> For more advice and tips, see, for instance the page on blended learning course design tips at <https://sites.google.com/a/idahopd.org/blended-learning/tips> and at [http://www4.uwm.edu/lrc/hybrid/faculty\\_resources/questions.cfm](http://www4.uwm.edu/lrc/hybrid/faculty_resources/questions.cfm)

*Institution/administration:* conduct small-scale and large-scale assessments of current ICT practices and integration readiness, as well as a revision of policies regarding teacher training and support in view of adopting technology; develop an understanding of blended learning potential in the process of transforming the teaching, learning, and organisational environment by drawing on specialist literature, best and worst practices; support innovative practices and research by creating a dedicated unit specialist centre to promote the use of technology-enhanced teaching across the institution, with special emphasis on developing new specific disciplines such as web instruction and design; take first steps towards adopting a clear policy towards these issues both at local and at national levels. As the blended learning approach provides a well researched and tried-and-tested framework, the outcomes make the journey worthwhile.

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## LANGUAGE LEARNING AND USING STRATEGIES IN ESP

YOLANDA-MIRELA CATELTY<sup>1</sup>

**ABSTRACT.** *Language Learning and Using Strategies in ESP.* The concept of strategic competence is an essential component of the communication competence in a foreign language. It is intimately correlated with the main significance of language learning strategies (LLS) and language using strategies (LUS). In the context of the high level of English proficiency required/expected from the technical universities graduates to have initial access to the labour market and then to develop successful careers, tertiary education actors, such as ESP teachers, should contribute to the increase of the foreign languages teaching/learning process effectiveness. This can be done, as we maintain in this study, by introducing in the ESP course a cycle of activities whose main aims are to raise the degree of awareness and acquisition, in a motivated manner, of LLS and LUS, by the students. Our learners should be supported in identifying, maximizing and refining their strategic repertory of learning and using the foreign language at course and mainly at post-course levels, in an autonomous manner. Various ways of explicitly and implicitly including LLS and LUS in an EST course are investigated, as they were designed and applied in the author's educational context. Possible extensions, suggestions and recommendations as regards the introduction of LLS and LUS in ESP courses in general have emerged from the research findings. These are presented with a view to sharing fellow ESP teachers' opinions.

**Keywords:** language learning strategies, language using strategies, ESP, life long learning, learning autonomy, strategic competence, employability skills, engineering students.

**REZUMAT.** *Strategii de învățare și utilizare a limbii în Engleza pentru limbaje specializate (ELS).* Conceptul de competență strategică este o componentă esențială a competenței de comunicare într-o limbă străină. El este puternic corelat cu semnificația principală a strategiilor de învățare (SL) și a celor de utilizare a limbii (SU). În contextul nivelului înalt de cunoaștere a limbii engleze la care se presupune că se situează absolvenții universităților tehnice pentru a pătrunde pe piața muncii și a construi cariere de succes, profesorii de ELS, ca actanți principali în învățământul superior, trebuie să contribuie la creșterea eficienței procesului de predare/învățare. Acest lucru se poate realiza, după cum se susține în studiu, prin introducerea în cursul de ELS a unui ciclu de activități menite să ridice gradul de conștientizare și însușire de către studenți, în mod motivat, a SL și SU. Aceștia

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trebuie sprijiniți în a identifica, amplifica și rafina repertoriul lor strategic atât la curs cât și ulterior acestuia, în mod autonom. Sunt analizate diferite modalități de a include implicit și/sau explicit SL și SU în ELS, în formele create și aplicate în contextul educațional descris. Din datele cercetării emerg posibile extensii, sugestii și recomandări privind introducerea SL și SU în cursurile de ELS la nivel general. Acestea sunt prezentate în scopul inițierii unui schimb de idei între profesioniștii domeniului.

**Cuvinte cheie:** strategii de învățare a limbii, strategii de utilizare a limbii, ELS, învățare continuă, autonomie în învățare, competență strategică, abilități de angajabilitate, studenți din învățământul superior tehnic.

### **Introduction – the need of reshaping ESP courses in response to the society’s requirements**

This study has stemmed from the concern of a teacher of English to answer the demands of her time. The current society is characterized by fast change and huge challenges, both for graduates striving to enter the labour market and for their teachers, who should try to identify, in their capacity as researchers, appropriate directions of optimization of the teaching/learning process, which is implicitly conducive to enhancing the students’ learning efficiency.

Our attempt has been to design a personalized methodological approach, to carry out empirical research to test our hypotheses, to demonstrate that it may be a successful one and to recommend it to fellow language teachers in order to have it adapted to their own educational contexts and further refine it. One good argument in favour of this proposal is the fact that learning a foreign language comprises, beside semantic content, emotional and motivational semiotic aspects, which take specific shape on account of context, type of curriculum and different ESP profiles. Thus, it is obvious that the study of a language reflects interwoven declarative, pragmatic and contextual aspects.

The diachronic evolution of the current period is subjected to a dynamic of change, and education must answer and even anticipate the future. This is currently happening in various forms, from change as innovation at macro educational level, to the subtle changes at micro-educational plane. The unifying elements of all the directions of change should aim at creating a ‘nation of learners’ (Brock, 1993).

Twenty years before the beginning of our millennium the directions of evolution of education were already anticipated (Naisbitt, 1988). They would cover decentralization, long term perspective, autonomy, self-help, alternative options, participatory democracy. As to the objectives of education at the

beginning of the 21<sup>st</sup> century, they should be the imperative of training enough qualified labour force for the demands of an economy of the informational type, achieving a positive relationship between optimization of education and global competitiveness, increasing the role of Humanities – a significant part of which is played by English proficiency (Naisbitt and Aburdene, 1990).

One can conclude that an important relation exists between anticipative and predictive elements, with knowledge becoming one of the major resources for the survival of society; hence, the development of the so-called *knowledge economy*, where the know-how, i.e. human intelligence, stands for the most important value. The permanent focus on innovation and efficiency has been conducive to giving priority to *learning*, given the very high pace of renewing the world's treasure of information – 90% of the products created today become obsolete and disappear in a matter of years! This has generated the concept of *lifelong learning*, which opens up new horizons for education and its role. A key idea in our postmodern times is the *reconceptualization of vocation* (Mizrach, 2000), seen as a growth experience. The major trend of our contemporary society is the person who is able to *monitor* their own education, with the educator assuming the role of *facilitator*. People should start *learning about learning* in order to achieve their own transformation. In this respect, one can find confirmation in the ideas contained in the majority of educational policy documents worldwide, from which we selectively quote:

- *maximizing the learning experience* (Academic Policy Committee, 1998);
- launching the *lifelong learning strategy* (Scottish Executive, 2003);
- technology development as a factor of pressure in the demand for technological competence, conducive to implementing a *stimulating learning environment* (Komives, 2004);
- educational *tailoring*, based on concrete contextual factors – admitting that learning is holistic and adapted to the various types of intelligences, requiring the adequate change of teaching and continuous evaluation (Magolda and Terenzini, 1999);
- a main objective of education should be the promotion of foreign languages teaching that should reinforce *independence of thought and action*, as well as responsibility and skills aiming at *social integration* (Council for Cultural Co-operation Education Committee, Modern Language Division, 2004).

### **The strategic repertory in language courses – theoretical background**

One main component of *communication competence* is the concept of *strategic competence*, which is closely connected with the *language learning and language using strategies* (LLS and LUS, respectively). The concept of

*strategy* has been defined by numerous authors; still, it is not yet completely crystallized. They are seen as *strategic polyphonies* (Oxford, 1990), *macro vs micro strategies* (Larsen-Freeman and Long, 1991), while some emphasize the potential terminological confusions between *strategies*, *substrategies*, *techniques*, *tactics* and *moves*, proposing a *continuum* along which the various terms regarding the core concept of strategy should be placed (Cohen, 1996).

As to *learning strategies*, they were seen as 'behaviours of a learner that are intended to influence how the learner processes information' (Weinstein and Mayer, 1986), while *language learning strategies* are seen as *steps* taken by the learners to aid the 'acquisition, storage, retention, retrieval and use of the new information' (Oxford, 1990). LUS cover retrieval, rehearsal, cover and communication strategies, focusing on *interlanguage*, which is the level of proficiency attained at a certain moment by a learner (Cohen, 1996). We consider that in doing research on LLS and LUS, a useful approach may be that of attempting to characterize the range of strategies that are relevant for a *certain* student/group of students within a *certain* well defined educational context.

The main aim of LLS is oriented towards developing the *communicative competence* (Oxford, 1990); it is maintained that, in order to enhance efficiency in language learning, *affective* and *social strategies* play a major role, naturally in close relationship with the other types of strategies. *Strategic competence* has been understood as an ability of selecting efficient means of achieving an act of communication, enabling the listener/reader to identify the aimed referent (Yule and Tarone, 1990), the manner in which people manipulate the language to attain our communication aims (Brown, 1994), or a completely separated element of the communication ability, whose role is that of an executive function (Bachman, 1990).

A brief survey of the evolution of *language teaching pedagogy* is necessary at this stage, seen as a radiography of the more recent trends in the literature, in order to clarify what we, teachers and designers of our own (ESP) courses, can retain from each of them and integrate them in a logical, well justified from the pedagogical point of view, construct of our own. Thus, with the generation of the concept of *communicative competence* (Hymes, 1972), which was conducive to the *Communicative Language Teaching - CLT* ideas, a shift towards *socio-centric* views in language teaching methodology took place. However, against the developments of our contemporary society, the expansion of IT and a globalizing market, in the 1980s it became obvious that an *eclectic* view - grounded on the new the pedagogical perspective - was to emerge.

The current stage is characterized by a strong theoretical and principled rationale, with the options verified in practice and permanently reshaped, in order to enclose in a coherent manner the *synthetic* and *analytic* elements of the proposed syllabus (Hadley, 2001). We should visualize these

options on a *continuum*, ranging from content based *synthetic* approaches, with extreme types focusing on the language structure, to those identifying and teaching the language for specific contexts, for instance ESP or EAP. Within the *analytic* models, the focus is on those skills and strategies learners need in order to acquire the language optimally – stress on *learning*.

*Eclecticism* encourages the teacher to use elements originating in a *variety* of models, as what really matters is to teach one's students 'how to learn' and 'how to think in various ways' (Saphier and Gower, 1997). That will also contribute to harmonizing teaching with the learning styles of the students, while simultaneously trying to enlarge their learning strategies repertory. The main directions of the new paradigm in language teaching stress: *learner's autonomy, cooperative learning, curricular integration, emphasis on meaning, diversity, teacher as co-learner and alternative evaluation* (Jacobs and Farrell, 2001). Important questions emerge, regarding the way we should modify our teaching models in order to be able to face the demands of the labour market, as well as the possibilities of maximizing lifelong learning opportunities. One constraint is *time* available to structurally change the curriculum and the instruction methodology; others, which should be taken into consideration, refer to inertia in accepting change or potential conflict states.

Teachers should permanently keep in mind the question whether, although they are indeed concerned with adapting their approach to the society's evolution in order to foster a permanent attitude aiming at optimization, it may be useful to question oneself, from time to time, if whatever they are already doing could not be carried out by adopting a different path, which perhaps they have not been able to identify yet (Wolverton, 1994). We consider that the *reflective* teacher, using the researcher's specific tools, should play a decisive role in the dynamic triad *self-information/experiment/feedback*.

Assuming this role, we aimed to include LLS and LUS in a coherent systematic manner in the teaching of EST to our engineering students, with a view to checking if this approach might be conducive to increasing the efficiency of the teaching of English. This can be done either by having a separate course of the *learning to learn* type (Ellis and Sinclair, 1989), by embedding strategy awareness raising activities within the language course proper, or by combining the two possibilities – which is what we tried in our educational context. There are numerous authors that underline the advantages of the latter approach (Nunan, 1991). The students can become aware not only of their favourite manner of learning, but also of the fact that they are given options of both the *what* they should learn and the *how* they should learn. It is quite probable that such an approach will encourage learners to become more flexible in learning, to experiment new ways and thus enrich their personal strategic repertoire.

### LLS and LUS in ESP – a proposal

In what follows a brief presentation is made of the research designed and carried out by the author among the Computer Science Faculty students the Bucharest Technical University. Our main aims as regards the EST course for second year students were: (i) to attain a homogeneous communicative competence level of B2/C1 in CEFR terms, and (ii) to help the trainees develop a rich LLS and LUS repertory, which they should be able to further enrich at a post-graduation stage.

We started from the intention to check if, within the context of the high expectations of technical graduates required by the labour market, the *level of efficiency* of the language teaching/learning process could be increased by: (i) *embedding* in the pedagogical cycle a series of activities mainly aimed at increasing the level of awareness and acquisition, in a motivated and participatory manner, of the LLS and LUS by the students, and (ii) by helping the learners to identify, maximize and refine their *strategic repertory* after the language course in faculty was over. We also wanted to identify optimal ways of developing our students' communication competence by including LLS and LUS in various manners in the ESP course and to check the extent to which the approach could ensure the students' progress. Confirmation of our intentions was necessary in order to design a future *English for Computer Science Students* module comprising LLS and LUS development activities.

Against this background, an Experimental Module was designed by the author – ECSExp, at upper intermediate/advanced level, mainly focused on developing reading and writing skills. It was different from the Witness module (ECSwtns) – a pre-existing EST one, of the communicative type, as it included – in a systematic manner – original or adapted activities, aiming mainly at developing LLS and LUS, which were incorporated in various manners in the module. The 14 practical courses are briefly presented in Table 1.

**Table 1.**

Experimental module

<b>C O U R S E</b>	<b>EXPERIMENTAL MODULE – ECSExp</b>
<b>NO.</b>	<b>LEGEND</b> <ul style="list-style-type: none"> <li>▪ Main seminar objectives (<b>Ob.</b>)</li> <li>▪ Seminar Plan (<b>Pl.</b>)</li> <li>▪ Materials/means (<b>Mm.</b>)</li> </ul> <p><b>NOTE:</b> All seminar elements covering the teaching of LLS and LUS elements are given in <b><i>bold italic.</i></b></p>

<p>1</p>	<p><b>Ob.:</b>  <i>- Announcing the general structure and the aims of the experiment, asking for the students' consent to participate in it;</i>            - General introduction of the ECSexp objectives and requirements (resources, homework portfolio and grading procedure). <b>The requirements of keeping a learner's diary to be included in the Portfolio is added, but it will not be included in the grading scheme.</b> Discussion on the particularities of the technical lexis specific to the IT field. Skills of reading the technical text – selecting the appropriate manner of reading as accounted for by purpose (scanning/skimming)  <b>Pl. :</b>  <i>- Presentation of the EST Prosper course book and of the COMPUTERS unit.</i>  <i>- Warm up group activity – task: to list domains of computer use and to orally present results by group's spokesperson. IT specific lexis section: based on the electronic Macmillan dictionary with display on the class screen (derived homework: students are to prepare a 5-7 IT terms list and the definitions found in the online dictionaries for them, they jumble and bring them to class as a task prepared for their colleagues to solve during the following seminar (students creating a learning activity themselves for vocabulary acquisition by their peers) .</i> Reading of a technical text on Virtual Reality, with various tasks, involving passing from one reading subskill to another (fast reading for gist, reading with attention to each detail to identify certain information) – <b>brief discussion on the reasons for approaching a text in various manners in terms of purpose. Explaining the rubrics of the seminar diary. Completing the diary for the first seminar.</b>  <b>Mm. :</b> * EST Prosper Course book – Unit 5/Computers ; * <u>Multimedia laboratory</u> : displaying objectives and tasks on class screen – and <b>displaying the diary format on the class screen (this will be recurrent at each seminar end-completion time 4-5 mins.)</b></p>
<p>2</p>	<p><b>Ob.:</b>  <i>- Analyzing the way homework was done (difficulty, identified solutions, usefulness). Reading of an online text with solving questions – solving the Felder –Soloman test of determining the student's own learning style. Derived homework (writing): analysis of test results in accordance with a series of given (learning strategies you confirm you use, recommended/suggested test strategies which you consider worth trying/reason why it is important to expand the personal repertory of learning strategies/manner in which this can contribute to increasing the quality of one's own learning).</i>  <b>Pl.:</b>  <i>- class discussion on topic – purpose is to sensitize students in analyzing own learning in comparison with colleagues' approaches; before taking the Felder test: discussion in view of sensitizing the learners on the learning in technical fields and on the study of a foreign language (results are collected in a table on the class display ). Examples from seminar: <u>For technical domains:</u> writing for understanding/continuous or frequent or repetitive learning. <u>For the foreign language:</u> reading of various texts, learning vocabulary by various procedures, systematic preparation for test taking.</i>            - discussing vocabulary issues in the Felder-Soloman test. <b>Solving the Felder-Soloman test in the IT laboratory with series of 8-9 students as individual work; in parallel, in the other multimedia room the rest of the students read a text on getting familiar with the main types of learning styles and their description. (Test results are recorded in the lab computer for further use). Homework is explained</b>  <b>Mm. :</b> * <u>Testul Felder-Soloman available online at <a href="http://www.engr.ncsu.edu/learningstyles/ilsweb.html">http://www.engr.ncsu.edu/learningstyles/ilsweb.html</a></u>; * <u>Multimedia Laboratories of department</u>; * <u>Explanatory texts</u> regarding learning styles are selected by the instructor according to quoted site.</p>

3	<p><b>Ob.:</b>  <i>- discussions with class on previous homework – with a view to raising awareness of students on diversity of vocabulary learning strategies; discussion based on individual style analyses and general conclusions on the dominant group style – implications for teaching; explicit activities of discussing various aspects connected to language learning, included in and based on the matrix of oral communication, reading, listening, etc. – equal priority is given to aspects of linguistic study proper and to those regarding the increase of the learners’ own capacity of analyzing and of optimizing, by solving those activities, their own strategic action in learning.</i></p> <p><b>Pl. :</b>  <i>- discussions on various cases on previous homework; participation of each student in presenting their Felder test results based on homework – opinions; creating the group profile with the archiving of the data for each group; free discussions on the strategic approach in learning technical subjects and foreign languages.</i></p> <p><b>Mm. :</b>  <i>* EXCEL Course book - Unit 1 – Learning a Language</i></p>
4	<p><b>Ob.:</b>  <i>- various manners of approaching language learning by solving speaking, reading and writing tasks</i></p> <p><b>Pl. :</b>  <i>- speaking activity, focused on the good language learner’s behaviour (Good Language Learner – GLL); speaking activity, focused on motivation in language learning; speaking activity, focused on the various strategies of organizing one’s own learning; speaking activity, focused on the role of homework</i></p> <p><b>Mm.:</b> <i>*EXCEL Course book - Unit 1 – Learning a Language</i></p>
5	<p><b>Ob.:</b>  <i>- reading of a text with a high level of difficulty, practice of understanding at word/sentence/paragraph levels; listening to a lecture excerpt in the IT field, with flow chart note taking; words/phrases in relation with their role in the technical text; oral presentation of a technical process on the basis of notes taken in class (derived <b>homework: prepare a description of a process in the IT field, which you will present to your colleagues, who will take flow chart notes</b>)</i></p> <p><b>Pl. :</b>  <i>- activities in the High Tech and Higher Education section on COMPUTERS; listening to a technical lecture with two tasks: flow chart note taking and extracting connecting words, followed by their classification in terms of their role in the technical discourse.</i></p> <p><b>Mm.:</b> <i>* EST Prosper course book – Unit 5/Computers and audio tape (native speaker)</i></p>
6	<p><b>Ob.:</b>  <i>- discussion on the role of grammar in language learning; causes of the most frequent mistakes of Romanian students;</i>  <i>- differences between fluency and accuracy; voting by colleagues of the best language learner of the group - GLL will have to prepare for an interview, on the basis of a set of questions given by the instructor.</i></p> <p><b>Pl. :</b>  <i>- discussing causes and importance of errors of grammar; students correct a set of sentences containing typical errors and make notes on whether they are specific for them, as well as trying to determine their causes; students prioritize typical errors identified, based on the extent to which they can obstruct communication in English (fluency); discussion with whole class on the role of fluency and accuracy in communicating in a foreign language; correlated with the previous activities, voting of the best language learner. Instructor indicates main interview points to prepare for next seminar interview</i></p> <p><b>Mm. :</b> <i>* original activities of author</i></p>

7	<p><b>Ob.:</b> - watching video film with note taking on several tasks simultaneously</p> <p><b>Pl. :</b> - students watch film and <b>they can choose the number of activities they feel they can solve simultaneously (1 to 4 with an increasing level of complexity and difficulty)</b>; derived <b>homework</b>: detailed description of a technological process</p> <p><b>Mm. :</b> *<u>Video film A Visit to Madame Tussaud's</u>; * <u>original activities of author</u> (detailed note taking on a technological process, the biography of a personality, recognizing personalities in the film, listing them in a table based on categories and finding answers to pre-addressed questions).</p>
8	<p><b>Ob.:</b> - developing reading skills in terms of purpose; writing the copy for an advertisement of an IT product (students begin to solve homework in class); <b>recording of the GLL student interview in the presence of colleagues.</b></p> <p><b>Pl. :</b> - reading a text about advertising techniques and identifying types activities; oral description of ad examples and identification of advertising techniques; discussing main parts of an advert by awareness raising questions; assigning <b>homework</b>; <b>recording GLL interviews on tape.</b></p> <p><b>Mm.:</b> * EST Prosper course book – Unit 5/Computers; * <u>activities adapted by author based on a section of Themes</u>; * <u>audio tape for interviews in IT lab</u></p>
9	<p><b>Ob. :</b> - writing technical translations from English into Romanian; discussing typical technical translation errors; <b>during the translation activity, the students fill in a Word document, called WORKING PROTOCOL (rubrics: difficulties encountered during translation/solutions adopted)</b></p> <p><b>Pl. :</b> - <b>students work in pairs on translating two texts, avoiding the case when two adjoining pairs get the same text, they work on computers, completing the working protocol at the same time; the various solutions adopted are discussed and commented upon: dictionary, logical deduction from the context, questions to peer or to the instructor, etc. (derived homework: finishing the translation and the protocol and enclosing them in the Portfolio)</b></p>
10	<p><b>Ob.:</b> - <b>raising students' awareness of the main lexical, morphological and syntactic aspects encountered in translation</b>; translation into Romanian of a <i>Help</i> type menu; translation of a text into English – the text was first translated into Romanian by a colleague in a group of three; finally comparing the translations with the original; <b>discussing the degree of freedom of the technical translator.</b></p> <p><b>Pl.:</b> - <b>best versions of the homework translation are discussed as well as the solutions mentioned in the Work Protocols; original activities of sensitizing the learners on the following linguistic aspects: semantic confusions (false friends), word order, solutions in translating technical terms that are difficult/impossible to translate or that can generate confusions</b>; the translation from English into Romanian is done; the text already translated into Romanian by a group member is taken over and translated back into English; <b>group discussion, followed by class general discussion – drawing conclusions on the relatively low degree of freedom of the technical translator.</b></p> <p><b>Mm.:</b> * three <i>Help</i> menus from online sources; * <u>original activities of the author</u></p>

11	<p><b>Ob.:</b>  <i>- sensitizing students by means of euristic activities, and discussion after each of them, as regards the strategies used in solving them;</i> paragraph writing observing requirements specific to English language cultures in preparation for argumentative essay writing.  <b>Pl. :</b>  <i>- solving of a series of euristic activities, by means of which the students should identify the essential structure and requirements as regards paragraph writing</i>  <b>Mm.:</b> *original communicative writing activities; * <u>eight original awareness raising activities on paragraph writing and the best language using strategies</u></p>
12	<p><b>Ob.:</b>  - argumentative essay writing in accordance with requirements of English speaking cultures.  <b>Pl. :</b>  - homework paragraph writing checking (<i>discussing errors under document camera and projecting them on class screen</i>) ;  - <i>a range of original activities meant to show students: (1) the currently met difficulties in approaching essay writing, (2) ways of discovering rules of structure and style of argumentative essays, by finding answers to awareness raising questions at the level of discourse/coherence/cohesion of the text, (4) the use of brainstorming and mind map strategies;</i> writing the plan/then the full essay text, using the information identified in the previous activities (continued as <b>homework</b>).  <b>Mm. :</b> original awareness raising activities on the argumentative essay writing process and the best strategies of generating ideas, organizing thematerial, planning the structure and using specific language for that text type</p>
13	<p><b>Ob.:</b>  - more on argumentative writing essays (by checking homework); administering <i>Student's Questionnaire</i>  <b>Pl.:</b>  - checking essay writing (<i>discussing errors under document camera</i>) ; <i>students are guided throughout the process of generating a topic for the argumentative essay, by working stages, with checking at the end of each stage (topic, controlling idea, formulating the main sentences) ; then they propose their topic to partners in class as homework (they start writing in class);</i> administration of <i>Student's Questionnaire</i> ; collecting <i>Portfolios</i>, which also include <i>student's diaries/term</i>  <b>Mm. :</b> * original activities ;_* <i>Student's Questionnaire</i> created by author.</p>
14	End of term test

The empirical research was of the experimental action type, with an ameliorative purpose. The researcher/teacher designed both modules, as well as the manner of transmitting all the necessary information for their class implementation, and the range of data collecting research instruments: pre-test and post-test, portfolio requirements, student questionnaire, interviews, student diary format, case studies a.s.o.

Both quantitative and qualitative data were obtained, and the principle of triangulation of data was applied in processing and interpreting them. The modules were taught both by the author and another teacher, who followed the author's instructions and maintained similar experimental conditions. The

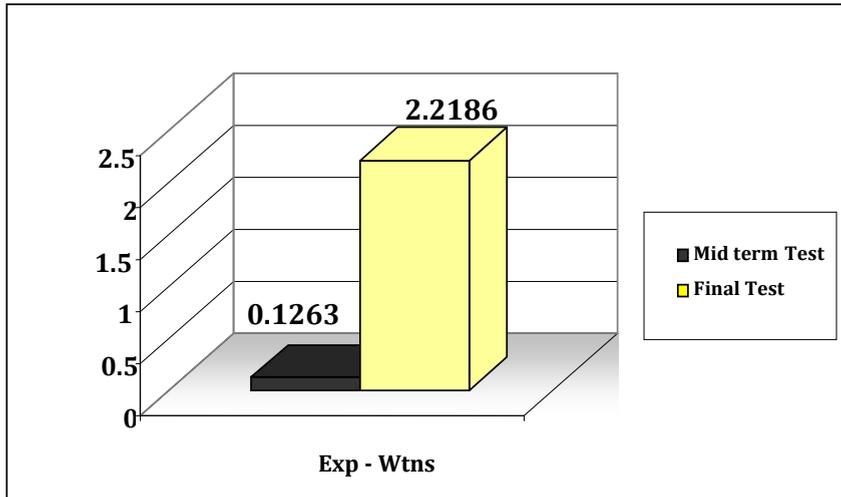
purpose of this procedure was to verify the possibilities of extending the experience of integrating LLS and LUS into an ESP course by other teachers. In order to maintain a good level of the experiment ethics and accuracy, both the witness and the experimental modules included the main 'backbone' of the common activities for each course/ objectives/topic/skills. Whenever LLS and LUS were included in the experimental module, the time allotted to them in class was compensated – with the witness module – by supplementary activities reinforcing the course content. Although control over a series of variables that might have affected its accurate results was strictly maintained throughout the experiment, still there were certain (foreseeable, but acceptable) limitations, mainly as regards the differences between the personal and professional profiles of the instructors involved in it. These limitations were also kept under control by having detailed lesson plans for all courses, classroom observation sessions and a strict observance of the content and teaching approach. The sample comprised 200 second year students of the Computer Science Faculty, with 114 in experimental groups and 86 in the witness ones. The experimental scheme was of the pre- and post-test types, with a control group.

The innovative elements were represented by the systematic inclusion in the experimental module of a set of activities whose aim was raising the students' awareness of certain LLS and LUS of great usefulness, especially in their process of continuing to learn English after the course was over. This made us face the problem of options, as there are a range of ways of providing strategy-based instruction (Weaver and Cohen, 1994). We consider that the essential thing is to integrate LLS and LUS *directly* in the English lesson, both in an *explicit* or in an *implicit* manner. Our view is that strategy connected elements can be placed on a continuum, as regards the level of explicitness in their introduction in the foreign language lesson. Thus, (see Table 1) the student's diary (Course 1), the test of identification of one's own learning style (Course 2), the Good Language Learner's experience (Courses 4 and 6) are located at the quite explicit end of the continuum, while the translation protocol (Course 9), for instance, would be placed at a point closer to the mixed approaches. Finally, all the discussions, awareness raising tasks, writing strategies (Courses 3, 6, 7, 11) can be positioned towards the implicit end of the continuum, as they were embedded in courses mostly focused on ESP specific content – in terms of envisaged language and skills.

### **Results and open conclusions**

During the experiment a large amount of data was obtained, whose analysis was conducive to identifying trends and finding some initial answers to the issues of interest for us. The aspects analyzed by data triangulation

were as follows: *success in learning; level of communication competence in English; progress in the reading and writing skills; awareness of the learner's own LLS and LUS repertory; students' level of motivation and participation; students' assumed responsibility of their own learning process; optimization of the teaching process.* An example of the type of results obtained is illustrated in Figure 1.



**Figure 1.** Comparison between mid term test/portfolio delta and final test delta for the 2nd term (exp - wtns)

In it, the difference between the two groups at the mid term test and then at the final one is shown. Thus, if at the mid term test, after just seven weeks, there was a slight difference (0.1263) in favour of the experimental group, thus not yet statistically significant, only at the final test, after 14 weeks, was there any obvious delta of performance between the two groups (2.2186), which was significant from the statistical point of view.

The students' diaries also yielded a series of important conclusions. Let us exemplify with just one revealing excerpt: *'I learned the small steps you must pass through in order to write a logical paragraph in English'*.

A range of conclusive implications can be summed up, which should be as many potential open paths toward further optimization, as we are aware of the recurrence of the investigative scientific process aiming at enhancing efficiency. These should be seen as a framework, organized in a non-prioritized order, useful for future developments. Thus, the research has proved useful, as there was an optimization tendency, therefore the English course efficiency can be improved, being conducive to an increase in the communicative competence of

the students; there are good chances for the course to contribute to an increase of the trainees' learning autonomy level, if the most efficient ways of embedding LLS and LUS that are really useful to the learners are introduced in an appropriate manner, against the range of mid- and long-term needs of the students; the process can be successfully implemented in other educational contexts, as well, provided that the instructors receive adequate training, which could also contribute to professional – and personal – development.

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## ESAP AND INTERCULTURAL COMMUNICATION

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**ABSTRACT. *ESAP and Intercultural Communication.*** This paper aims to argue the importance of integrating some poignant aspects of intercultural communication in ESAP (English for Special Academic Purposes) courses, in line with the broader scholarly design of rejoining the study of language and culture. It also emphasises the need today that students as future professionals should internalise the existence of cultural differences and their potential influence on an interaction between interlocutors of varied ethnic extractions socialised in different discourse systems. Consequently, while enhancing their cultural sensitivity, students should and will also develop their intercultural communication competence, which can only add value to their future professional adequacy.

**Keywords:** language and culture, intercultural communication competence, Autobiography of Intercultural Encounters, ESAP.

**REZUMAT. *ESAP și comunicarea interculturală*** . Scopul acestei lucrări este de a argumenta importanța integrării unor aspecte pregnante ale comunicării interculturale în cursurile de ESAP (engleza în scopuri academice specifice), ca parte a mai vastului program educațional ce vizează reunirea studiului limbii și culturii. Se subliniază, de asemenea, nevoia actuală ca studenții, viitorii profesioniști, să internalizeze existența diferențelor culturale și influența acestora asupra interacțiunii dintre interlocutori de varii etnii, socializați în sisteme discursive diferite. În consecință, studenții vor trebui să-și dezvolte nu doar sensibilitatea culturală ci și competența comunicării interculturale, ceea ce constituie un atu pentru ei în viitoarea profesiune.

**Cuvinte cheie:** limbă și cultură, competența comunicării interculturale, Autobiografia întâlnirilor interculturale, ESAP.

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## **Introduction**

In an age where intercultural encounters may be a daily occurrence for the majority of us it is natural that such phenomena should be taken into account by foreign language course designers, teachers and learners alike. We shall be arguing that ESAP as one in a range of English Language Teaching subjects is congenial to including aspects of the study of intercultural communication and can purposefully accommodate relevant parts of what has become the core study of cultural anthropologists. Thus in an attempt at 'interdisciplinarity' we shall revisit the issue of discourse systems and of how they might carry the potential for intercultural conflict as well as shortlisting some of the recommendations and implementing tools, didactic or otherwise, that have been devised by language policy strategists and decision makers in order to prepare people in general for handling the potential for intercultural miscommunication in the world today. Our focus shall be on showing the significance and the importance of developing in students the intercultural communication competence vital in any professional community across Europe, all of which have become almost unfailingly multicultural due to social and professional mobility and actual transnational demographic movement.

## **Intercultural encounters**

Intercultural encounters are as old as mankind and while little time was dedicated to conceptualising this experience in ages past, man has always been keen on unravelling the riddle of the *Other*. People have wavered between treating the Other alternately as exotica, outsider, or foe, or as a fellow human being worthwhile making contact and exchanging experiences with. Fortunately for human progress, the inevitable odd episode notwithstanding, the prevailing attitude to most such encounters has been that of establishing communication with the representatives of alien cultures met in varied socio-cultural or geographical contexts.

In the modern era such cultural opportunities have trebled what with increased tourism, professional and academic mobility, media globalisation and the swift progress of technological communication. So much so that one can safely assert that intercultural encounters have become ubiquitous. Indeed, while human gregariousness has always prompted contact and interaction, in our age intercultural contacts are occasioned all the more by the increased physical mobility across the globe and virtual connectivity.

Be it for economic, political or personal reasons, people today traverse geographical boundaries more freely than before, carrying along cultural legacies that most of them will not forsake even when relocating temporarily or permanently of their own will. If anything, such spatial translation will

actually increase people's awareness of their original cultural make-up against, possibly, experiencing apprehension of the host (yet alien) culture, all the while arriving at the realisation that they are developing a cultural sensitivity of sorts. The emotional and cognitive vortex is triggered by the simple realisation of the extra effort one has to devote to negotiating an encounter, professional or otherwise, as compared to 'back home' with a co-national. Indeed, individuals of different nationalities may tacitly resort to a *lingua franca* in a self-reassuring attempt at getting the correct message across. Yet, even then they are still culturally conditioned by the discourse systems they were socialized into (which will influence the pragmatics of the interaction), so that agreeing on using a mutually intelligible code is no full proof solution to miscommunication either. Frustrated by a deadlock in the dialogue, one may even feel tempted to appeal to the allegedly universal body-language only to realise that *it*, too, is just folk lore.

### Communication across cultures

Successful communication between individuals of different ethnic backgrounds is determined by the systems of discourse the interlocutors have internalised as part of their socialisation even when choosing a mutually agreed upon code. Cultural anthropologists have identified four major categories of cultural aspects that are essential to the understanding of systems of discourse<sup>2</sup> and, by way of consequence, to analyzing intercultural communication: *ideology* (beliefs, values, and religion); *socialization* (education, enculturation, acculturation); *forms of discourse* (i.e. functions of language: information and relationship, negotiation and ratification, group harmony and individual welfare, and non-verbal communication); *face systems* (or social organization, which includes kinship, the concept of the self, ingroup-outgroup relationships, and *Gemeinschaft* and *Gesellschaft*<sup>3</sup>. It is then more than apparent that any intercultural communication analysis will yield relevant information about the interactants as individuals or as representatives of a community, both for the interlocutors to make sense of and act upon and for interactional

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<sup>2</sup> Scollon, Ronald and Suzanne Wong Scollon. *Intercultural Communication: A Discourse Approach*. 2<sup>nd</sup> ed. Malden, Massachusetts: Blackwell Publishers, 2001. Print. Pp. 140-141.

<sup>3</sup> It has been argued by sociologists that there are two major types of discourse systems: the *Gemeinschaft* (community) type of structure, an organic form of social solidarity where individuals share a common history and common traditions and where the individual becomes a member through the natural processes of birth and growth within a family and a community, and the *Gesellschaft* (society) form of social organization, which is more common in modern society and where relationships are more contractual, rational, or instrumental, which one chooses to join for utilitarian purposes such as one's professional specialization or the company for which one works. Scollon, Ronald and Suzanne Wong Scollon. Op.cit. Pp.148-149.

analysts ... to analyze. The many facets of an individual's identity can thus be decrypted gradually, for the contact episode and the verbal exchange between the interlocutors is not just a transaction of information but also a repository of clues as to *who* they are. In fact, at any point the interlocutors may have to renegotiate their relationship and the terms of the encounter and even the interactional goal as cued in a dialogue engaging more than one discourse system.

Coming into contact with a representative of a different culture<sup>4</sup> at home or abroad is no longer an elusive occurrence. Even the most closely knit of communities (e.g. rural traditional areas) have become more socially and culturally permeable under the assault of the average tourist, volunteers for European relief campaigns, envoys of foreign media, or researchers, as has been the case in the past twenty odd years since the fall of the communist regime in the ex-communist countries. It is only natural that this poignant historical event should have reignited the long forestalled interest, professional or mundane, in the regions behind the Iron Curtain of many European bodies, institutions and the average Western European citizen alike, and revived the general curiosity to probe into a formerly banned area.

Under the 'siege' of visitors lured by these previously forbidden destinations, the traditionally conservative and self-contained Eastern European rural communities came to display, in time, some congeniality for outsiders. And yet despite their newly gained confidence in and acceptance of the *others*, it has often been the case that when migrating collectively to another country in Europe the same tend to segregate rather than integrate, forming micro-enclaves in the country where they relocate. Such communities are self-sufficient culture-wise and often their sole exchanges with the local population are dictated by market and labour offer and demand. Thus there have been cases where a number of Romanian villagers moved in block to a locality in the host country, only to be followed in time by individuals holding particular social or institutional offices back home of which they were not divested when they physically rejoined their fellows on 'alien land', but with which they were, albeit symbolically, reinvested. For instance, the Romanian media has recorded the anecdotes of a local priest following his congregation abroad in order to tend to their spiritual and ecumenical needs and of a mayor who renounced his official duties in mid-mandate to join a large group of emigrating fellow villagers but retained his symbolic authority and was re-empowered by his community now translated to another country.

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<sup>4</sup> Intercultural communication draws on the anthropological definition of the term culture: any of the customs, worldview, language, kinship system, social organization, and other taken-for-granted day-to-day practices of a people which set that group apart as a distinctive group. However, for the sake of argument we will refer to the communities identified as such through nationality as the main criterion.

It is a fact that over the last couple of decades the situation of world economics has caused a series of waves of immigration from East European, North-African or Asian countries into Western Europe, which through consistency and regular occurrence have led to the cultural re-mapping of Europe. As a result, a varied range of European official bodies have had to take into account the new ethnic reality of the Old Continent and adequately reconfigure their institutional and professional policies and designs. It is only natural that the same should have stirred the scientific interest of many categories of scholars. Cultural anthropologists have embarked upon the study of communities which are increasingly defined by transmigration and where the memory of imaged and experienced notions of home underlie the cultural fabric<sup>5</sup>. Today this has become the common trait of numerous, if all, communities across Europe, and a composite ethnic structure is the norm rather than the exception under the impact of immigrants seeking personal freedom or betterment, career opportunities, or mere subsistence, the basic requirements they were declined in their homecountries. Under these new circumstances, the nature of discourse in the representation of local knowledge, culture, and identity has become a study priority for many cultural anthropologists, to name the scholarly category who is mainly interested in the subject of our choice.

### **The Autobiography of Intercultural Encounters**

Surging from beneath the socially and professionally determined demographic transnational movement two antagonistic driving forces are moulding today the nations of Europe: homogeneity versus diversity, either posing a threat (stirring conflict) or providing an opportunity (inviting reconciliation).

Indeed, when social integration fails, intercultural encounters, which more often than not are envisaged as verbal interaction, may lead to misunderstanding and even conflict. This may occur despite the general and natural readiness of participants in a conversation for accommodation, as people are also subject to the unconscious tendency of employing the verbal patterns of the discourse system they acquired in the community they were raised in. Learning and assuming one's culturally determined role within a community is a lifelong process starting with enculturation (the child learning to become a member of the family) and primary and secondary socialization (learning from one's peers, as the child extends her/his social circle to outside the home and into school). And while individuals will be acquainted with and even acquire new discourse systems during their existence, these will not entirely replace the 'original' one but rather provide contextualised alternatives.

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<sup>5</sup> Morgan, Marcyliena. "Speech Community." *A Companion to Linguistic Anthropology*. Ed. Alessandro Duranti. Oxford: Blackwell Publishers, 2004. 3-22. Print Pp.4-5.

Our experience of the world is not a private but an intersubjective (dialogic) matter<sup>6</sup>, for every individual decrypts the world and everyday experience in a way that can not be devoid of outside influence. In fact, s/he may mis-decode it if s/he will deliberately ignore a common set of decoding conventions. Moreover, the act of meaning making is plurivalent in the sense that it is performed against a continually changing matrix as construed by context: *who* said *what* to *whom*, *where* and *when*, to *what purpose* and for *what motives*. Thus, one and the same act, one and the same utterance can mean several things depending on the combinations of all these elements. Even a case of interpersonal communication involving representatives of the same nationality may become the portent of miscommunication as induced by the numerous culturally conditioned elements at play: how the parties involved see the situated relationship (power vs. solidarity, hierarchy vs. lateral terms, tending to *face* needs, deference vs. closeness), what is the underlying goal of the dialogue (exchanging information or establishing, negotiating or ratifying relationship), how the interlocutors make use of non-verbal behaviour (kinesics and proxemics), and, basically, whether they were raised in a *Gemeinschaft* or *Gesellschaft* type of community/family.

It is only natural to assume then that a nationality variable can only complicate matters. Aware of the potential social misunderstanding and intercultural conflict that might arise and impede not only mundane conversation but also professional/business dialogue, the Council of Europe has initiated a series of programmes recommending that the issue be seriously contemplated and integrated in the curricula of primary, secondary and tertiary education systems across the continent.

The *Autobiography of Intercultural Encounters* is one such instrumental response to the recommendations of the Council of Europe's White Paper on Intercultural Dialogue. Its development has been co-ordinated by the Language Policy Division of the Council of Europe on behalf of the Directorate of Education and Languages based on the pragmatic orientation of several domain-related European institutions: "Complementary tools should be developed to encourage students to exercise independent critical faculties including to reflect critically on their own responses and attitudes to experiences of other cultures."<sup>7</sup> Simply put, the *Autobiography of Intercultural Encounters* has been designed to pave the way to the development of cultural sensitivity in students quite early on. Rather than introducing learners to a sophisticated instrument, this tool has been structured as: "... a series of questions and prompts carefully

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<sup>6</sup> Lantolf, James P. and Steven L. Thorne. *Sociocultural Theory and the Genesis of Second Language Development*. Oxford: Oxford University Press. 2006. Print P.11.

<sup>7</sup> Council of Europe's *White Paper on Intercultural Dialogue. Living together as equals in dignity*. Section 5.3, Paragraph 152. Web. 6 Dec. 2011. <<http://www.coe.int/>>

designed to guide the learner's reflections of a chosen incident of encounter with someone from another cultural group. It provides the learner with a structure to analyse the incident and consider what they learnt from the encounter<sup>8</sup>". What it does is equip the learner with the analytical frame (of mind) for internalising, processing and storing selectively the intercultural encounters and their outcomes. Rather than merely registering such occurrences alongside any other in the category of ordinary '*experiences*', one is invited to ponder upon them and extract knowledge which one will use for the benefit of all in the next encounter.

Such knowledge and competence as one develops with every new encounter can only endow individuals with the necessary skill in a world where interculturality is the norm. Indeed, today we may experience the "otherness" on a daily basis not only face-to-face when abroad or at home for that matter, but also, and perhaps prevalently in cyberspace, first hand or by proxy. The Net and the development of communication technology have added a new dimension to the multiplexity of the social networks individuals across the globe are engaged in at any given time. People are today available for simultaneous real-time Net conversations with several interlocutors located across huge distances in remote and diverse corners of the globe, which may be challenging to someone who cannot juggle 'cultures' adequately. However, given the new social and professional realities, many of us have already learned intuitively how to pursue a successful crosscultural dialogue, which only makes the AIE all the more useful as a tool for internalising and analysing critically such encounters. Moreover, the AIE designers may be now under duress to redefine intercultural encounters. Thus, the initial definition of an intercultural encounter as "... an experience you had with someone from a different country, but it can also be an experience with someone from another cultural background in your country..."<sup>9</sup>, which somehow suggests a face-to-face occurrence of sorts, should be expanded to include the specification that the said encounters may be *offline* or *online*.

Developed as a set of concrete and reflexive questions that the learner seeks to answer about a specific encounter, the AIE is meant to serve two purposes: self-assessment and the teaching-learning process. It is designed on the basis of a model of intercultural competence which consists of a number of identifiable elements such as: attitudes and feelings, behaviour, knowledge and skills, action and can be used by both young and adult learners, either individually or in an educational setting.

By asking oneself a series of simple but insightful questions, whose answers will constitute one's actual Autobiography of Intercultural Encounters, a

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<sup>8</sup> *Autobiography of Intercultural Encounters*, Introduction. , P.6 Web. 6 Dec. 2011. <<http://www.coe.int/>>

<sup>9</sup> *Autobiography of Intercultural Encounters*, Introduction. , P.3 Web. 7 Dec. 2011. <<http://www.coe.int/>>

more complex process than meets the eye occurs. This inner dialogue is meant to have a cognitive impact on the individual leading him/her to internalise the concepts of culture, nationality, citizenship, multicultural, intercultural, plurilingual tolerance, respect, dialogue. Likewise, one is encouraged to contemplate one's attitudes and to understand those of others, to acknowledge identities, to tolerate ambiguity, to respect the "otherness," to manifest interest for what is different. Thus the individual will gradually enrich his knowledge as well as developing his/her intercultural communication competence.

Perhaps more than anything, it warns one against the dangers of stereotyping as the major impediment in successful intercultural communication, with its most obstructive form – negative stereotyping, which is contrasting two cultures or two groups on the basis of some single dimension and focusing on this artificial and ideological difference as a problem for communication<sup>10</sup>.

### **ESAP and Intercultural communication competence**

Can ESAP and the study of Intercultural Communication be joined in the academic curricula? Perhaps the answer is explicit in the proposal made by Agar "to bring language and culture (the activity of people making sense of the world) back together as they were intended to be in the early work of cultural anthropologists such as Boas, Malinowski and Sapir"<sup>11</sup>. Needless to say that a variety of disciplines have established the connections between culture, language and cognition, and this is nowhere more relevant than in application to organized education, where environment, information and behavioural processes are engineered to create optimal conditions for learning and development. Perhaps, we need to turn again to the pertinent *Gemeinschaft* and *Gesellschaft* distinction. Thus, if one learns how to become a member of one's community, one's gender, and one's generational place through processes of socialization or enculturation, that is, through naturally occurring, non-institutional forms of learning, membership in goal-directed discourse systems such as the academic discourse system or a corporate structure is acquired through formal education, training, and institutionalized learning<sup>12</sup>.

There are at least two major arguments for joining the two in the formal educational process. The foremost reason is that it only stands to reason that a discipline such as ESAP (English for Special Academic Purposes) for Romanian students could and should integrate aspects of a situation where

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<sup>10</sup> Scollon, Ronald and Suzanne Wong Scollon. Op.cit. Pp170-171.

<sup>11</sup> Agar refers to the organic union of language and culture with the neologism *languaculture*. Lantolf, James P. and Steven L. Thorne. *Sociocultural Theory and the Genesis of Second Language Development*. Oxford: Oxford University Press. 2006. Print. P.5.

<sup>12</sup> Scollon, Ronald and Suzanne Wong Scollon. Op.cit. Pp. 148-149

English is experienced as a foreign (*the other*) language. While still within the wider field of English language learning and teaching (ELT), and one of the most common forms of English for specific purposes (ESP), ESAP focuses on developing the skills required to perform well in an English-speaking academic context across core and specific subject areas. Thus, as ESAP courses are intended for helping students develop study skills and engage in required academic practices, ESAP classes often have to recreate situations where students need to tackle differences in educational (and not only) culture.

The second argument is that intercultural encounters are primarily linguistic contacts where the verbal performance of the interlocutors is determined by the discourse systems they have been socialized into. Not only that, but language is indexical of who we are and can define us either as individuals or as members of a community, be it a nation state, neighbourhood, village, club, schoolyard, on-line chat room, Facebook group, etc. And such knowledge is essential to securing the successful completion of an intercultural encounter.

In ESAP classes learners will also be introduced to cultural contexts that are new/foreign to them, so that the students will acquire more than just the necessary study skills to perform well in an English academic context. They will develop the intercultural communication competence to handle an immersion study situation in a potentially multicultural (social and academic) milieu characteristic of more and more higher education institutions today. The profile of the competent communicator across cultures is that of a person that can affirm others' avowed identities but can also convey a sense of communication appropriateness and effectiveness in diverse cultural contexts<sup>13</sup>:

[...] proficiency in the host culture language is valuable for intercultural competence. But it is not enough to know the grammar and vocabulary of that language; the competent communicator will also understand **language pragmatics** like how to use politeness strategies in making requests or how to avoid giving out too much information [...] competent communicators are sensitive to **nonverbal communication** patterns in other cultures. In addition to avoiding insults and gaffes by using gestures that may mean very different things in a host culture as opposed to one's home culture, competent communicators understand how to use (or avoid) touch, proximity in physical space, and paralinguistic sounds to convey their intended meanings.

Last but not least, specialty teachers themselves teaching international students have to be made aware of possible miscommunication that might arise out of ignorance of cultural differences. They should be trained to pay special attention to such aspects as may influence class management and the outcome of the teaching process, which in a homogeneous ethnic context

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<sup>13</sup> <http://siteresources.worldbank.org/EXTGOVACC/Resources/InterculturalCommweb.pdf>

(teacher and students all native speakers) are a lesser issue: the students' varied expectations (conditioned by the education systems in their home countries), cross-cultural pragmatics, cultural behaviour, and use of language<sup>14</sup>.

### Conclusions

Curricula and syllabi designers are well advised to integrate in tertiary education programmes such objectives as should develop the intercultural communication competencies of students. While the professional mobility, cultural exchanges and demographic movement current and former students are likely to be part of are on the increase, it is justifiable that as future professionals and citizens of the world they should develop the necessary skills for successful interaction in social or professional intercultural encounters. As unlikely as it may seem to some, the outcome of any negotiation depends heavily on how the parties involved sense the cultural differences and how well they are trained to cope in a situation where, although irrelevant to some, the latter are in fact the very elements that might tip the scale.

ESAP tutors should be magnanimous to including the development of intercultural competence among their main course objectives. Given the critical number of cultural scholars who consider that the study of language and culture should be brought together as it once was, and the special academic study circumstances of today's universities as micro-multicultural spaces, we can't help but acknowledge as adequate and timely the idea that language teaching should be expanded to cover the sensitive aspect of cultural tolerance, the adept handling of cross-cultural pragmatics, the awareness of the existence of cultural differences, and the training of students for operating in multiple discourse-system academic and professional environments.

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<sup>14</sup> Andy Gillett (of the Department of Modern Languages at the University of Hertfordshire, Hatfield, UK) imparts his experience as a professional English language teacher to other staff members to help them improve their communication with international students, at <http://www.uefap.com/articles/arena.html>

**ELECTRONIC SOURCES**

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## ENGLISH FOR ART PURPOSES: INTERPRETING ART

ANDA-ELENA CREȚIU<sup>1</sup>

**ABSTRACT.** *English for Art Purposes: Interpreting Art.* Although communication in the field of art may be mainly characterized as visual (since it is centered around image), it is nonetheless true that in this post-(post)modern era there must be some linguistic form of communication both amongst art specialists, on the one hand, and between them and the audiences/public, on the other. A number of genres have been devised for this purpose, with specific structures and specific discourse strategies. Probably the most important strategy refers to the linguistic (and extra linguistic) choices for interpreting art. Our concern is here with some aspects of the specific English language put to work for interpreting art and with how these aspects may be dealt with in classroom procedure.

**Keywords:** ESP, Genre Analysis, communicative purpose, genre, structure, discourse strategy, task, linguistic peculiarities, specific vocabulary, 'Artspeak'.

**REZUMAT.** *Limba engleză pentru artă: limbajul interpretării artei.* Deși comunicarea în domeniul artelor ar putea fi caracterizată ca fiind preponderent vizuală (de vreme ce este axată pe imagine), nu e mai puțin adevărat că, în această eră post-(post)modernă, trebuie să existe și o formă de comunicare verbală (mijlocită de cuvânt) atât între specialiștii în artă, pe de o parte, cât și între aceștia și marele public, pe de alta. În acest scop au fost create un număr de genuri, cu structuri și strategii discursive specifice. Probabil cea mai importantă strategie discursivă din acest domeniu se referă la selectarea opțiunilor lingvistice (și extralingvistice) pentru interpretarea artei. Preocuparea noastră vizează aici câteva aspecte ale limbii engleze utilizate pentru interpretarea artei și modul cum acestea pot fi exploatate în sala de curs.

**Cuvinte cheie:** ESP, analiza genurilor, scopul comunicării, gen, structură, strategie discursivă, temă de lucru, caracteristici lingvistice, vocabular de specialitate, 'Artspeak' (jargon).

### Thinking, speaking, and writing about Art. Why do it?

Why should anyone think and, even more, speak and write about art? One common sense reason would be simply, because it is there. It surrounds

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us, not necessarily in the classical sense of the word *Art* – that is, “Fine Art” – but in its postmodernist meaning, as part of our reality. The traditional roles attributed to the artist<sup>2</sup>, therefore to Art, refer to such things as recording the world and representing it (the artist-reporter); giving form/image to ideas, philosophies, feelings (the artist who experiences); revealing truths which are not easy to reach due to their hidden or universal nature (the artist-analyst); helping people to look at the world in a new, innovative way, never thought of before (the activist artist.) Thus, our way of perceiving reality is influenced by the way it is mediated by art and artists. We shall endow ourselves with a much more complex understanding of things than we might think, if we allow ourselves to dive into the looking glass which is placed by art in front of our eyes.

We have adopted so far the point of view of the art public (or art audience.) There are other points of view from which thinking and writing about art are performed. There is the point of view of art criticism and there is also the point of view of the artist himself/herself. How many times haven't we felt puzzled in front of an artwork? How many times have we not asked ourselves questions like What's that all about? What did the artist mean? What am I supposed to understand? How should I assess this? Art critics (if they do their job well) are there to help us develop what is called *visual literacy* and *critical thinking* about art. In fact, they try to help us *appreciate* art, a term preferable to criticizing art. It is true that critics all over the world debate their more specific roles in relationship to art and which are the best ways of performing such an activity as making good critique (another term for criticizing art). Criticizing art is always culture-specific, it depends on the chosen ideology and aesthetics, it is influenced by general politics and cultural politics; economic interests (money) may also influence criticism. Therefore we cannot ignore its strong subjective character. But in spite of all these possible drawbacks which may alter the very process of appreciating art, to a lesser or higher degree, everybody agrees with such a definition of criticism as “language about art that is thoughtful and thought-out, for the purpose of increasing understanding and appreciation of art and its role in society.”<sup>3</sup>

It is common usage today for the art gallery owners and art museums to offer their current and potential public a great number of texts helping them to understand and value what is being exhibited, therefore encouraging them to visit and appreciate, and purchase (!) works of art. Specialized magazines,

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<sup>2</sup> According to Henry M. Sayre: *A World of Art*, p. 66

<sup>3</sup> Terry Barrett (Ohio State University) adopts and paraphrases in his *Criticizing Art. Understanding the Contemporary* (second edition, 2000, p.25) Morris Weitz's definition of criticism as “a form of studied discourse about works of art. It is a use of language designed to facilitate and enrich the understanding of art”( *Hamlet and the Philosophy of Literary Criticism*, Univ. of Chicago Press, 1964, qtd. in Barrett)

gallery bulletins, but mostly their Internet sites display an impressive amount of information of this kind.

More recently, artists themselves shared the critics' opposition to a widely adopted, now obsolete, opinion in the art field, according to which "art speaks for itself" and began thinking, speaking, and writing about art, that is, they started to communicate with their public, not just through their works, but also through their words. They seem to finally understand that, especially in these troubled post (post)-modern times, language and communication through language facilitate a better reception of their art by the public. So they very often produce *artist's statements* accompanying their exhibitions or works in different individual or group exhibitions. But this is not the only genre they make use of. They also perform art criticism and make formal analyses on numerous occasions, in different media, and especially on their blogs, or any other Internet-hosted spaces. A simple Google-search of *artist's blogs* will result in an impressive number of such products.

Kirsty Hall, an artist based in Bristol, England, describes herself on her blog<sup>4</sup> as an artist and a "purveyor of mad obsessive objects" and shares with us what she intends to post on her blog: descriptions of her own art process, helpful advice for artists, discussions on art issues, reviews of exhibitions, books and other artists. One of her posts encourages her fellow artists to blog, because: blogging can be a very useful promotional tool; it raises the artist's Google profile (sic!), so it brings more visitors to the artist's site; "reminds people you exist...improves your website numbers...connects you with people"; makes one less isolated; breaks down barriers; reaches wider audiences; empowers; strengthens the artist's voice; generates new opportunities; it's cheap, and last but not least, it's fun. These are just as many reasons why artists should and do think and write about art.

Beside blogging, artists have these days their own sites, where they promote themselves and sell their works, making an honest living by not depending so much on galleries, collectors, and other "gate-keepers", as Kirsty Hall calls these agencies, to discover them and offer them a chance to exhibit. Obviously, beside pictures of their works, visitors to their sites will find different texts through which the artists communicate with their audience. They have to do it if they want to sell, and they even enjoy doing it.

No matter where they place their writings, artists also write to discover themselves, to better understand themselves and what they are doing. "Once you get rid of the normal baggage you carry in looking at art, things happen: you find yourself liking what you hated a while ago" says the artist Chuck Close.<sup>5</sup>

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<sup>4</sup> *Why artists should blog*. <http://kirstyhall.co.uk/2007/08/22/why-artists-should-blog/>

<sup>5</sup> Quoted in Terry Barrett, op cit, p. 27-28

Even artists to be have their reasons to think and write about art. These are art students mainly. They usually do it as tasks for their academic obligations, seminars, exams, symposia, a.s.o.:

I had to review and interpret at least 3 given art pieces for an assignment for my Visual Literacy module this semester (in essay format), and seeing as I need to update my blog I thought I'd post my interpretations here for the world (or at least my readers) to see. Enjoy!<sup>6</sup>

No matter who the thinker and writer about art is, the reason why art is written about is probably that so intuitively confessed about by Marcia Siegel<sup>7</sup>, author of books on dance criticism. She seems to have put the finger on the very "why":

Very often it turns out that as I write about something it gets better. It's not that I'm so enthusiastic that I make it better, but that in writing, because words are instruments of thinking, I can often get deeper into a choreographer's thoughts or process, and see more logic, more reason.

In terms of art, that would be called gaining visual literacy; that is, trying to establish relationships between words, images, and objects in the real world. Obviously, one cannot communicate about how art affects him or her without using language. Developing an appropriate discourse suitable for this purpose begins with acquiring a specific vocabulary (terms, phrases, also known as nomenclatures), getting acquainted with different approaches to looking at art, possessing the specific knowledge of the genres used in writing about art.

### **Writing about art. How it is done**

Acquiring a specific type of discourse for writing about art naturally leads toward developing knowledge about the genres established in the specific domain.

In teaching English for Art Purposes a very reliable approach has proved to be Genre Analysis, since, as Dudley Evans notices "The findings of genre analysis [...] bring together the insights of [...] earlier approaches to text analysis, but also a greater sophistication in the examination of the writer's purpose".<sup>8</sup> The moves and steps suggested by Swales in 1981<sup>9</sup> with reference to introductions to scientific articles and enlarged upon in his 1990 book<sup>10</sup> have been since widely used in the teaching of English for Specific Purposes due to their great potential to combine discourse and text analysis, rhetoric and stylistics, grammar and

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<sup>6</sup> Edward Swardt: <http://mindsblindeye.blogspot.ro/2010/03/looking-at-and-interpreting-art.html>

<sup>7</sup> Quoted in Barrett, op. cit., p. 28

<sup>8</sup> Tony Dudley-Evans: *Genre analysis: a key to a theory of ESP?* in *Iberica*, No.2

<sup>9</sup> In the article "Aspects of article introductions"

<sup>10</sup> *Genre Analysis. English in academic and research settings*

vocabulary in logical structures subordinated to the communicative purpose a writer belonging to a specific discourse community might have in mind. The concept of task devised for an optimal application of the theory of genre analysis has also proved of enormous help in classroom work. Bhatia, his disciple, stresses upon the importance the communicative purpose has for establishing the structure and rhetorical moves of a genre and notices that just as a genre has its communicative purpose, so do each move and step have their own communicative purposes, subordinated to the main purpose of the genre.<sup>11</sup>

After most of the genres developed by the artistic discourse community were researched and described, they were put to work in teaching English for Art Purposes. Therefore, students (the second year of study) have been made aware of the genre features of the texts they are supposed to come across in their academic education so that when they are asked to produce texts for both the English class and for other disciplines they should be able to apply the theory of genre analysis to fit their purpose.

A thorough study of a number of texts belonging to different genres tried to offer the students a good insight into the specific purposes, structures, the specific moves and steps and possible discourse strategies genres may make use of. The many tasks imagined for each such genre-text were meant to gradually lead the students to the general picture of how art is written about, in an attempt to develop both critical thinking about art subjects and language competences. After distinguishing the specific purpose a text was written for and after recognizing the standard (or altered) move-structure and discourse strategies, rhetorical-stylistic and grammar and vocabulary choices employed for each step, students feel much more confident when writing such texts themselves.

A special attention has been paid to the genre of the critical essay, since it allows a variety of texts to be written, belonging to a number of subgenres, such as the formal analysis, the expository essay, the compare and contrast essay, the argumentative essay. We have considered art review a separate genre, since its communicative purpose proves much more complex than those of the subgenres of the critical essay (it may even be looked at as a “blurred” genre, combining features of both critical essay and advertisement.)<sup>12</sup>

Thinking and writing critically about art is a process similar to the creative process performed by the artist himself. Such activities as questioning, exploring, trial and error judgments, revising, and discovering new aspects make a creative endeavor out of writing about art. Professor Henry Sayre advises his students upon a number of steps to take in order to think and write about art<sup>13</sup>:

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<sup>11</sup> In *Analysing Genre: Language Use in Professional Settings, Preface*; pp 29-30

<sup>12</sup> Also see Anda-Elena Crețiu: *Genre-Structured Discourse in Art Texts*, pp. 51-54

<sup>13</sup> Henry Sayre, *op.cit.* p. 4

- identify the artist's decision and choices (e.g. what color, what kind of line, what style), then ask ourselves why these choices were made
- ask questions; be curious (e.g. the title—does it tell us anything about the piece? Is there any written material about the work, what is its context and what does it tell us; what information about the artist might be helpful to understand the work?)
- describe the object (e.g. subject-matter, form, the relations between parts)
- question assumptions (especially any dislike we may have and why others like it)
- avoid an emotional response (explain the emotions aroused by the work; were they intended by the artist himself?)
- don't oversimplify or misrepresent the art object (thinking critically about an art work means to look beyond what is obvious; our reading of the work should cover a full range of possible meanings; sometimes the work may be resistant to interpretations which are arbitrary).
- tolerate uncertainty (the critical process is a discovery process, it tries to uncover possibilities, not necessarily to reach truths or "right answers", which may not in fact exist).

These pieces of advice may prove quite insightful when approaching an art work; they in fact try to develop a *critical thinking* attitude in people who may be interested in understanding and appreciating art. However, the start point should probably be that of acquiring a specialized art vocabulary as a foundation to any dealing with art. After such a vocabulary becomes familiar enough one can think about how the discourse about art should be structured according to specific communicative purposes, therefore one can choose among the genres established in the art domain. Once the genre is selected, the standard move-pattern should be adapted to fit the more specific purpose of one text or another. Then some decision on the most appropriate discourse strategy for each move and step should be made. Such **discourse strategies** one may find useful in achieving particular goals are:

- **describing**: an element of the subject-matter (e.g. the main character, a landscape, an event); a formal element (e.g. one or more types of line, shape, a dominant color, light vs. dark, texture, volume, space, perspective); a principle of design (e.g. symmetrical balance, scale, proportion, rhythm); the medium used for a work of art (e.g. oil on canvas, acrylic, silverpoint, bronze cast, clay model, glass, metal, silkscreen printing); the style or "ism" (both personal and period style)<sup>14</sup> chosen by the artist (e.g. Realistic, Abstract Expressionist, Post-Impressionist, Surrealist); the purpose of

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<sup>14</sup> The question "What is the artist's 'ism'?" means "What is the period style or movement in which the artwork was done?" as suggested by Suzanne Hudson (University of Colorado) and Nancy Noonan-Morrissey in *The Art of Writing about Art*, pp. 39-40

creating the specific work (to record an important historical event, as a tribute to royalty, worshipping)

- **interpreting** (we shall focus on this strategy later on)
- **evaluating** an element or the whole (according to some clearly stated or just implied aesthetic criteria or to personal criteria)
- **narrating** (e.g. historical events that may be referred to in the work)
- **comparing and contrasting** (works of art in order to distinguish similarities or differences or to prove that one work belongs to an art movement based on these similarities)
- **exemplifying** (to clarify ideas or to bring more evidence to what has been claimed)
- **quoting and paraphrasing**
- using **stylistic and rhetorical devices** (metaphors, allegories, euphemisms and understating, hyperboles, ambiguity, rhetorical questions, paradox, irony, sarcasm)

### Interpreting art

Probably the most important and the most complex discourse strategy in writing about art is **interpreting art**. By interpreting works of art we give our responses to them a verbal shape; it is language which helps us articulate the feelings aroused by art, our intuitions, denials and even first rejections of certain works (that after some more insight and analysis may even change into admiration). Interpreting art (as a strategy) almost always follows (and should follow) describing art and together with that may be referred to as **formal analysis**.<sup>15</sup> Terry Barrett<sup>16</sup> considers this sequence a "hermeneutic circle" and suggests a very simple method to apply in interpreting art, a method he uses himself in class: he asks two generic questions about any work of art: "What do you see?" and "What does it mean?", the first one descriptive, the other one, interpretive. The two processes (discourse strategies, in our terms) almost always intertwine and overlap. A third question is added, "to further a speaker's thought and to remind all of us that claims ought to be grounded in evidence": "How do you know?". These three are in essence the stirring questions from which any interpretation starts. There are, of course, further, more elaborate, principles to any good art interpretation Professor Barrett formulates<sup>17</sup>. They are more or less the following:

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<sup>15</sup> Formal analysis can also be a subgenre of the genre of the critical essay; as a subgenre, its communicative purpose is to analyze a work of art and in order to do that it follows a standard move-pattern. When the sequence Describing + Interpreting is used to serve the communicative purpose of other genres, or when it is used as one step belonging to a move, we shall consider it just a discourse strategy.

<sup>16</sup> Terry Barrett. "Interpreting Art: Building Communal and Individual Understandings", 2002, p. 3/10

<sup>17</sup> First in his 2000 book, later enlarged upon in his 2002 book: *Interpreting Art: Reflecting, Wandering, and Responding*

Artworks are always about something, even those which seem very difficult to understand. They have “aboutness” and therefore they ask for interpretation. So, in spite of our puzzled first reaction to a work of art, we should not feel discouraged and we should still search for some meaning.

The meaning of a work of art can be derived from a thoughtful scrutiny of the subject-matter (title included), medium, form, and content. In order to understand what the work is about we must analyze these elements and see how they work separately and then how they work together to build the whole meaning.

Interpreting a work of art is always about trying to understand it in language, since language is our most reliable instrument for thinking; feelings may be sometimes guides for interpretations, but they also have to be put in words. Our first response to an art work is almost always emotional, but it must be given word form in order that we ourselves better understand it and that we share our response with other people. Giving form to our understanding of a work of art presupposes such intertwining activities as describing, analyzing, interpreting, judging, and theorizing.

Artworks are open to more than just one interpretation. No one interpretation can be exhaustive and its purpose must not be that. Interpretations of the same work may be competing, even contradictory, personal or communal, diverse, so as to encourage the reader to “see for himself/herself”. The meaning of a work may not necessarily be that given by the artist himself. We are allowed and encouraged to attribute our personal meaning to a work of art, based on our personal experience and/or on the critic’s approach.

Interpretations are not right or wrong. They may however be more or less convincing, reasonable, informative, and enlightening. They should be supported by evidence from within the work or from without it. They are based on the author’s view upon world and the critic’s theory of art. We may accept all these or we may reject them, depending on our own personal experience, cultural background, education. In spite of the fact that they imply certain worldviews, good interpretations tell about the work of art, and not about the interpreter. This principle seems a bit difficult to understand by some self-appointed art critics who try to “enlighten” us so that in the end we do not recognize the work of art anymore. This is called by some “Artspeak”. Interpretations are about artworks, and not about artists. Sometimes the artist’s biography occupies a space too vast for the purpose of an interpretation. This practice still exists; biographical elements should be evoked only if they bring some meaning to the work itself.

In interpreting a work of art we should consider the context in which it appeared, social, political, and cultural and the artistic context as well. Artworks are products of the place and time they appeared in and these

should somehow be reflected in their content just as other works of art may have been sources of inspiration for the one under scrutiny. Finding these reflections could round a good interpretation.

Good interpretations are always coherent statements and correspond to the artwork. The arguments brought to them make sense and convince us. Inclusiveness is also a feature of good interpretations, meaning that everything that is worth mentioning has been accounted for.

And, of course, “some interpretations are better than others” if they refer to the relevant aspects in the work, are better argued and better grounded with evidence, are more acceptable, less subjective and narrow.

But how exactly can we attribute meaning to a work of art? How can we find the keys to unlock the door to any work of art? Probably the most important approaches are those of **iconographic interpretation** and **iconologic interpretation**.

*Iconography* (from Greek “image or symbol writing”) refers to the careful study of the image to identify images with symbolic content or meaning<sup>18</sup>. These are clues we find in the work itself under the form of themes, signs and symbols that we should identify, describe, categorize and explain. Signs (from Latin *signum*) are usually defined as “something transmitting a specific information”, while symbols (Lat. *symbolum*) may be interpreted as “something that stands for something else”<sup>19</sup>. Sometimes the symbols are common knowledge (they are overt), sometimes they are quite obscure (hidden), and sometimes the symbols are the creation of the artist himself/herself who will probably explain them in his/her artist’s statement (e.g. Mondrian considers the right angle to embody the unity of all opposites in the Universe and the diamond shape to unite the three material elements – earth, air, and water – with the fourth, non-material – the transcendent spirit.) The meanings attributed to the different signs and symbols are culture and time-specific (e.g. the image of an eye is for Christians and masons – as inscribed in a triangle – the symbol of the Divine Essence and divine Knowledge; the Cyclops’s only eye stands for a subhuman condition, while Argos’s many eyes represent an outwardly oriented vigilance; it is the symbol of the sun for the peoples of Celtic origin, and it indicates the all-seeing Buddha or the “eye of the world” in Hinduism.<sup>20</sup>; the swastika meant for ancient Hindu people “that which is associated with well-being” while many other ancient peoples also used it at different times as a symbolic sign for dynamism, suggesting movement around an important fixed pole, an idea present as well in the Nazi ideology supporting the

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<sup>18</sup> As suggested by Sylvan Barnet in his *A Short Guide to Writing about Art*, pp. 10-11

<sup>19</sup> Translated from Clare Gibson: *Semne si simboluri*, (*Signs and Symbols*) p.7

<sup>20</sup> According to Jean Chevalier and Alain Gheerbrant: *Dicționar de simboluri*, (*Dictionary of Symbols*) Vol 2, pp. 362-364

prevalence of the Aryans.<sup>21</sup>) Those symbols shared by all cultures through time are archetypal images<sup>22</sup>. (e.g. the mother image, the shadow, the sleep, the tree, the charlatan, the image of a skull which is associated with death and danger in all cultures, the hero figure, the sun and the moon as male/female principles)

*Iconology* (Greek for “image study”) refers to the interpretation of a work of art in the light of its cultural and historical background, “especially through literary and philosophical texts [...] for evidence of the cultural attitudes that produced what can be called the meaning or content of the work”<sup>23</sup>. Sometimes, in order to understand what the work of art tries to tell us we need more information than just that offered by the study of the symbols in the work. We may need to place the work in a meaningful context, historical, social, and cultural. For that we need to study a number of texts on that subject and by doing it we come to build a more complex meaning of the work.

### Applied study in classroom

In order to see how the mechanisms of genres work for the suitable choice of one discourse strategy or the other, a number of texts belonging to different genres have been selected for in-class work. For the study of formal analysis we have chosen the classic text written by Erwin Panofsky in 1934: “Jan van Eyck's Arnolfini Portrait”.



The Arnolfini Portrait; Jan van Eyck, 1434, oil on oak, 32.4x23.6 in, National Gallery, London<sup>24</sup>

<sup>21</sup> See Wikipedia: <http://en.wikipedia.org/wiki/Swastika>

<sup>22</sup> Carl Gustav Jung defines archetype as “a tendency to form such representations of a motif – representations that can vary a great deal in detail without losing their basic pattern [...] They are without known origin and they reproduce themselves in anytime or in any part of the world...” , in *Man and his Symbols*, p. 67

<sup>23</sup> According to Barnet, op cit, p. 11

<sup>24</sup> Reproduced. from Wikipedia; the author of the paper takes full responsibility for this reproduction.

This is a wonderful sample of analyzing a work of art by using both iconographic and iconologic interpretations. While reading the text, students are asked to discern the typical moves and steps of the genre as sequenced by the author. When reaching the move of “Analyzing de-constructed elements”, the students are asked to distinguish exactly what elements are analyzed in each step. They will find out that there are elements belonging to the subject-matter of this painting (e.g. the characters, their appearance, their gestures, the interior). The students have to distinguish the discourse strategies employed in each step. They will notice that each element is firstly described, and then interpreted. There are many signs and symbols Panofsky distinguishes to interpret the work: the burning candle is the symbol of all-seeing Christ (for this interpretation he offers the readers an iconological approach, that is, he mentions some religious dogmatic practices, some historical facts – also used for explaining the apparent solitude of the marrying couple); the apparent middle-class interior is interpreted as a nuptial chamber, therefore a sacred space, due to the many symbols present there: crystal beads and the “spotless mirror” with a frame adorned with scenes from the Passion, the statue of Saint Margaret – symbol of childbirth, the fruit on the window sill speaks of the “state of innocence before the Fall of Man”; the little griffon terrier symbolizes marital faith; the discarded pattens (shoes) warn us that the couple is standing on holy ground (for this interpretation Panofsky adds a footnote to quote from The Bible the words of God speaking to Moses: “Put off thy shoes from off thy feet, for the place where on thou standest is holy ground” – therefore an iconologic interpretation). It is nonetheless worth mentioning the fact that after reading this text, almost all of the students confessed that they see that painting with other (more open) eyes and that its meaning has become more complex now, than what they had previously believed to be just a portrait. That is exactly the purpose of interpreting art: make you see more than it may have met the eye.

After distinguishing the exact strategies used by the author for each step of his analysis (describing, interpreting, narrating, comparing, evaluating/judging, quoting, paraphrasing), the next task students are asked to fulfill is that of recognizing linguistic devices signaling that we are dealing with a description, or with an interpretation. By doing it they become aware of the semantic load some words, phrases, expressions have to imply the fact that a description or an interpretation is being made.

Similar tasks and activities are performed for other texts belonging to different genres. In art reviews, for example, the students will always distinguish the same sequence (describing + interpreting) realized in different linguistic forms, followed by evaluating. They are encouraged then to write their own sequences in which to choose from the many possibilities the linguistic form that best serves their purposes, with reference to certain works of art we

together choose to analyze; then they will combine those sequences according to a standard move pattern and make whole texts, marking in all the moves, steps, and strategies they have made use of as well as their linguistic manifestations.

The linguistic choices to signal interpretation have been grouped as follows<sup>25</sup>:

ADVERBS

- ✓ *apparently*
- ✓ *like* [...and all this in an atmosphere **like** a devil's furnace of pale sulphur] van Gogh about his painting *The Night Café*, 1888, p. 148
- ✓ *perhaps* [...since behind her on the wall is a painting of *The Last Judgment...*, **perhaps** she is weighing nothing less than the worth of her own life] J. Vermeer's *Woman Holding a Balance*, (1632-75), p. 169
- ✓ *seemingly*
- ✓ *symbolically* [...transformative force...**symbolically** turning the person interned within into wine]

SUBORDINATING CONJUNCTIONS OF MANNER:

- ✓ *as if* [The halos of new electric lights made colors and shades turn and vibrate, **as if** yet unidentified objects fell out of the sky around us] p.146; [...they = the shapes suffuse the atmosphere with color, as if to overwhelm and dominate the nervous black lines...] p. 149
- ✓ *as though*

NOUNS (NOUN PHRASES)

- ✓ *hint of* [The work is virtually nonobjective, though **a hint of** landscape can be seen in the upper left] p. 149
- ✓ *make-believe*
- ✓ *metaphor of/for*
- ✓ *sense of*: can easily lend a ~ [So strong is the grid's sense of orderliness... that it can easily **lend a sense of** rational organization ... to even the most expressive compositions] p. 91 [The numbers repeat regularly and...they impose **a sense of** logic where none necessarily exists] p. 91; be ~ [While there is **a sense of** opposition in Vassily Kandinski's *Black Lines* as well, the atmosphere is nowhere near so ominous] p. 149
- ✓ *resemblance of*
- ✓ *suggestion of*

VERBS:

- ✓ *allude* [The imagery **alludes** to many kinds of meaning, without being restricted to a particular iconography]
- ✓ *appear* : ~ to be [...three mountain-like forms rise in front of and above what **appear to be** a horizon line] p. 149; [...and fundamental to this process, it **would**

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<sup>25</sup> Most of the examples have been selected mainly from Sayre: *A World of Art* (where pages are indicated), the others have been construed

- appear**, is his =Velazquez's interaction with the royal family itself...] about Velazquez's *Las Meninas*, 1656, p. 179
- ✓ *be* [This hidden, almost secret fragility **is** the 'self' of Puryear's title] p.101; [Blue **is** the heavenly color...yellow, the color of the earth;] Kandinsky about the meanings of colors, p149
  - ✓ *be almost* [ "My paintings **are almost** a cry of anguish" wrote Vincent van Gogh to his brother Theo a year before he shot himself in the chest, dying two days later at 37, in 1890, a year after he painted "The Starry Night"-1889] p.87
  - ✓ *be a metaphor off/for*
  - ✓ *be as if* [**It is as if**, wanting to represent his longing for the infinite, ...van Gogh himself returns to the most fundamental element in art – line itself.] p. 89; [**it is as if**, in her every gesture, she cools the atmosphere, like rain in a time of draught, or shade at an oasis in the desert] p. 137
  - ✓ *be associated with*
  - ✓ *be comparable to* [The candle light here **is comparable to** the Divine Light, casting an ethereal glow across the young boy's face] about Georges de La Tour's *Joseph the Carpenter*, 1645, p. 175
  - ✓ *be compared to* [...green, passive and static **can be compared to** the so-called bourgeoisie – self-satisfied, fat and healthy] Kandinsky about the symbols of colors p. 149 ;
  - ✓ *be equivalent to* [the lines generated here **are equivalent...to** the lines created by a dancer moving through space] p.84
  - ✓ *be interpreted as*
  - ✓ *be meant to represent* : [it is not just a "fun" line drawing. **It is meant to represent** the fatal shooting of John Lennon...] p. 83
  - ✓ *be regarded as* ["They =Pollock's paintings **may be regarded as** a parallel to what the alchemists called the *massa confusa*, the *prima materia*, or chaos...]
  - ✓ *be the symbol off/for* [the sower **is** for van Gogh **the symbol of** his own "longing for the infinite" as he wrote to a fellow painter, Emile Bernard] p.89
  - ✓ *become clear* [As Ingres sacrifices...female anatomy to meet the demands of his circular design, the sexist implications of his work **become clear**] *The Turkish Bath*, 1862, p.99
  - ✓ *convey (the meaning)*
  - ✓ *define itself as* [The dramatic division between light and dark **defines itself as** a division between male and female spaces] p. 127 about Mary Cassatt's *In the Loge* 1879
  - ✓ *evoke* [when both warm and cool hues occur together in the same work of art they tend **to evoke** a sense of contrast and tension]p.137
  - ✓ *express* [So I have tried **to express** the terrible passions of humanity by means of red and green] van Gogh about his painting *The Night Café*, 1888, p. 148
  - ✓ *function like* [The giant vases that loom over them=the girls ...**function like** parental hands, at once threatening and caressing, but dominating their social world...] about JS Sargent's *The Daughters of Eduard Darley Boit*, 1882, p. 181
  - ✓ *hint at*

- ✓ *identify...as* ["they =the artists Gomez-Pena and Roberto Sifuentes dressed as Mexican workers and crucified on wooden crosses **identified themselves as** Dimas and Gestas, the two small-time thieves who were crucified along with Jesus Christ" to protest against the American immigration policy] p.77
- ✓ *imply* [This formal repetition =of one character, Adam...**implies that** Adam is not merely the father of us all, but, in his sin, the very man who has brought us to the Gates of Hell.] about Rodin's *The gates of Hell with Adam and Eve*, 1880-1917, p. 189
- ✓ *look as though* [**It looks as though** it might have been created by erosion, like a rock worn by sand and weather until the angles are all gone] M.Puryer as qtd. at p.101
- ✓ *point out that* [the project = *Two Undiscovered Amerindians Visit London* and perform such "authentic and traditional tasks" like writing on a laptop, watching TV, sewing voodoo dolls and doing exercise **pointed out** just how barbaric the assumptions of the Western culture sometimes are] p.77
- ✓ *purport*; ~ to be [These structures **purported to be** the traces of an imaginary race of "Little People" who once inhabited them.], about Charles Simonds' *Dwelling, East Houston Street*, New York, 1972, p. 182
- ✓ *recall* [the harmony of red and green...**recalling** for him=Kandinsky not "the powers of darkness"...but the simplicity and pastoral harmony...] p. 149
- ✓ *regard as* [Plato **regarded** this proportion as the key to understanding the cosmos] p. 187
- ✓ *replicate* [for Buglaj, perceptual illusion **replicates** cultural illusion] p. 131
- ✓ *represent* [African art was conceived **to represent** the higher forces in nature] ; [The Tower of Babel is a well-known symbol in Western society, **representing** both the dangers of pride and the disruption of human unity]
- ✓ *resemble*
- ✓ *see ... as* [...it was not hard **to see** this head, with its suggestion of long hair, **as** another image of Christ]
- ✓ *seem to* [ ...the grid here **seems to** contain and control it = the line] p. 91; [...whose gaze = the nude's, unlike any other in the painting, **seems to** engage the viewer, p. 99] [it=the sculptural mass made of wood **seems to** satisfy the other implied meanings of mass—that is, it **seems to** possess weight and density as well as volume] p.101 [The round shapes that dominate the painting **seem to** burst into flowers] p. 149
- ✓ *serve to* [implied lines that create simple...symmetrical triangles that *serve to* unify the worlds of the divine and the mortal] p.84
- ✓ *suggest* [It is color not locally true, but color **to suggest** the emotion of an ardent temperament] van Gogh about his painting *The Night Café*, 1888, p. 148
- ✓ *symbolize* [ in front of each of them there is an actual birdcage... **symbolizing** the women's spiritual captivity.]p. 94/5; [Light here (= in Tintoretto's *The Last Supper* 1592-94) **symbolizes** the spiritual world, and darkness our earthly home] p.123

What should be noticed about all these instances which linguistically signal the discourse strategy of interpretation is the very fact that they are synonyms of the verb *to interpret*.

Beside the two methods of interpreting artworks (iconographic and iconologic), attention should be paid to other aspects like the artist's style and the process of creation. The artist's style "is essentially the mark of the artist's individual creativity on the canvas. Some artists follow well-established styles [...] while others go out of their way to be different and challenging. Some artists create closely detailed, finely controlled works; others slap paint around almost haphazardly creating a wild, ecstatic effect".<sup>26</sup> The process of creation, or "How did they do it?" may also tell viewers something about the meaning of a work: "For example, Jackson Pollock's famous drip paintings convey the motion and freedom of the artist in the act of creation, despite being completely abstract. Vermeer's *Milkmaid*, on the other hand, is notable for its incredibly fine detail and careful application of thin glazes of oil paints [...] which create a luminous quality, imparting a kind of nobility and even divinity to the simple act of a servant pouring milk."<sup>27</sup>

### **Beware (or should one not?) of "Artspeak"**

The term *artspeak* has been construed within linguistic theory to refer to the peculiarities of the discourse used in relation to art. Professor Roy Harris<sup>28</sup> underlines the controversial quality of this kind of discourse. While skeptics consider that its main function is "to create a mystique surrounding the work of certain artists", the less skeptical believe that it "bears witness to the heights human civilization has reached [...] as a language forged in order to express lofty truths about human creativity and spiritual goals". Professor Harris confesses that he focused on this subject due to some artists' complaints that the public seems not to be attracted by the work of art itself, but by what the critics/experts say about it. He also observes that linguists have been reluctant to deepen the study of this phenomenon leaving it to aestheticians, which is wrong, since the language of aesthetics is only a relatively recent dialect of *artspeak*. This language has existed for centuries, although some of its terms and their meanings may have changed with time. The role of *artspeak* has proved to be salutary for some works of art which otherwise would have been ignored, in spite of their real value. *Artspeak* has power to change the fate of artworks; it has power to turn what had previously seemed nonsense into rational and self-evident. And it has power "to articulate the social structures of culture".

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<sup>26</sup> According to Dustin M. Wax, editor, freelance writer, and university instructor at University of Las Vegas, NV (How to Read a Painting)

<sup>27</sup> *ibidem*

<sup>28</sup> (Emeritus Professor of General Linguistics at the University of Oxford and editor of the journal Language and Communication) in *The Necessity of Artspeak*, Preface, p. IX-X

More often than not though, it has a negative connotation which refers to how both artists and critics speak about art in ways which are anything but illuminating, ultimately leading to a demeaning of the possible value of works of art. Sometimes it is used exactly to hide the lack of value of some works of art.

**Complication is what artspeak is all about.** It seeks to confer status and worth on an artist's work by insisting on its obscurity, which it conveys through **a grey porridge of abstract nouns.** [...] You might think that if an artist's work is difficult, those who write about it might want to make it more comprehensible. You might be wrong.<sup>29</sup>

When *artspeak* and works of art do not connect neither of them make any sense for the public who will feel rejected and will lose any interest in both of them. This is exactly why attention must be paid to developing the right *artspeak* in students, as future artists and art experts.

### Concluding

Artistic education should probably be a more important goal in any educational system, since art is part of our lives. Understanding art is a prerequisite to it, just like possessing the right discourse is to thinking and speaking about art. We shall now get back to Ed, the student who had a task to interpret three works of art and who thought of sharing his experience with us, by posting it on his blog:

When looking at art, there can be millions of different views on one particular artwork. This comes to show how much we, as individual beings, are not alike. [...] This is why artwork, then, needs to be interpreted at times. Not by one individual (that is the artist him, or herself,) but also by the viewers, the readers, or even the listeners. There would not always be a set criticism, and there won't always be shared opinions. But that is what makes it art. Three artists from South Africa have revealed their work to the world. Like all art, this needs (or as other might say: this is open to) interpretation.<sup>30</sup>

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<sup>29</sup> Jon Canter: "Artspeak? It's complicated."

<sup>30</sup> Edward Swardt, op cit

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## COLLOCATIONS IN SCIENTIFIC AND LEGAL TEXTS – TEACHING ASPECTS

OLIVIA CHIROBOCEA<sup>1</sup>, ALINA POPESCU<sup>2</sup>

**ABSTRACT.** *Collocations in Scientific and Legal Texts – Teaching Aspects.*

This paper gives an overview of collocations in general, followed by a more elaborate reference to the use of collocations in the specific fields of science and law. The article also presents the results of a case study developed on law students and offers examples of possible activities meant to raise awareness and practice collocations that are characteristic to scientific and legal English.

**Keywords:** collocation, scientific text, legal text, case study, practice activities, translation, confused words.

**REZUMAT.** *Colocațiile în textele științifice și juridice. Aspecte didactice.* Lucrarea de față oferă o privire de ansamblu asupra sintagmelor în general, urmată de o analiză mai detaliată a modalităților de predare a acestor sintagme specializate, caracteristice textelor științifice și juridice. Articolul prezintă de asemenea un studiu de caz efectuat în cadrul procesului de predare la Facultatea de Drept, cât și exemple de activități menite să ajute studenții să își însușească sintagmele specializate.

**Cuvinte cheie:** sintagmă, text științific, text juridic, studiu de caz, activități practice, traducere, cuvinte confundate.

### Introduction

Vocabulary acquisition has been given a more important role in the recent theories of second language teaching. Good communication requires solid lexical knowledge and making learners aware of collocations is a positive approach. Numerous theorists agree now that collocations, rather than single words learnt in isolation, are more important in the process of lexical acquisition in particular and language proficiency in general. Specific professional domains

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contain their own specialized vocabulary where collocations figure prominently as they facilitate communication and condense information for a more plastic expression. Students, ESP students in our case, are often reluctant to speak and participate in conversation tasks in class. The reason is their low level of lexical knowledge. Knowing those “chunks” of language, especially those specific to their field of study, enhances their confidence and encourages them to speak and express themselves.

### What is a collocation?

The major dictionaries<sup>3</sup> generally agree that a collocation is a group of two or more words that are more frequently used together and their occurrence as such sounds natural: “the habitual juxtaposition of a particular word with another word or words with a frequency greater than chance,” “the way in which some words are often used together, or a particular combination of words used in this way,” or “the combination of words formed when two or more words are frequently used together in a way that sounds natural.”

The term “collocation” was introduced by J.R. Firth in 1951 “to designate characteristic word combinations which have developed an idiomatic semantic relationship based on their frequent co-occurrence” (Bussmann 2006: 200). Various other theorists such as Halliday (1966) or Sinclair (1966) continued Firth’s tradition and analysis of collocations. The term is rather loose and overlaps other notions such as idioms or phrasal verbs. Michael Lewis summarizes the complicated nature of lexicon: “In one sense all collocation is idiomatic and all idioms and phrasal verbs are collocations – predictable combinations of different kinds” (2000: 50). However, he defines collocations as “a predictable combination of words: *get lost, make up for lost time, speak your mind*” (2000: 51) and offers as more helpful and frequent the following formulas for which we supplied examples from the legal and scientific register (Table 1):

**Table 1.**

	<b>SCIENCE</b>	<b>LAW</b>
adjective + noun	<i>environmental pollution</i>	<i>criminal justice</i>
noun + noun	<i>head injury</i>	<i>court hearing</i>
verb + adjective + noun	<i>carry out extensive research</i>	<i>launch a detailed investigation</i>
verb + adverb	<i>reproduce sexually</i>	<i>judge fairly</i>
adverb + verb	<i>fully digest</i>	<i>unlawfully imprison</i>
adverb + adjective	<i>heavily polluted</i>	<i>wrongfully accused</i>
phrases	<i>in full bloom</i>	<i>law and order</i>

<sup>3</sup> We consulted the online versions of the following dictionaries: Oxford, Longman and Cambridge. The quotations that follow are in this order. Please see selective bibliography for their details.

### Why teach collocations?

Regardless of theory and definitions, the most important element for the learner is how and when to use collocations. It is important to make students aware of such combinations and the need to know and recognize them. They use collocations without knowing, and some of these collocations are so basic that they are not even aware of them. For example, students learn from their first English lessons about the combinations of the verbs *make* and *do*. Thus, they are taught to say “I do my homework” and “I make mistakes” and not vice-versa. Using collocations, whether they are simple or complex, will ensure better communication and understanding in conversations with native speakers.

By not teaching collocations, the teachers ignore “a large set of items which express often complex ideas very simply and precisely” (Lewis 2000: 16). Thus, the students are forced to use longer expressions and grammaticalise more which results in clumsy expression. “The more collocations learners have at their disposal, the less they need to grammaticalise” (Lewis 2000: 16). For everyday communication, common collocations make the conversation more fluent, improve and ease understanding by exploiting the great plasticity of the English language and its capacity to condense meaning in short phrases.

However, the teaching of vocabulary has usually observed the tradition of decoding, namely, expressions and phrases were dissected into the separate words and learners were encouraged to memorize single words in isolation. Until recently we followed the general trend and taught isolated words. We were confident that if they have the pieces, they can always easily build the puzzle, that is, if they know separate words, they can just make the right combinations with practice and constant access to authentic materials. And that is fine but proficiency requires something more. Therefore, our approach has changed because natural sciences, as well as law, have numerous terms that can combine in a variety of collocations and we have come to the conclusion that it is easier for students to learn collocations that can be easily employed in spoken or written production. Moreover, the use of many of these collocations is compulsory in certain highly specialized contexts. Without them, the utterance becomes sloppy, laborious and unprofessional.

It is common knowledge that “legalese” is far from being a communicative type of language. In fact, it is designed to work as an instrumental code for the exchange of shared information between experts of the same field. That is the reason why legal language is considered a language for specific purposes and its syntactic, stylistic and lexical features that distinguish it from general language represent as many challenges to both teachers and students.

Law students need to get to grips with legal language issues and teachers of legal English should make sure they use the necessary tools to build on

language skills in a professional context through familiarization with realistic legal materials so that when graduating they have acquired the required skills necessary for conducting legal work in English. One of the dangers that students should be made aware of is that of learning individual lexical units in isolation.

### **Case study**

However, before we started our new approach, we needed some evidence that our endeavour is justified. Thus, we did a case study to see exactly how easy it was for students to recognize and memorize collocations if special attention had not been drawn to them before that moment.

In this section, we will discuss the problems raised by the specialist vocabulary encountered in legal English texts, by specifically choosing to test students' familiarity with the legal collocations. In terms of the terminology employed (e.g. *patterns of collocations*, *collocational range*, *strength of collocations*, *register-specific collocations*), we are deeply indebted to Mona Baker's study *In other Words. A coursebook on translation* (1992, 2006).

### Profile of the research participants

Participants for this research were 2nd year law students of "Ovidius" University of Constanta, Romania. Among the 30 research participants, 20 were upper-intermediate and 10 were intermediate-level learners of English. The two criteria considered for this selection were: 1. The level of English – the students were supposed to have a reasonable good grasp of SL and 2. The level of expertise in the TL – the research participants were comfortable with the general subject area as they were Law Major. We hoped that by focusing on such a group, we would be able to see interesting patterns of collocational use in the field of English for Legal Purposes. These patterns, we envisaged, could inform an adequate syllabus for students of legal English, one which should place an important focus on teaching collocations.

### Expected test outcomes

The test goals were:

- to make students aware of the range of items with which one word may be compatible
- to develop students' ability of identifying broader / narrower collocational ranges;
- to preview some theoretical aspects concerning the types of collocation and their strength by focusing on the Verb + Noun type;
- to improve students' command of English;
- to equip students with specialist knowledge related to legal issues;

- to expose students to authentic legal texts in the SL;
- to develop students' ability of using specialist terminology correctly;
- to develop students' autonomy and research skills.

### Selection of assessment material and activities

The test included four types of vocabulary exercises, all of them selected from the first unit of *English for Legal Purposes. Part II* (2001), International Law, "Section A: Jurisdiction", pp. 6-8 and "Section B: Diplomatic Immunity", pp. 9-10. Thus, the first test item was a reading exercise, A.3.3: the students were required to scan the text in order to identify the three verbs that the noun *jurisdiction* can combine with. In B.1.1, three of the verbs, *to afford*, *to waive* and *to benefit*, requested students' attention in order to get acquainted with their possible uses.

After this warming-up activity, exercise B.1.2 asked the students to form as many possible combinations between a set of eight verbs and a set of eleven nouns / noun phrases. Finally, as a follow-up exercise, in B.1.3 the students had to fill in five gaps using five of the Verb + Noun collocations from the patterns they had already formed in the previous exercise.

The test form is listed below in Figure 1:

#### **The territorial principle**

This is the favoured basis for the exercise of state jurisdiction. Events occurring within a state's territorial boundaries and persons within that territory, albeit their presence is temporary, are as a rule subject to the application of local law. An offence may not however, be entirely committed within the territory of one state. A crime may be commenced in one state and consummated in another. The subjective territorial principle allows the exercise of jurisdiction in the state where a crime is commenced. The objective territorial principle gives jurisdiction to the state in which the crime has been completed and has effect — the forum of injury. Both states may claim jurisdiction and both may do so legitimately. The one which will actually exercise jurisdiction will most probably be the one which has custody of the alleged offender. There is no rule of international law which gives a state where a crime is completed exclusive jurisdiction. The state in which the crime was initiated is, in other words, not restricted from exercising jurisdiction. Such a state may bring preparatory criminal acts within the ambit of its criminal law. See for example, in the U.K., the Criminal Justice Act 1993 which permits English courts to exercise jurisdiction over specific crimes where a particular aspect of the crime occurs on U.K. soil although the effects are felt outside U.K. territory. There is "no rule of comity to prevent Parliament from prohibiting under pain of punishment persons who are present in the United Kingdom, and so owe local obedience to our law, from doing physical acts in England, notwithstanding that the consequences of those acts take effect outside the United Kingdom" nor is there anything: "in precedent, comity or good sense that should inhibit the common law from regarding as justiciable in England inchoate crimes committed abroad which were intended to result in the commission of criminal offences in England; therefore conspiracies abroad to commit offences in England constituted offences in English law even though no overt acts pursuant thereto took place in England." More controversial has been the exercise of jurisdiction based on the effects principles so as to regulate the affairs of foreign nationals abroad, because such activities have an economic impact – ELP/6 – in the regulating state. The most frequent application of this principle which is essentially an extension of the objective territorial

principle has been by the United States for example, anti-trust legislation, but certain European states have invoked the principle and the European Communities have affirmed that what is relevant in the application of EEC competition rules is the place where the agreement is implemented. The response of those critical of the principle has resulted in the American courts modifying their approach by introducing "reasonableness" and a balancing of the interests when considering the potential application of its jurisdiction. In 1996 President Clinton's administration was severely criticized for the D'Amato Bill which attempted to impose world-wide sanctions on foreign companies making new investments of 26 million pounds or more in oil or gas projects in Iran or Libya. The Bill was targeted at these states as the alleged principal proponents of international terrorism. The international community condemned the legislation as a "clear violation of the principle of extra-territoriality." Similarly, the OAS conclude that the U.S. Helms-Burton Act 1996 did not conform with the "applicable norms of international law in respect of the exercise of jurisdiction of States and its limits on such exercise."

**A.3.3 The word jurisdiction appears in several combinations in the text above.**

**Identify three verbs that the word can collocate with:** *jurisdiction*

1. to .....
2. to .....
3. to .....

**B.1.1 Look at the meanings of the following words and the contexts in which they are used:**

1. To afford
  - to have enough time/money to do something
  - e.g. Only the bigger companies can afford the enormous fees.
  - (formal) to provide something or allow something to happen
  - e.g. The receiving state is under a duty to afford a high level of protection to the diplomatic mission.
2. To waive
  - to give up
  - e.g. He waived his claim to the estate.
  - to remove the conditions (of a rule)
  - e.g. He waived the tuition fee.
3. To benefit
  - (transitive) to bring advantages to someone or improve their lives e.g. This trade agreement will greatly benefit the developing world.
  - (+ preposition from/by something) to be helped by something
  - e.g. Not all the staff of a foreign mission benefit from the same immunity rights.

**B.1.2 Decide which of the verbs given in column A combine with the nouns given in column B. Remember that some of the verbs can combine with several nouns.**

A	B
to afford	asylum
to benefit	capacity
to enjoy	claim
to grant	immunity
to impair	individuals
to take	payment
to terminate	privileges
to waive	protection
	steps
	somebody's function
	somebody's dignity

**B.1.3 Now fill in the gaps in the sentences below with suitable collocations from those you have found:**

1. Representatives from Greek city states used to ..... for diplomatic reasons.
2. The receiving state must ..... to prevent any attack on the diplomatic agent, his freedom or dignity.
3. The purpose of diplomatic privileges and immunities is not ..... but to ensure the efficient performance of diplomatic missions as representatives of states.
4. If a member of a diplomatic mission is declared *persona non grata* the sending state is required to recall the person concerned or .....
5. An individual within an embassy will be ..... only in exceptional circumstances. (passive)

Figure 1.<sup>4</sup>

### Evaluation of students' performance

In our research, we first wanted to establish the extent to which learners can identify collocations of the type to be practised in the following activities (Verb + Noun). As the figures showed, nearly all students were able to accomplish the task (91.6 %). On the contrary, as far as exercises B.1.2 and B.1.3 were concerned, the results of the test indicated that the difference in score was clearly reflected in the level of English that the two sub-groups had. Thus, the number of the sets of collocates formed by the upper-intermediate students was visibly higher than the number of collocations pointed out by intermediate students. While 20% to 25% of the upper-intermediate students found all the correct nouns that can combine with the verbs *to benefit*, *to grant* and *to impair*, no student from the other group managed to accomplish this task in its entirety. Another illustrating example was provided by the set of collocates having at its centre the verb *to afford*: at the intermediate level, only 2 out of 10 students chose *protection* and *payment* compared with 9 out of 20 students from the second sub-group. What we found inexplicably disappointing was that although some contexts were provided for the students for the verbs *to benefit* and *to waive*, no intermediate-level student was capable to link the noun *individuals* to the first verb, which therefore had an extremely narrow range, and no upper-intermediate level student managed to find the entire collocational range of the second verb, formed of the nouns *the right*, *claim*, and *payment*, which had one of the most “generous” collocational ranges in the exercise.

Lastly, for the fourth task, it turned out that only 1 in 6 students that formed the collocation *to enjoy diplomatic immunity*, 4 of the 15 that matched *to take* with *steps*, 3 of the 4 that found the collocations *to terminate somebody's function* and *to grant asylum* correctly filled the gaps included in the sentences. As not expected, no acceptable solution was given for the third sentence where the key words were *to benefit individuals*. This analysis is valid only for the upper-

<sup>4</sup> All the figures in this article are created by the authors. References are given when outside material is used in Figures 1, 2 and 6.

intermediate group since the second sub-group was “positively discriminated” and the requirement for exercise B.1.3 was slightly but significantly changed: for these students I chose to write a randomized list of five collocations on the blackboard and they only had to find a match for each of the five contexts. Only in this way, was the outcome positive since, on average, 20% succeeded in providing all the right answers needed in order to solve this test item.

### Conclusions

The test gave us an insight into the learners’ degree of awareness as far as the collocational range is concerned. Not surprisingly, we saw that students need to develop their ability of using specialist terminology correctly, with a particular focus on collocations. One of our main research interests was to see the extent to which the students were already equipped with specialist knowledge related to legal issues.

Improving students’ command of legal English is a goal that cannot be achieved unless adequate focus is placed on the way words change their meaning according to the contexts where they occur, as also noted by many researchers in the field of ESP. M. Baker, for instance, stresses not the arbitrariness that characterizes collocational patterns (2006: 47) but also their flexibility and transparency of meaning (63). On the other hand, B. Hatim and J. Munday require the need to pinpoint the strength of collocations so as these can be transferred from the ST into the TT (and we should add, the other way round) in an adequate manner (2004: 249).

It was not the purpose of the present research to prove the system-bound nature of the legal term, but we should emphasize the fact that this accounts for a substantial cognitive effort and significant amounts of time spent by the teacher, especially when he/she is neither a native speaker nor an expert in law, on preparation for the activities aimed at describing students’ own legal system as well as comparing and contrasting it to those of the UK or US. Moreover, in teaching legal English, as the present analysis of the students’ needs indicated, efficient development of basic communicative skills is supported by the skill of terminology translation.

To conclude, we should stress the idea that familiarity with collocations in the legal field is meant to increase a non-native law student’s efficiency at the levels of all the skills and, as a result, more attention should be paid to the time-slots and activity types included in the syllabus.

### **Types of activities**

It is important to raise students’ awareness of collocations and enable them to recognize these combinations in a text. In the previous section, we

offered examples of such activities from the legal field. In what follows, the activities will relate to the scientific field.

The students are given a text to read about the types of renewable energy (Figure 2).

<p><b>Types of Renewable Energy</b></p> <p>The United States currently relies heavily on coal, oil, and natural gas for its energy. Fossil fuels are non-renewable, that is, they draw on finite resources that will eventually dwindle, becoming too expensive or too environmentally damaging to retrieve. In contrast, the many types of renewable energy resources, such as wind and solar energy are constantly replenished and will never run out.</p> <p>Most renewable energy comes either directly or indirectly from the sun. Sunlight, or solar energy, can be used directly for heating and lighting homes and other buildings, for generating electricity, and for hot water heating, solar cooling, and a variety of commercial and industrial uses.</p> <p>The sun's heat also drives the winds, whose energy is captured with wind turbines. Then, the winds and the sun's heat cause water to evaporate. When this water vapor turns into rain or snow and flows downhill into rivers or streams, its energy can be captured using hydroelectric power.</p> <p>Along with the rain and snow, sunlight causes plants to grow. The organic matter that makes up those plants is known as biomass. Biomass can be used to produce electricity, transportation fuels, or chemicals. The use of biomass for any of these purposes is called bioenergy.</p> <p>Hydrogen also can be found in many organic compounds, as well as water. It's the most abundant element on the Earth. But it doesn't occur naturally as a gas. It's always combined with other elements, such as with oxygen to make water. Once separated from another element, hydrogen can be burned as a fuel or converted into electricity.</p> <p>Not all renewable energy resources come from the sun. Geothermal energy taps the Earth's internal heat for a variety of uses, including electric power production, and the heating and cooling of buildings. And the energy of the ocean's tides come from the gravitational pull of the moon and the sun upon the Earth.</p> <p>In fact, ocean energy comes from a number of sources. In addition to tidal energy, there's the energy of the ocean's waves, which are driven by both the tides and the winds. The sun also warms the surface of the ocean more than the ocean depths, creating a temperature difference that can be used as an energy source. All these forms of ocean energy can be used to produce electricity.</p> <p><b>Text source:</b> <a href="http://www.renewableenergyworld.com/rea/tech/home">http://www.renewableenergyworld.com/rea/tech/home</a></p>
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**Figure 2.**

The possibilities for activities stemming from this text are numerous. Here are some examples we propose:

### **Activity 1**

*Recognition.* The students are asked to find in the text all the main types of renewable energy sources and give the Romanian equivalent. The solution to this activity is:

Wind energy = *energie eoliană*  
 Solar energy = *energie solară*  
 Hydroelectric power = *energie hidroelectrică*  
 Geothermal energy = *energie geotermală*  
 Ocean energy = *energie oceanică*  
 Tidal energy = *energie mareică*  
 Wave energy = *energia valurilor*

**Activity 2**

*Matching.* The students are asked to match two columns of words from the text and restore the pairs:

a. <i>environmentally</i>	1. <i>damaging</i>
b. <i>finite</i>	2. <i>difference</i>
c. <i>fossil</i>	3. <i>fuels</i>
d. <i>gravitational</i>	4. <i>gas</i>
e. <i>industrial</i>	5. <i>heavily</i>
f. <i>natural</i>	6. <i>matter</i>
g. <i>occur</i>	7. <i>naturally</i>
h. <i>organic</i>	8. <i>pull</i>
i. <i>relies</i>	9. <i>resources</i>
j. <i>temperature</i>	10. <i>turbines</i>
k. <i>wind</i>	11. <i>uses</i>

Solution: *a-1; b-9; c-3; d-8; e-11; f-4; g-7; h-6; i-5; j-2; k-10*

**Activity 3**

*Matching.* The students are asked to underline in the text all the adjectives that collocate with *energy* and *power*. The teacher completes this activity by offering all possible combinations (with adjectives that are not in the text) distinguishing between those used exclusively with each of the two given words and those that can be used with both. The result is an illustrative diagram (Figure 3):

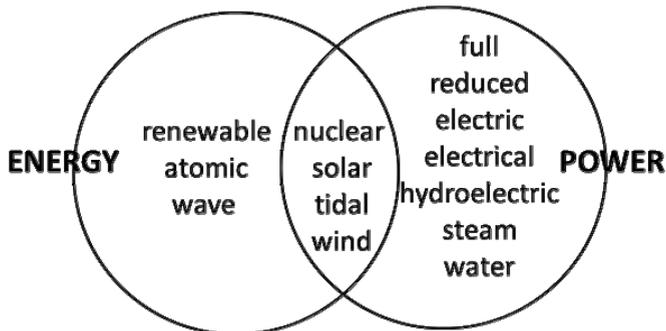


Figure 3.

**Activity 4**

*Brainstorming.* The students are asked to give any possible combinations with verbs and nouns for the word *electricity*. The resulting diagram would look like the one illustrated in Figure 4.

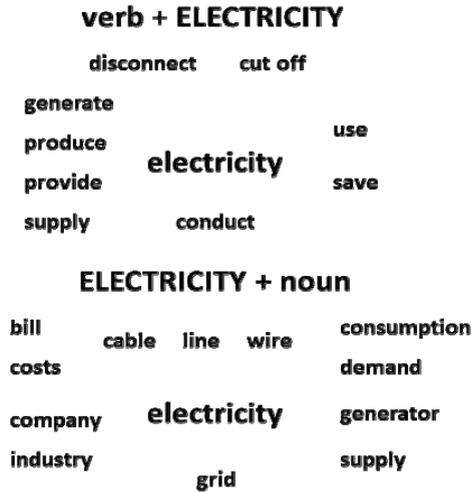


Figure 4.

**Activity 5**

*Brainstorming.* The students are asked to give any possible combinations with adjectives for the word *resource*. The resulting diagram would look like the one illustrated in Figure 5.

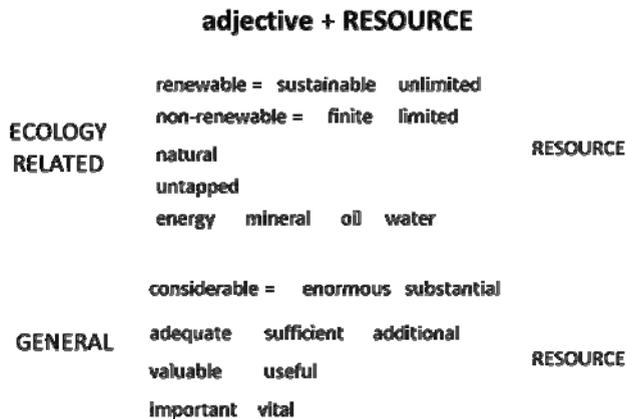


Figure 5.

### Activity 6

*Fill in the blanks.* The students are asked to use collocations discovered in the previous activities in order to fill in the blanks. The examples and solutions are given in Figure 6.

1. Wind and water are **renewable** or **sustainable** resources.
2. These wind turbines are connected to the national electricity **grid**.
3. The bottom of the ocean still contains **untapped** resources waiting to be exploited.
4. This plant **generates** enough electricity to illuminate half the country.
5. We did not pay the **bill** last month, so the electricity was **cut off**.
6. We still have access to **considerable** resources, if we only knew how to harness them.
7. Please, turn off that light and **save** electricity. The **costs** have risen considerably lately.
8. We cannot survive without water, so it is considered a **vital** resource.
9. You have to repair the electricity **generator**. There is no other light source here in the woods.
10. We need **additional** resources, if we are to spend another night in the wilderness.

Figure 6.

### Activity 7<sup>5</sup>

*Error correction.* The students are asked to correct the collocation errors. Here are a few examples and the solutions:

- a. Our friends have a new sun heating system in their apartment.  
Correction: *solar heating system*
- b. Specialists are seeking alternative energy origins for houses and other buildings.  
Correction: *alternative energy sources*
- c. Solar power is an example of inexhaustible energy.  
Correction: *renewable energy*

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<sup>5</sup> For Activity 7 and Activity 8 we used examples from Felicity O'Dell's *English Collocations in Use* (see selective bibliography for details).

**Activity 8**

*Rewriting.* The students are asked to rewrite the given sentences using collocations instead of long explanatory phrases. Here are a few examples and the solutions:

- a. Fossil fuels have a very negative impact on the environment and long-lasting effects.  
*Rewriting: are environmentally damaging*
- b. Wind energy is captured by means of special devices that convert the energy from the wind into electricity.  
*Rewriting: wind turbines*
- c. Another type of renewable energy source is the one tapped from the Earth's internal heat.  
*Rewriting: geothermal energy*

**To translate or not to translate?**

Students have difficulties in recognizing and learning collocations for different reasons depending on culture and country. Some collocations make no sense to them because they may be related to cultural idiosyncrasies of a particular country, or they may contain words that cannot be found in the corresponding expression in the second language. That is why we normally employ translation in class. It is important to use the appropriate phrase correctly in both languages and be aware of their meaning. We insist on accurate translation of collocations and other expressions because, especially in professional fields, it is very important to know the exact expression in both languages. In law and science there is no room for error or confusion and this may easily happen simply because different cultures express differently similar ideas. Classic examples are the phrases *to fall in love* and *rain cats and dogs*.

There are very many examples of such possible confusions. In what follows, we will offer a few of them from science and law. They can be avoided by the simple act of offering, and even insisting on the Romanian correspondent and vice-versa.

*dezvoltare durabilă = sustainable development*  
NOT\* *durable development*  
*țesut conjunctiv = connective tissue*  
NOT\* *conjunctive tissue*

A particular example is the couple *male / female* which can be translated in three different ways into Romanian, depending on context, as illustrated below:

### **Zoology**

*male / female* (n.) = *mascul / femelă* (s.)  
*male / female* (adj.) = *caracteristici masculine / feminine*  
= *male / female features*

### **Botany**

*male / female* (adj.) = *floare bărbătească / femeiască*  
= *male / female flower*

Here are two examples from legal English as well:

*to deliver a verdict* = *a pronunța un verdict* NOT \**a livra...*  
*criminal law* = *drept penal* NOT \**lege criminală...*

### **Conclusions**

Over the past few years, teachers and theorists have developed more interest in vocabulary teaching and in elaborating more efficient methods in this regard. English for Specific Purposes is a field that relies heavily on specific lexicon and thus the interest in such methods is even greater in this domain. The highly specialized languages of science and law employ countless combinations of words and phrases which are specific to them and which may have a completely different meaning in common English. Thus, it is very important to raise students' awareness of their existence and to induce inclination towards the study of such collocations as an important step in the direction of increased proficiency in communication and understanding in these two professional fields. Our paper made a few proposals in this regard suggesting types of activities developed especially for the scientific and legal register. We relied on our experience with natural sciences and law students and this taught us that making them aware of collocations and emphasizing their role in communication offers unexpectedly positive results and improves considerably their command of the English language in general, with direct consequences with regard to the specificity of their domain in particular.

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## THE DEVELOPMENT OF LANGUAGE ACQUISITION AND SKILLS IN GEOGRAPHY STUDENTS BY PROJECT WORK

ADRIANA CRISTIAN<sup>1</sup>

**ABSTRACT.** *The Development of Language Acquisition and Skills in Geography Students by Project Work.* Class activities connected to projects are complex and include several stages, ranging from preparation to assessment. Careful staging, good co-operation and competent guidance are essential for good results. The paper is based on genuine material and attempts to describe and discuss the implications of student involvement, motivation and achievement.

**Keywords:** requirements, specialized vocabulary, presentation skills, project work, assessment.

**REZUMAT.** *Dezvoltarea deprinderilor de învățare și a competenței lingvistice a studenților de la Facultatea de Geografie cu ajutorul metodei PW.* Activitățile referitoare la PW (Project Work) din cadrul orelor de curs practic de limba engleză sunt complexe și cuprind câteva etape, începând cu cea pregătitoare (de studiu individual/în grup) și încheind cu evaluarea proiectului de către profesor și colegi. Pentru a obține rezultate foarte bune în elaborarea proiectelor este important ca studenții să beneficieze de o îndrumare competentă și, de asemenea, să colaboreze atât între ei cât și cu profesorul. Lucrarea de față se bazează pe materiale originale și își propune să descrie și să abordeze beneficiile participării studenților la activitățile PW, motivarea și realizările acestora.

**Cuvinte-cheie:** cerințe, vocabular specializat, abilități de prezentare, proiect, evaluare.

Project work is not a new method. It is essentially an American invention dating from early years of the 20<sup>th</sup> century and it is associated with the philosopher and educationalist John Dewey.

The project method became very popular in the U.S.A. during the 1920s. The U.K. teachers gradually started to use it during the late 1920s and early 1930s.

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Since then project-based teaching and learning has gained widespread popularity around the world and “has evolved beyond recognition”<sup>2</sup>.

At the beginning of 1980s the reason for developing project work “resulted from the impact of the communicative approach on what teachers were doing in the classroom”<sup>3</sup>.

Projects have many benefits which have been recognized for many years in the teaching of Science, Geography and History but also in language lessons. Teachers from all over the world have been doing project work adapting it to different levels<sup>4</sup>. This is one of the main reasons for which I chose to use it with my students and it proved to be very effective.

Diana Fried-Booth and other experts in the field<sup>5</sup> underline the fact that by the use of project work students are brought into direct contact with authentic language, thus their knowledge of English develops at a fast rate. Project work offers students “an opportunity to take a certain responsibility for their own learning”<sup>6</sup> and also helps them to become independent.

Richard Pinner, in his article published in the well-known journal *English Teaching Professional*, gives a detailed presentation of his class activity based on project work. He underlines the numerous benefits of this method: students become more confident while speaking English, they are highly motivated, this being an important factor in language acquisition. On the other hand, learners enjoy working in groups, sharing information, helping each other etc.

The research on the use of projects has continued for the past three decades. Prestigious researches in the field of English teaching focused their attention on projects, taking into consideration that this is “an extended language activity”<sup>7</sup>. This is why the project method has been studied from different points of view:

1. It is a valuable tool for developing language skills in students at different levels of English (Pinner, 2011; Fried-Booth, 2002; Hutchinson, 2001)
2. It is an effective way of learning the text structures and the language patterns used in written research papers (Wallwork, 2011; Murray & Hughes, 2008)
3. It is a form of discovery learning associated with a problem-solving approach (Beaumont&Williams, 1983)

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<sup>2</sup> Diana L. Fried-Booth, *Project Work*, Oxford University Press, 2002, p.6

<sup>3</sup> Diana L. Fried-Booth, *Project Work*...pp.5-6

<sup>4</sup> Tom Hutchinson, *Introduction to Project Work*, Oxford University Press 1991. Second edition 2001, p. 2

<sup>5</sup> Richard Pinner, Tom Hutchinson, Tony Dudley-Evans

<sup>6</sup> Diana L. Fried-Booth, *Project Work*...p. 6

<sup>7</sup> Diana L. Fried-Booth, *Project Work*...p. 13

Teaching English to students of other subjects can be challenging and demanding. It is important to be able to meet their expectations and to encourage them to develop their communication skills. Geography students need to acquire both general and specialized vocabulary to be able to read books and articles in English and to present their findings.

I teach English at the Faculty of Geography, “Babes-Bolyai” University, Cluj-Napoca, where most of the students attending different sections (Geography, Territorial Planning, Cartography etc.) have two hours per week foreign language classes (e.g. English) during their first year of study (except for those studying Terrestrial Measurements or the Geography of Tourism, who have more). There is a Romanian line and a Hungarian line as well.

The students’ initial level of English varies from lower intermediate to advanced. This variety can sometimes be challenging for their teachers. They have to use different methods in such a way as to actively involve most of the students in their own language learning and development. A way to address all categories of students is using project work. I have been using this approach for over two academic years with all my groups of students, and the present paper is based on my findings and experiences.

### **Reasons for using projects**

Firstly, projects are very useful because the degree of students’ involvement is higher than in ‘traditional’ activities. They also provide teachers with opportunities for bringing in themes of interest and offer students an effective way of practicing their English. If the themes interest them, the students are motivated to do their own research and, by presenting projects in class, students gain confidence in speaking English. On the other hand, in their presentations, students use new vocabulary in an interesting way, and, at last but not at least, “presenting in English is something they might have to do in the future, in their professional or academic lives”.<sup>8</sup>

### **Preparation and preliminary work**

#### **Choosing a research topic**

The students were asked to choose their research topics from a range of general themes, such as: Land and Resources, Natural Regions, Rivers and Lakes, Plant and Animal Life, Climate, Population, and Natural Phenomena.

They could choose to work individually, in pairs or in groups of three, taking turns while presenting.

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<sup>8</sup> Richard Pinner, “You’ve got the power”, in *English Teaching Professional*, issue 76, September 2011, p.56

## **Preparatory work in class**

### **Clarifying project presentation requirements**

This preparation phase is very important because, in order to be well prepared for project work, students should know what is expected from them. This is why the requirements must be presented briefly and clearly at the very beginning. For instance, the time allocated to a presentation is 10 minutes (plus 5 minutes for discussions), the structure of the written project is: contents, introduction, body, conclusions, bibliography. The ideas should follow in a logical order, and sentences should be short and clear. In addition to the above, the oral presentation should contain: definitions of specialized terms at the beginning, a summary of the main points of the project in the end, followed by at least three questions addressed to the audience.

The presentation should be in PowerPoint and an overhead projector should be used for the slides.

### **Preliminary work**

I offered my students relevant language input before they started work on their own projects. It focused both on skills development and on general English language practice.

I had in view: pre-teaching specialized vocabulary, reading specialized texts, adequate listening comprehension activities, grammar exercises, and watching fragments of English documentary films. For example, we read texts like 'Climatic Change', 'The Climate', 'The Oceans', 'Volcanic Eruptions', 'The Antarctic-a Key to Planet Earth', we did listening comprehension activities on global warming and volcanoes; we watched together fragments of documentary films: 'Mega tsunamis', 'Caves in New Zealand', 'Mega disasters' etc. We also worked on developing presentation skills through activities based on reading comprehension, summarizing and mini-oral presentation.

### **Project presentation**

The students' presentations were varied and interesting. The most frequently chosen themes were those related to natural phenomena: volcanoes, Aurora Borealis (fig. 1), tsunamis, global warming, geysers, caves (fig. 2), glaciers, the Bermuda Triangle, etc., their 'favorite' being volcanoes: "Almost Everything on Volcanoes", "Major Volcanic Eruptions in History", "Volcanoes and the Landforms Created by Them". We can notice from the above titles that the projects referring to volcanoes were not identical, the students being able to engage in extensive research, to carry out a valuable project and to give a good oral presentation.

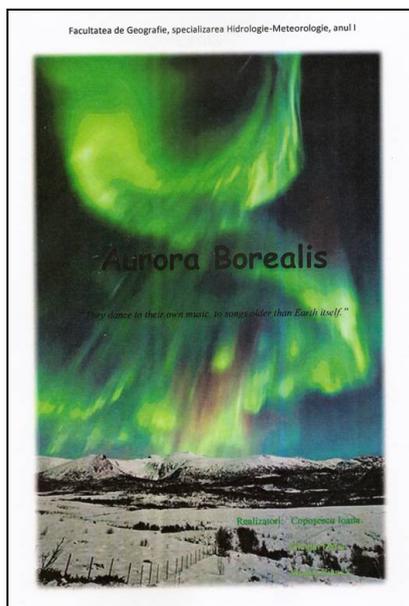


Figure 1<sup>9</sup>

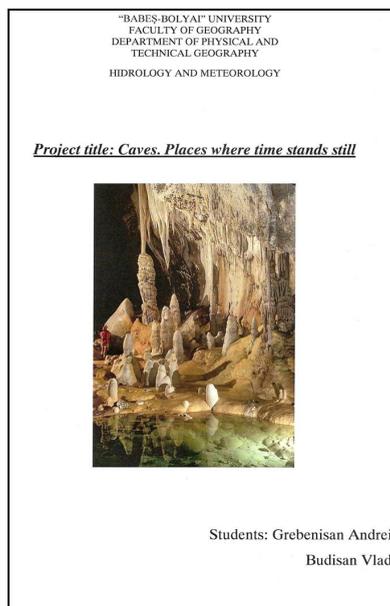


Figure 2<sup>10</sup>

They also chose to present natural reserves from our country: "The Retezat Mountains", "The Danube Delta" (fig. 3).

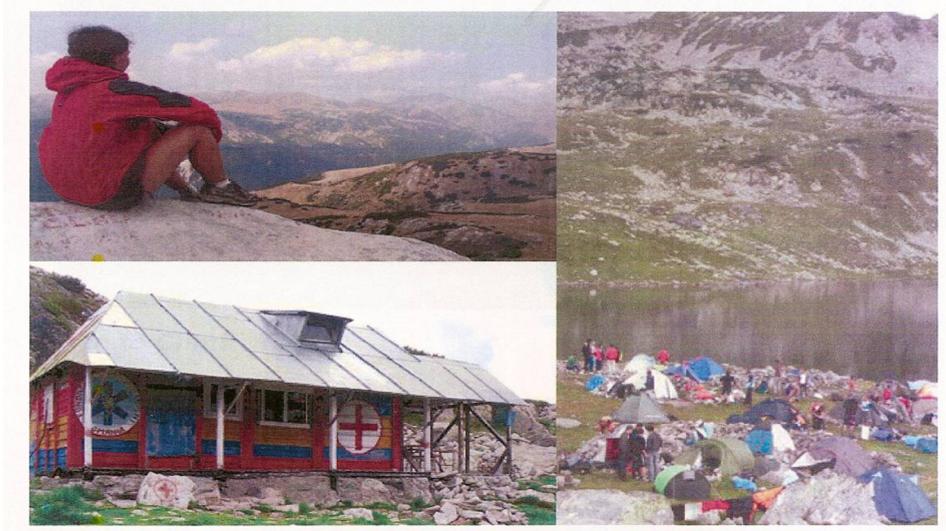


Figure 3<sup>11</sup>

<sup>9</sup> The author publishes this picture on her own responsibility.

<sup>10</sup> The author publishes this picture on her own responsibility.

<sup>11</sup> The author publishes this picture on her own responsibility.

The majority of the students followed the rules, meeting the presentation requirements mentioned above. They worked very much, trying to find interesting materials (at the library or on the internet) and inserting a large number of attractive pictures or even short videos into their PowerPoint presentations. Some of them used self-made materials – fig. 3 – (e.g. photos taken during their trips) or translated relevant information from Romanian into English. They demonstrated creativity, for example, by devising their own crossword puzzles instead of follow-up questions.

Still there are aspects which could be improved: students tend to read from the slides instead of speaking about them, and there is an overuse of internet resources without proper acknowledgement. We also noticed that some of the students found it very difficult to summarize the material at the end of the presentations and to prepare follow-up activities (questions for their audience).

The follow-up activities devised by the presenters kept alert their peers' attention, helped them focus on important information and remember relevant details. They also fostered the development of a team-spirit which was beneficial for the students' learning and development. After several presentations, during a feedback dialogue, the students said that they generally enjoyed them and were never bored.

### **Assessment and Evaluation**

The teacher and the students discussed the evaluation criteria before starting work on their projects. The criteria we decided upon were: structure of project (according to the requirements), clear definitions of terms, range of vocabulary, accuracy of language, use of relevant photos, diagrams or videos to illustrate the contents, free presentation, relevance of follow-up questions and interaction with the audience.

The students could get maximum three points for a presentation, and the points were part of their end-of-semester grade. It was their decision whether to prepare and present a project or not.

Both peer evaluation and teacher's evaluation were used, and there was a follow-up discussion after each presentation. Peer assessment is used to supplement teacher assessment and has "most value as an aid to learning".<sup>12</sup>

Firstly, the students expressed their opinions on their peers' project presentations, identifying positive and negative aspects. These discussions helped them to better understand the criteria. I appreciated the fact that they helped each other in different ways, for instance with the use of technology.

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<sup>12</sup> Tony Dudley- Evans, Maggie Jo St John, *Developments in ESP. A multi-disciplinary approach*, Cambridge University Press, 2006, p. 212

Also, their generally supportive attitude had a positive impact on the speakers, encouraging them. Nevertheless, their assessment was often subjective, and they sometimes forgot to apply the criteria. They generally tended to either over-praise, or highlight only the negative aspects, so I had to permanently remind them the criteria and to help them spot pluses and minuses of their colleagues' presentations.

Secondly, I gave them my opinion, documented by references to the above criteria. I tried to be as objective as possible, and also to teach them how criteria are being used. I believe that a supportive attitude on the teacher's side, as well as an open discussion of the assessed work is essential.

### Conclusions

Class activities connected to projects are complex, but when "students are well prepared for project work and understand what is required of them, the purpose and the benefits, their motivation can be very high".<sup>13</sup> I chose to use "an integrated skills approach" while preparing my students for project work and, at the very beginning, it was difficult to involve them. For the majority of students the work on projects was enjoyable and their feedback was positive. Not only did they say that preparing for presentations helped them acquire specialized vocabulary more easily, but they particularly mentioned that motivating activities helped them make progress with their English. They also mentioned that projects helped them gain experience in teamwork.

The teacher's feedback was also positive. Working with projects stimulated my own professional development, as I needed to use innovative teaching methods and techniques.

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<http://universityprojectwriting.com>

## EVALUATION & ASSESSMENT BY *PROJECT WORK* WITH ENGLISH FOR LEGAL PURPOSES

LIVIA OTILIA BRADEA<sup>1</sup>

**ABSTRACT.** *Evaluation & assessment by project work with English for Legal Purposes.* Breaking with conventions, I have included in the category of *projects* such works as: *Long Essay/Mini-research paper, Poster*, proper *Project* on legal subjects, all accompanied by *Oral Presentations* using or not *PowerPoint*. This paper points out that evaluation/assessment by project proves to be complex, relevant, agreeable, creative and competitive. While preparing their projects, the students had the opportunity to read a large amount of authentic legal texts, thus acquiring legal vocabulary in English. They practised and developed their oral communication skills by delivering presentations. Project evaluation integrated successfully language skills and specialized legal knowledge. Timing and methods of evaluation proved to be significant for both students and the professor.

**Keywords:** evaluation-assessment, project work, oral presentation, legal English language, creativity, teaching/learning efficiency.

**REZUMAT.** *Evaluarea prin Proiect în cazul Englezei pentru scopuri juridice.* Depășind orice convenționalitate, am inclus în categoria *proiecte* lucrări precum: *eseul, mini-lucrarea de cercetare, posterul, proiectul propriu-zis* având la bază problematică juridică, toate însoțite de prezentare orală, cu sau fără *PowerPoint*. Această lucrare scoate în evidență faptul că evaluarea prin *proiect* se dovedește a fi complexă, relevantă, agreabilă, creativă și competitivă. În timpul pregătirii proiectelor, studenții au posibilitatea să citească un volum mare de texte juridice autentice, acumulând în felul acesta vocabular juridic în limba engleză. Ei și-au exersat și dezvoltat abilitățile de comunicare prin prezentările făcute. Evaluarea prin proiect a făcut posibilă integrarea cu succes a abilităților lingvistice și a cunoștințelor juridice specifice. Momentul și felul cum s-a făcut evaluare s-au dovedit semnificative atât pentru profesor cât și pentru student.

**Cuvinte cheie:** evaluare-verificare, proiect, prezentare orală, limbaj de specialitate juridic, creativitate, eficiență didactică.

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## Introduction

I would like to present in this study the partial results of an experiment I have been carrying out with the 1<sup>st</sup> year students at the Faculty of Law, "Babes-Bolyai" University, Cluj-Napoca. Our students are expected to study Legal English for 4 semesters during the first two years of their four-year BA programme at the Faculty of Law. Their level of English is intermediate, upper-intermediate and advanced. Obviously we cannot accept beginners at the English for Legal Purposes classes.

Legal English courses focus on building legal vocabulary, approaching authentic legal texts, enhancing students' ability to use legal language, learning and using language structures typical for Legal English, building receptive and productive skills, introducing students to basic legal information in English, thus helping them to function adequately in an international Legal English context.

I initiated my experiment in the academic year 2010-2011 with the 1<sup>st</sup> year students, by requesting them to produce a *project*, which was assessed at the end of the 1<sup>st</sup> semester and a Legal English vocabulary test assessed at the end of the 2<sup>nd</sup> semester. I chose the assessment by *Project Work* during the 1<sup>st</sup> semester because law students are extremely enthusiastic at the very beginning of their studies and this enthusiasm tends to fade out when they discover how difficult the study of law proves to be.

So I wanted to use their initial energy, their creativity and willingness to work and produce some interesting *projects*. After my first year experiment, I found out that in spite of the fact that the students produced imaginative projects, they were not sufficiently prepared for doing such projects, especially on legal topics and at the same time they had to develop specific skills for this purpose. Of course, they also needed to acquire more legal vocabulary in English and so I decided to reverse the order and ask them, in the academic year 2011-2012, to make their *project* during the 2<sup>nd</sup> semester and use the first one to develop some skills and enrich their legal vocabulary – thus taking the risk of having, maybe, less elaborate projects. I was aware of the fact that students work less for their English classes during the 2<sup>nd</sup> semester and concentrate more on law subjects proper.

During my teaching I was concerned with the following issues:

- a) to apply different evaluation methods and techniques suitable to teach English for specific purposes, in my case Legal English;
- b) to understand when and how the evaluation and assessment should take place, a process that is very important for both students and professor.

### 1. Evaluation and assessment – a dynamic concept

Evaluation and assessment represent a complex procedure based on certain methods and criteria that should result in changes to be made in order to improve the whole teaching-learning process. As Dudley-Evans and St. John

pointed out, this process should be “dynamic and adaptable”. “Evaluation is a very constructive and powerful activity and a very stimulating one” (Dudley-Evans, St. John, 2006: 129). In the methodology literature one may discover different methods and techniques used for evaluation-assessment. Not all of them are applicable to foreign languages and only some of them are suitable to evaluate Legal English.

## 2. Evaluation of the Legal English Practical Course

During this complex process questions arose that had to be answered.

*What am I going to evaluate?*

- the anticipated progress in language – the level of knowledge and the oral and written communication skills;
- the discourse and style of the specific language, in this case Legal English;
- the two parties involved in the process: *professor* and *student* (feedback and self-evaluation);
- the results that will give me solutions to my future work;
- the teaching-learning strategies applied to academic studies;
- the exigency and responsibility of the parties involved in the academic study process.

Obviously all these items are worth being evaluated, but only some of them could prevail in my experiment.

## 3. Assessment by *Project Work*. Theoretical considerations

By definition, *Project Work* means research work ended with a “tangible object as outcome” especially with undergraduate students, or a “dissertation” with postgraduate ones (Dudley-Evans and St. John, 2006: 195). Dudley-Evans and St. John specify the stages students have to go through when working on projects. They have to:

- ⇒ generate a hypothesis
- ⇒ carry out a literature review
- ⇒ test the hypothesis
- ⇒ write a report
- ⇒ give an oral presentation

(Dudley-Evans and St. John, 2006: 195, 196). I advised my students to choose *library projects*, which the above named authors described in *Developments in English for Specific Purposes*: “Library projects [...] involve stages 2, 4 and 5 [and] do not require setting and testing of a hypothesis” (Dudley – Evans and St. John, 2006:196).

The projects based on library research require “extensive purposeful reading followed by a written report and oral presentation” (Bloor and St. John, 1988, in Dudley-E, St. John, 2006: 195). As the above mentioned authors state, project work involves “a good deal of out-of-class activity. The project

begins in the classroom, moves into the outside world and then back into the classroom, and provides an opportunity for real world and classroom experience to overlap” (Dudley-E, St. John, 2006: 195). Making a project also entails creativity, capacity of selection, analytical and critical skills and other abilities.

#### **4. Why have I chosen *Project Work* as the method of evaluation-assessment for the law students?**

Prerequisites:

- ☞ foreign languages are taught at the Faculty of Law for 4 semesters: each semester is followed by some type of assessment;
- ☞ the process of evaluation is described as being formative and summative;
- ☞ evaluation should be relevant, comprehensive and stimulating for the objectives of the *Legal English Practical Course*;
- ☞ legal professions require a lot of legal writing and speech delivering/pleading;
- ☞ evaluation methods and techniques are not static, but adaptable to ESP as well (*“Learners do not only learn language through law, but also law through language”*, L. Perez-Gonzales, 1999).

Choosing projects as a method of evaluation/assessment has certain important benefits for students, as they are required:

- ☞ to organize and schedule their activity;
- ☞ to concentrate on a certain topic;
- ☞ to do research in the library and on the Internet;
- ☞ to identify a large quantity of information;
- ☞ to discover a wide variety of sources;
- ☞ to select the essential information;
- ☞ to adapt the information selected to their own projects.

#### **5. Aim and objectives of my experiment. Stages**

Starting this experiment I had in mind to determine my law students:

- ◆ to read English legal texts of general character;
- ◆ to accumulate specific legal vocabulary in English;
- ◆ to acquire individual working techniques such as to collect and collate information;
- ◆ to select and organize legal information;
- ◆ to develop presentation abilities;
- ◆ to develop an authentic English legal discourse;
- ◆ to do certain activities following a logical structure and last but not least...
- ◆ to lay the foundation of a collection of teaching materials for the Legal English Course.

The table below presents the stages of my experiment:

English for Legal Purposes 1 <sup>st</sup> year students		
Academic year	1 <sup>st</sup> semester	2 <sup>nd</sup> semester
2010 / 2011	<b>Project Work</b> (topic at choice)	<b>Legal English test</b> (testing vocabulary and other legal issues)
2011 / 2012	<b>Legal English test</b> (testing vocabulary and other legal issues)	<b>Project Work</b> (topic at choice)

### The favorable context for carrying out this experiment

Law students prefer projects because:

- they have the chance to use their imagination to find interesting legal subjects and famous cases;
- they have the opportunity to exercise their legal reasoning and develop argumentative skills;
- English language is indispensable for documentation and practicing legal professions in an international context;
- writing and presenting their final project works will reveal both their level of legal knowledge as well as their English language abilities.

### 6. Types of projects. Topics

I suggested to my law students to opt for and produce one of the following types of *project works*:

- *Long Essay/Mini-research paper* (a derivative of PW and Essay)
- *Poster*
- *Oral presentation with Power Point.*

I suggested legal topics of general nature so that my students could choose their topics according to their interests, needs and imagination. I wanted my students to choose interesting and original subjects that might give them a lot of joy and pleasure in producing their projects. Most of them were produced individually but we had quite a number of projects made in pairs or even small groups (3-4 students). There was only one condition for the project work: documentation, writing, presentation should be in English exclusively.

In the following lines there are some examples of topics (of general nature) that I have suggested to my students:

- ◆ Legal Science (in general)
- ◆ Legal Systems,
- ◆ Hierarchy of Courts in UK and US
- ◆ Legal professions a.s.o.
- ◆ Aspects of British Culture and Civilization (related to the legal field).
- ◆ Specific aspects of law – famous cases
- ◆ University education (in general)
- ◆ Legal education (in particular)

And here is a list of project titles produced by my students:

<b>Legal education</b>	<b>History of law</b>
The Study of Law Why Going to Law School Law School in Europe & USA UBB - Law Faculty The National Institute of Magistracy Law & Fame	The Symbol of Justice The Roman Legal System The Code of Hammurabi The Progress of Law in Time
<b>Legal systems</b>	<b>Legal profession</b>
Legal Systems of the World UK Legal System Civil vs Common Law Separation of Power The British Parliament Jury Trials	How to Become a Lawyer in the UK How to Become a Lawyer in USA How to Become a Judges in the UK Barristers in Different Countries Law Firms Law Carriers

Examples of oral presentations using Power Point produced by students:

<b>Title of presentation :</b>	<b>Student's name:</b>
Major Legal Systems of the World: <i>Common Law</i> – England and Wales <i>Civil Law</i> – Romania <i>Religions Law</i> – India	Deak Hella, 1 <sup>st</sup> year, group 106, Faculty of Law, Babes-Bolyai University, Cluj-Napoca, Romania
How to Become a Smart Lawyer	Marincas Oana Diana, 1 <sup>st</sup> year, group 111
The European Law Students' Association	Ciucan Alexandra, 1 <sup>st</sup> year, group 105

## 7. Assessment criteria:

In the process of assessing the projects, I took into consideration the following criteria:

- ☞ suitable subject related to the content of the English for Legal Purposes course;
- ☞ originality and creativity invested in the paper/poster/ PowerPoint;
- ☞ student's analysis and synthesis capacity (personal and critical opinions being highly appreciated);
- ☞ correct use of English legal vocabulary in relation with the context and topic;
- ☞ quality of presentation (structure, style, slide layout);
- ☞ compliance with the legal style in writing and presenting the projects.

## 8. Statistics. Quantification of projects

1<sup>st</sup> year students, 1<sup>st</sup> semester, academic year 2010/2011:

- total number of students: 474
- total no. of projects presented: 455

Type of projects	No. of projects
Model + 2 posters	1
Mini-research papers	16
Posters	59
Oral presentation + Power Point	379

### Remarks:

- Very few students have chosen the traditional mini-research paper / long essay.
- Students have produced more original posters than papers. The posters incorporated a lot of handwork, proved to be highly imaginative, some of them presented interesting drawings and pictures and they really looked like teaching materials.
- Oral presentation using PowerPoint (PP) was chosen by the majority of students: 83, 3%.
- Other projects were combinations such as:
  - ① paper + PP
  - ② paper + DVD
  - ③ paper + poster
  - ④ PP + DVD
  - ⑤ poster + DVD e.g. the Socratic Method
  - ⑥ model + 2 posters e.g. the model of Nigara Falls + 2 posters about Canada (one referring to political and legislative data about Canada and one being on the main touristic attractions of Canada).

### 9. Why have so many students chosen oral presentation using PowerPoint?

Below there is a list of such reasons:

- ☞ modernity and attractiveness of this type of project work;
- ☞ passion for work on computer;
- ☞ pleasure to navigate on the Internet, search and choose a subject;
- ☞ preference to communicate essential things freely and quickly;
- ☞ the strong impact of oral and visual communication;
- ☞ PP better reveals their level of mastering legal English;
- ☞ PP proves the amount of individual / pair / group work invested by the students who produced them.

### 10. Preliminary conclusions to my experiment:

- ▲ all types of projects suggested have been chosen by the law students;
- ▲ their presentations indicated the following aspects:

- a huge amount of information from different legal sources has been used;
- students managed to acquire a large amount of legal vocabulary;
- it was a joyful activity that brought along a fierce competition between the students to produce interesting and competitive projects;
- students learned and applied the traditional structure of papers or the layout of slides;
- they practised the oral presentation skills suitable to the type of project chosen;
- students learned how to use their ideas to produce coherent work (paper, slides, etc.);
- they exercised explanation and especially argumentation with their presentations;
- the assessment of the projects proved to be complex, relevant and at the same time agreeable for the students forming 'the audience';
- assessment of projects in the classroom was beneficial for all students because they had the opportunity to learn about a wide variety of legal subjects, acquire legal terminology and watch different presentation styles;
- students have a good opportunity to exercise integrated skills.

Evaluation & assessment by projects proved to be both formative and summative.

The final stage consisting in making the inventory of the projects, classifying them according to types and subjects in order to be used later as teaching materials in the legal English classes, provided great satisfaction for students and the professor.

### **11. Difficulties and challenges encountered:**

- ◆ lack of legal vocabulary not only in English but in Romanian as well, since I have been working with 1<sup>st</sup> year students;
- ◆ difficulties in approaching and studying legal subjects in English;
- ◆ academic study skills insufficiently developed;
- ◆ lack of vision about the academic learning style in general;
- ◆ poor capacity of synthesizing materials and giving suitable and concise titles to papers, chapters, slides, posters;
- ◆ difficulties in structuring the content of the slides (slides overcrowded with information);
- ◆ shortcomings related to slide design (style of letters, too many images or no images at all);
- ◆ superficiality and lack of interest when approaching the theme of the project;

- ◆ excessive use of copy-paste from the Internet without any acknowledgement or selection.

## **12. Experiment 2011-2012 (2<sup>nd</sup> stage)**

This experiment has been going on this academic year as well. I intend to assess my students' Legal English projects in the 2<sup>nd</sup> term for the following reasons:

- ☛ students should have enough time to enrich their English legal vocabulary during the 1<sup>st</sup> and 2<sup>nd</sup> terms;
- ☛ they have the possibility to acquire basic knowledge of law in English if they study two terms and have their project assessment at the end of the year;
- ☛ students have more chances to discuss with their professor about the Project Work as a method of evaluation / assessment.

## **13. Current measures taken to prepare students for evaluation/assessment by Project Work:**

- ☛ enrich the theoretical background by teaching them how to produce slides and deliver oral presentations;
- ☛ practice these skills;
- ☛ present examples of projects from the previous year;
- ☛ initiate discussions about possible improvement, errors related to theme, content, spelling mistakes, slide design;
- ☛ learn from previous projects, analyzing them during classes (1-2 projects will be presented towards the end of each class).

## **14. Final conclusions**

### **Why should professors opt to evaluate law students by projects?**

- both students and professors become more familiar with legal texts and specialised vocabulary from different branches of law;
- such activities develop excellent academic study skills to be used by students not only in the Legal English classes but with other Romanian legal subjects as well;
- projects develop the capacity of structuring information;
- projects stimulate imagination and competition;
- projects manage to immerse students in the English Legal language for an extensive period of time;
- students may learn law via English legal classes and English via law (adaptation of a quotation from L. Perez – Gonzales, 1999);

- projects encourage comprehension, language acquisition, and develop oral and written communication skills;
- evaluation becomes part of the formative process;
- self-evaluation becomes part of the whole teaching-learning process.

As a final conclusion, the experiment which I have been carrying out with the 1<sup>st</sup> year students at the Faculty of Law, “Babes-Bolyai” University, Cluj-Napoca, has indicated that the project work method reveals the unity between linguistic competence and performance in specific instances of Legal English use. While preparing their projects, the students had the opportunity to read a large amount of authentic legal texts, thus acquiring legal vocabulary in English. They practised and developed their oral communication skills by delivering presentations. Project evaluation integrated successfully language skills and specialized legal knowledge, and proved both enjoyable and beneficial to all involved.

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## THE LEARNING AND TEACHING OF NORWEGIAN FOR ACADEMIC PURPOSES

RALUCA PETRUȘ<sup>1</sup>

**ABSTRACT.** *The Learning and Teaching of Norwegian for Academic Purposes.* This paper intends to describe the context of learning and teaching Norwegian for academic purposes. There are presented the aims and the competences that are targeted by the seminar on the didactics of the Norwegian language, which is brought up for discussion in this study. The emphasis is placed on the students' needs and their learning strategies. A needs analysis has been conducted in order to identify the students' interests and motivation for attending the seminar. The findings lead to the conclusion that students are motivated to attend the course and improve their academic skills. Furthermore, they have become autonomous learners and are more aware of their learning strategies.

**Keywords:** learning needs; academic context; digital literacy; teacher roles; student roles; formal teaching; informal teaching.

**REZUMAT.** *Învățarea și predarea limbii norvegiene pentru scopuri academice.* Acest articol își propune să descrie contextul de învățare și predare a limbii norvegiene în scop academic. Vor fi prezentate obiectivele și competențele pe care seminarul *Didactica limbii norvegiene* le vizează. Accentul va fi pus pe identificarea nevoilor studenților și a strategiilor acestora de învățare. Pentru a evidenția interesele și gradul de motivare al studenților s-a realizat o analiză a nevoilor. Rezultatele interviului sugerează faptul că studenții sunt motivați să participe la acest seminar și să își dezvolte abilitățile de receptare a informației la nivel academic. De asemenea, aceștia au devenit autonomi și sunt mai conștienți de strategiile de învățare utilizate.

**Cuvinte-cheie:** nevoi de învățare; context academic; competențe tehnologice; rolurile profesorului; rolurile studentului; predare formală; predare informală.

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## **Introduction**

This paper comprises three parts which are interconnected. The first one focuses on providing arguments for including the Norwegian didactics course in the same category with other courses taught at academic level. There are identified the aims of the course, the targeted competences, and the academic skills intended to be developed. Suggestions have been taken from research on the development of English for Academic Purposes based on the assumption that skills that are useful for EAP can be transferred to teaching/learning Norwegian for specific (academic) purposes.

The second part describes the manner in which the needs analysis was implemented. Information is given regarding the structure of the needs analysis: the questions that have been asked, the respondents, and the targeted aims. The needs analysis has the structure of an interview. The last part of the study intends to make some correlations among the findings gathered from the interviews. Since just five students have been interviewed generalizations cannot be made about the findings. Moreover, it is not my intention to test or validate certain theories. In fact, the results are going to provide an understanding of the respondents' learning strategies and interest in becoming teachers.

## **Literature review**

The learning of a language for academic purposes represents a branch of learning a language for specific purposes. Broadly speaking, it could be argued that learning a language for academic purposes focuses mainly on training students to make better use of language during their studies. The learning of a language for academic purposes, in this case the Norwegian language, is not restricted to native speaker students or to a particular mother tongue. Rather, it targets all the students who want to gain knowledge for a specific purpose and use that language in order to complete their studies in a certain domain.

In general contexts of foreign language use learners need to develop formal and informal communicative skills. In an academic context these communicative skills are useful but not enough in order for a student to be proficient in this particular field. Students begin to improve their academic skills at university level when they learn how to apply knowledge that is specific to a certain discipline. The students that are enrolled for the didactics course are taught how to deliver meaningful academic presentations, how to synthesize given information, how to compare teaching resources and how to evaluate their teaching skills. In both English and Norwegian academic contexts students are encouraged to improve their knowledge of grammar and vocabulary, to become proficient in the four skills (speaking, writing, reading, and listening) and to master a specific academic content. Because there are many

learning expectations and requirements that are shared by both the English and the Scandinavian teaching methodology at university level I have taken the EAP model and applied it to the Norwegian academic context.

It is worth identifying some key characteristics of learning English for academic purposes. English for Academic Purposes, hereafter abbreviated as EAP, has been tackled by researchers from different perspectives, either by focusing on the skills that learners have to acquire or the contexts the teachers have to provide. It is difficult to give a single definition of EAP due to the fact that both researchers and practitioners take into consideration different aspects when it comes to organizing, transmitting and evaluating knowledge. Flowerdew and Peacock (2001:8) state, for example, that English for Academic Purposes represents the teaching of English with the specific aim of helping learners to study, conduct research and teach in that language. The guidelines suggested by modern didactics are in some regards in accordance with those suggested by EAP. First of all, the focus is shifted from acquiring a corpus of specialized language or knowledge about grammar, vocabulary and phonology to an interest in improving the students' learning strategies. Secondly, the emphasis is laid on ways of increasing students' motivation and strategies to accommodate different needs.

Hutchinson and Waters (2006:19) argue that "ESP (English for Specific Purposes) is an approach to language teaching in which all decisions as to content and method are based on the learner's reason for learning"<sup>2</sup>. Therefore, it is not solely the teacher's decision when it comes to organizing a course focused on gaining academic literacy. The students' needs should play a major role in designing the syllabus and in choosing the appropriate teaching strategies. In the light of these, a teacher's role should be that of a mediator, who strives to find a balance between the above mentioned elements and the students' motivation, skills and goals. Therefore, every course should begin by conducting a needs analysis that would give the teacher valuable data about his/her students.

Hyland (2006:2) suggests that there is growing awareness that students, including native-speakers, have to take up new roles and engage with knowledge in new ways when they enter university. That is why students are encouraged to improve and diversify their learning strategies when working with resources either taken from different genres or delivered by using visual or audio channels. Moreover, they have to become reflexive and think of strategies that sustain their overall development. In this respect, academic study provides a perspective on the way in which knowledge can be applied in the real world, outside the classroom.

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<sup>2</sup> Quoted in Kristen Gatehouse, Key Issues in English for Specific Purposes (ESP) Curriculum Development, The Internet TESL Journal, <http://iteslj.org/Articles/Gatehouse-ESP.html>

Another objective set by EAP is that of seeking to find ways of understanding and dealing with the social, cultural and ideological contexts of language use (Hyland 2006:5). Communication in academic contexts is characterized by diversity because the learning activities that are put in practice at this level target different genres ranging from essay writing, panel presentations, projects, exam papers, drama staging to writing graduate theses. This exposure is beneficial because it enables the development of a diverse range of competences that can be integrated in the four pillars of education proposed by Jacques Delors: Learning to Know, Learning to Do, Learning to Live Together, and Learning to Be<sup>3</sup>.

Johns (1988:55) cited in Hyland (2006:13) identifies three elements that should be taken into consideration when teaching or learning a subject for academic purposes. The author states that discipline, audience, and context significantly influence the language required. In other words, whenever one is engaged in a teaching sequence it is advisable to consider one's interlocutors, the context in which the message is transmitted, and the particularities of the subject taught. It is risky to establish a set of common features and apply these to various courses. In fact, each particular course has its own aims, targets specific skills and enhances certain types of literacy. Therefore, Hyland (2006:33) concludes that EAP is not a single monolithic ideology or set of assumptions, but a plurality of practices and possibilities in different contexts. From this perspective, EAP offers the tools that allow each student to manage language successfully in different domains of activity.

### **Norwegian for academic purposes: study skills and academic literacies**

I intend to take these three elements suggested by Johns (1988:55) – discipline, audience, and context – and investigate them in connection with a particular subject field, namely the didactics of the Norwegian language. In doing so, I aim to identify the particular academic proficiencies that are targeted by this course. This optional course (in fact, a course and a seminar) is offered to students who study Norwegian for a Bachelor's degree programme. This programme includes diverse courses, ranging from literature and syntax to practical courses as well as culture and civilization courses. Therefore, the targeted competences, the resources and the teaching approaches employed are different for each course.

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<sup>3</sup> [http://www.learndev.org/dl/nicolescu\\_f.pdf](http://www.learndev.org/dl/nicolescu_f.pdf), Jacques Delors, Report to UNESCO of the International Commission on Education for the Twenty-first Century, United Nations Educational, 1996, p 85-97

In addition, I want to bring forth other possible elements that can be associated with discipline, audience and context. I have indicated in Figure 1<sup>4</sup> some possible connections between these sub-categories. This mind-map can also be useful in identifying the elements that differentiate learning a language for general purposes from learning a language in order to acquire academic skills.

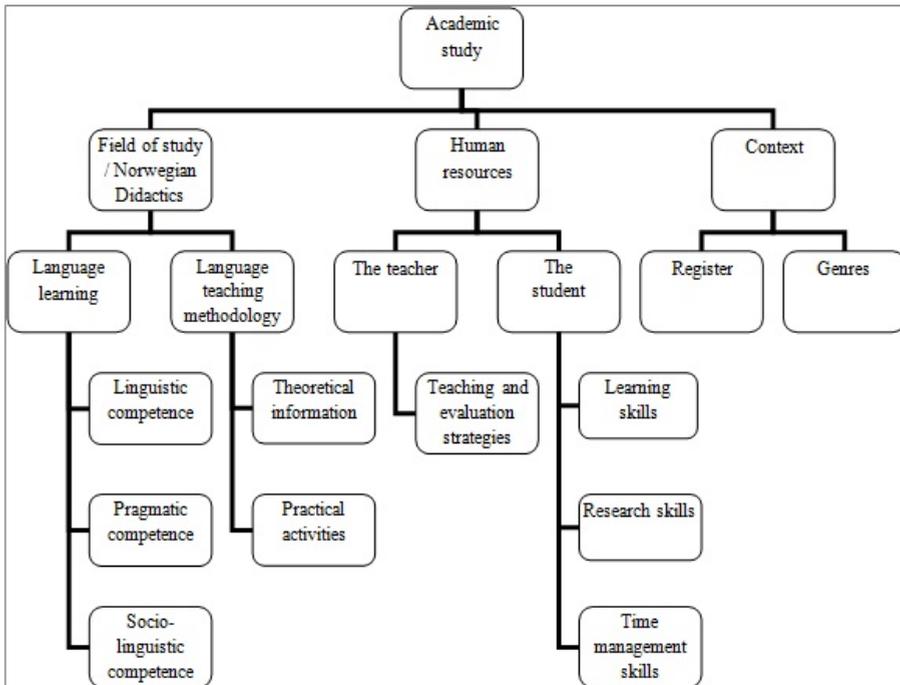


Figure 1. Elements comprised by academic study

There can be identified some elements that are common to teaching a language for general purposes: language learning and the development of the three types of competence, the teacher, the student (having some learning skills, but not having yet developed research skills or time management skills) and the context (register – most often formal, materials – mainly the textbook).

I intend to make a distinction between study/learning skills and academic skills. On the one hand, study skills can be understood as a set of abilities, techniques and strategies which are used when reading, writing, or listening for study purposes (Richards et al.1992:359 in Hyland 2006:17). They can be acquired usually in a short period of time and can be applied to various fields of study. Here are a couple of examples: reading-comprehension skills, note taking, creating a draft, editing a document, listening for specific

<sup>4</sup> The author takes full responsibility for the publication of this figure.

details etc. Study skills tend to focus on acquiring linguistic competence when learning a language for general purposes.

On the other hand, academic skills comprise learning strategies designed to accommodate a particular field of study; they encourage critical thinking and promote learner autonomy. Moreover, students are offered the possibility to improve their research skills and time management skills. But the most important aspect in my opinion is that academic literacy encourages students to pay closer attention to discourse contexts and registers.

Furthermore, there is another aspect that should not be disregarded when working with different types of discourses. Hyland (2006:23) suggests that academic literacy offers a nuanced view of *context of situation* and *context of culture*, in the sense that language used in particular circumstances is influenced by the social structures, the institutional and disciplinary ideologies and the social expectations which surround those immediate circumstances. As a result, the process of deciphering written or oral instances of communication, belonging to different genres and languages, might become problematic due to this difference in cultural mindset. Students should be encouraged to develop their cultural awareness<sup>5</sup> and sociolinguistic competence<sup>6</sup> because these represent meaningful stages in becoming proficient in a foreign language. Furthermore, students should be able to analyse different types of discourse and pay attention to the way in which meaning is conveyed. Likewise, they would develop their pragmatic competence.

When one learns a foreign language one also becomes aware of the culture reflected by that language. In fact, there is a complementary relation between language and culture. These two components cannot be separated since both contribute to creating the same identity. A couple of examples are going to be presented that depict the way in which cultural factors are likely to influence the way students write and speak Norwegian. There can be either a positive or a negative transfer from mother tongue to Norwegian. As regards writing in Norwegian the first major concern is word order. Students tend to apply their knowledge of Romanian (or English, German and French) syntax to Norwegian. It takes a lot of practice to solve the problem of negative transfer.

Norway has three official languages: Bokmål, Nynorsk and Sami. Students learn Bokmål in Cluj-Napoca. Still, they encounter Nynorsk when reading books and newspapers. Nynorsk comprises many dialects and even Norwegians have problems in understanding each other. Dialects represent a heritage that is well preserved by the Norwegians. Therefore, having three

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<sup>5</sup> The term 'cultural awareness' is explained by various researchers: Hellebrandt and Varona (1999), Susanne Flohr (2007), Byram (2008).

<sup>6</sup> The term 'sociolinguistic competence' is explained by the Common European Framework of Reference for Languages, [http://www.coe.int/t/dg4/linguistic/Source/Framework\\_en.pdf](http://www.coe.int/t/dg4/linguistic/Source/Framework_en.pdf), p 13

official languages, various dialects and slang words creates the perfect recipe for motivating learners to learn Norwegian! Pronunciation could also pose some problems to students. There are two tonal patters in the Norwegian language which give the impression that the language is melodic. It requires some time and effort to be able to acquire this melody. Norwegian also differs from Romanian in terms of laying the stress on words.

As regards the spoken language, it could be mentioned that Norwegians do not tend to use polite forms when addressing to older people. In fact, using formal pronouns might even offend one's interlocutor. Thus, pragmatic competence turns out to be quite useful. However, the real culture shock when learning Norwegian is generated by the Scandinavian mentality reflected in how people act and think. The solution to this situation could be that of acquiring a socio-linguistic competence in addition to the pragmatic and the linguistic ones.

Some elements are going to be analysed that have been included in Figure 1. We intend to provide a broader perspective on the different types of literacies that are required by Norwegian didactics. In what concerns the academic genres used during the course there could be mentioned here: lectures, seminars, peer feedback, presentations, research articles, textbooks, newspaper articles, video presentations, audio resources, different visual aids etc. Since students intend to become teachers, they have to be aware of working with different teaching resources. This represents a good exercise for them to develop critical thinking and to become aware of their own learning strategies. Students are involved actively in the learning process through the team-teaching activities they conduct. Their research and critical thinking skills are developed when they have to deliver presentations and projects. Time management skills are put into practice either when studying on their own (for example when they have to deliver presentations or to skim through different resources) or when performing micro-teaching sessions. These sessions give students the possibility to evaluate the time needed to perform a certain teaching sequence. They become better organizers and are able to estimate the duration of activities.

In addition, students should be able to teach different skills by making use of their digital literacy. This represents a requirement in today's society. Students get used to understanding the structure of informal texts when using authentic resources such as newspaper articles, songs or educational video clips. Likewise, they become accustomed to working both with formal and informal resources during seminars.

### **The didactics of the Norwegian language**

The students who attend this seminar use their prior knowledge of Norwegian in order to acquire a deeper understanding of the subject taught. New items of information are linked to those that have already been acquired.

This course is offered to the students who want to become teachers. The theoretical and practical elements are combined in order to shed light on the ‘ins and outs’ of becoming a teacher. Thus the course belongs to the generic category of studies for academic purposes.

The aims of the course:

- to familiarize the students with the theoretical concepts concerning teaching Norwegian as a foreign language
- to familiarize the students with the advantages and disadvantages of choosing different teaching methods, procedures and techniques
- to develop the students’ capacity to plan and analyse a teaching sequence from different perspectives
- to develop the students’ ability to choose teaching methods that are appropriate to different teaching sequences and different types of audience (students’ needs)
- to develop the students’ ability to manage successfully their communication skills (non-verbal language, intonation etc.) and their time.

The academic skills targeted by the course refer to: developing critical thinking, learning autonomy and time management skills, improving communicative skills, tackling different genres and understanding various registers, providing arguments using connectors, summarizing/analysing a text (video) etc.

The course intends to develop several transversal competences such as: learning to learn and lifelong learning skills, social competence, digital literacy, cultural awareness, and interpersonal skills. In my opinion, these particular transversal competences should be acquired by any would-be teacher. Some arguments are presented that confirm their relevance. First of all, students need to be able to analyse the efficiency of their study skills in different learning contexts. In doing so, would-be teachers are going to be more aware of their thought processes (metacognition skills) and pay closer attention to the way in which an item of information is received, processed and understood. It is advisable that they make use of this knowledge when performing teaching sequences. Secondly, students have to develop lifelong learning skills if they want to be professionals and keep themselves up to date with innovative teaching methods. Besides, would-be teachers should develop their social competence because the classroom functions as a ‘society’ reduced to a smaller scale. The teacher needs to improve his/her ability to establish a rapport with students who come from different linguistic and cultural backgrounds. Moreover, the teacher should be able to understand the students’ needs and behaviour.

Technology represents a ubiquitous tool that is indispensable in our modern society. Thus, digital literacy is a competence that has to be acquired. Still, both its advantages and disadvantages have to be considered. Teaching can benefit from the use of this tool in order to diversify the channels of

communication and resources used in the classroom. It is advisable that both teachers and students develop their digital literacy through training and other related activities. As concerns the next transversal competence, I consider that it is desirable that one pays attention to cultural aspects when teaching a foreign language. Culture and language cannot be experienced apart and learnt out of context. Misunderstandings can occur either because communication is not correct from a linguistic point of view, or because some pragmatic norms have been broken. This is why teachers should consider such aspects when teaching students who have different cultural backgrounds. Finally, students need to develop their intrapersonal skills and be reflective about their teaching progress in the classroom. They should be willing to make the effort to know themselves better and discover their strong and weak points. They should also try to embrace challenges and consider them not as obstacles, but as useful stages in their personal development. The development of intrapersonal skills could also be useful for preparing a strategy in order to deal with classroom management problems.

### **The role of the teacher vs. the role of the student**

First of all, the role of the teacher is determined based on the same guidelines as when teaching a language for general purposes. A teacher's role is to make available the scientific information that is intended to be learned by the students. Namely, the teacher should provide support and act as a resource, a moderator or a participant. The teacher is also the evaluator who analyses the degree of language or skill acquisition. From a different perspective "Johns (1997a) sees the role of the EAP literacy teacher as one who encourages students and subject specialists to collaboratively examine the interactions of texts, roles and contexts"(Flowerdew, Peacock 2001:19). It is the teacher's responsibility to interpret the way in which students relate to different texts encountered in distinct contexts. Moreover, the ability to speak a foreign language is particularly linked to the competence of deciphering contexts and being able to understand discourse strategies. Thus, from this perspective, a teacher's duty resides in showing the students how to make connections between different styles and registers and how to pay attention to pragmatics. In this way, the students will be more aware of the social and cultural context a discourse relates to.

Secondly, teaching is no longer one-way directed. The teacher invites the students to find answers on their own, through problem-solving and inductive methods. In addition, the teacher uses a multimodal approach to learning, i.e. he/she presents to the learners different channels of communication and engages, when possible, all of their diverse abilities and intelligences. The teacher can have the following roles according to Spratt, Pulverness and Williams (2007:145): planner, informer, manager, monitor, involver, parent or

friend, diagnostician and resource. It is the teacher's responsibility to know how to juggle with one or two roles at the same time, if the situation requires it. There are of course many other terms that can be used in order to describe the roles a teacher can have in the classroom.

As regards the teacher's responsibilities, Miclea and Opre (2002) have identified in their study on academic evaluation seven dimensions that have a decisive influence on any teaching performance (Opre 2010:21). These dimensions concern the preparation and organization of the course, thorough knowledge of the field of study, communicative abilities, passion for teaching one's subject, the rapport with the students, successful evaluation strategies, and the quality of the teaching support.

A student can also have diverse roles, according to the context of learning: an active participant, a responsible learner, a person who can keep him/herself constantly motivated, and a monitor for his/her personal tasks. According to the constructivist theory, the student should take control of his/her learning, become reflective, develop critical thinking and learning autonomy. Thus, the learning process has gained a *formative* value, in addition to the *informative* one. During the Norwegian didactics seminars the students are encouraged to comprehend terms such as study goals and learning strategies in order to be able to address these issues both in relation to their own learning and to the pupils they are going to teach.

Learners have different needs: personal needs (according to their age, gender, cultural background, educational background, motivation, interests), learning needs (learning styles, past language learning experience, learning goals, learner autonomy, availability of time) and professional needs (language requirements for employment, training or education) according to Spratt, Pulverness and Williams (2007:57). Thus, the teacher has to accommodate some or, if possible, all these requirements in order to provide meaningful teaching sequences. The students who are enrolled for the Norwegian didactics seminar are particularly interested in fulfilling their professional needs since most of them want to become teachers.

Hyland (2006:8) has argued that "practitioners have come to see themselves as not simply preparing learners for study in English but as developing new kinds of literacy which will equip students to participate in new academic and cultural contexts". In other words, the skills developed during a course could be applied in other academic contexts and in the diverse labour market.

### **Formal and informal teaching in an academic environment**

Today's teaching has incorporated diverse teaching strategies that surpass the traditional ways of communication. Likewise, the teacher should be accustomed to the new technological means that can be applied successfully in

different teaching sequences. Nowadays valuable information can be grasped through other channels such as the Internet, offline and online learning platforms or different other programs. These provide the students with another perspective, most of the time a cross-curricular one. The Norwegian didactics seminar takes into consideration both the use of formal and informal resources. Likewise, students acquire knowledge about ways of handling diverse learning situations (organizing debates and presentations, creating comic strips, analysing songs and videos etc.).

Learning a foreign language, as it is the case of Norwegian, can be a bumpy road, with ups and downs. Therefore, the students should be exposed to different teaching resources that promote diversity of registers and discourses. Besides linguistic knowledge, students have to acquire pragmatic competence. In this respect, the Internet and the media could bring a little bit of colour in the classroom in terms of presenting aspects of culture, different learning contexts, interaction with native speakers etc. Buckingham (2003:5) concludes that “the media are undoubtedly the major contemporary means of cultural expression and communication: to become an active participant in the public life necessarily involves making use of modern media”.

### **Guidelines for conducting the needs analysis**

I shall mention below some steps that preceded and prepared the needs analysis interview.

*Location:* Department of Scandinavian Languages, Faculty of Letters, “Babeş-Bolyai” University, Cluj-Napoca.

*Span of time:* the interviews were taken during the first semester of 2012-2013

*Respondents:* I have interviewed five students. Some students have received scholarships and are studying abroad. They have not been interviewed. Norwegian is for most of the respondents the third or fourth foreign language. These details could suggest that the respondents have already defined their learning styles, i.e. they know how to tackle a new language, which is the convenient way for them to acquire knowledge or even how to conduct a positive transfer from one language to another.

*Recruitment:* the respondents have been recruited by the researcher from the above mentioned group. The students volunteered to take part in this research after they had been informed about the details of the study. Still, some students did not want to participate.

*Approvals:* the interview has been approved by the Head of the Scandinavian Department, PhD. Professor Sanda Tomescu Baciu.<sup>7</sup>

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<sup>7</sup> I would like to thank Professor Sanda Tomescu Baciu, Ph.D., for the guidance she provided in structuring the interview.

*Assumptions:* the findings are based on the assumption that what the respondents have answered is valid and reliable. The results cannot be generalized due to the small number of respondents.

*Anticipated problems:* students might not want to respond to some questions since the interviewer is also their teacher.

The interview has been designed by Raluca Petruș. The questions targeted areas such as: learning strategies (what kind of learning strategies the students use), ways of improving skills (how they improve their skills), teaching styles (what kind of teaching strategies they prefer), and learning background (what their learning background in high school was). I considered that it would be useful to ask the students what other languages they were able to speak. My intention was to give them examples of both negative and positive language transfer. I was also curious to find out what items of information they would offer a teacher at the beginning of the course (for example what interested and motivated them). The question “what teaching strategies appeal to you?” offered me the possibility to take into account the students’ feedback and diversify my teaching methods. In addition, I wanted to know what types of intelligence my students had. Thus, I could make better use of multimodal teaching resources. I was curious to know whether the students had already developed a certain degree of learning autonomy. This is the reason why I asked them if they continued to improve their language skills outside the classroom.

### **Interpretation of results**

The process of interpreting the results will be based on narrative reporting from the observer. The purpose of interpreting the data collected refers to understanding the respondents’ learning strategies and interests.

I am going to present and interpret the answers to the questions that focus on learning strategies, teaching methodology and the students’ interests. All the students have responded that it is advisable to ask learners what their reasons for attending the course are and what interests and motivates them. The students have also answered that they attend this course out of personal choice. All students intend to become teachers, even if there are some disadvantages to this choice (such as low wages, effort, and the learners’ lack of interest) which tend to demotivate them.

The question “what teaching strategies appeal to you?” generated many answers: *projects, problem solving questions, debates, presentations and lectures (if these are engaging and interesting)*. As concerns the teaching strategies that appeal to the students there can be observed a preference for strategies that are interactive and which involve the students in the teaching process. Students dislike when the teacher is more preoccupied with the transfer of information than with providing them with the opportunity to engage in the teaching activity.

The students' extracurricular interests are diverse ("What are your interests and how do you expect the teacher to take these into consideration?"): *painting, drawing, photography, music and poetry*. The second question is valuable because it offers me, as a teacher, some guidelines for designing my teaching resources. I know that I could motivate my students by bringing resources that are linked to these domains. I could develop various activities with the students and teach diverse skills by using the interests mentioned above. Likewise, they could discover that teaching can be engaging both for the teacher and for the students.

The students have developed some learning strategies ("What is your "successful" learning strategy?"): *reading for general understanding and then for specific information, reading for general understanding and then identifying main ideas, analysing information by using critical thinking skills, creating mind-maps to better visualize information and underlining main ideas*. As regards their learning strategies, the students seem to have gained critical thinking skills; they are able to handle large amounts of data in a correct manner and are capable of organizing visually their acquired knowledge. Students are already familiarized with the characteristics of academic texts: lexical density, impersonal constructions and formal style. I emphasised learning strategies during the Norwegian didactics seminar because I wanted to make students aware of the significance of these details. They are going to become teachers and it is important for them to know how their own students acquire new items of information. Likewise, they can structure their courses or resources in a more beneficial manner.

The fourth question referred to the development of the students' skills outside the classroom ("How do you improve your speaking, writing, listening, and reading skills on your own?"): *watching films, videos, reading articles, newspapers and books, listening to songs and to the radio, writing essays, surfing the Internet, and keeping a diary*. It appears that the students are autonomous learners who are motivated to continue learning even outside the classroom, in an informal environment. They have found interesting activities (for example writing a diary in Norwegian) that are in accordance with their interests and types of intelligence. They have to develop their linguistic competence in Norwegian. This is why they try to get exposed to many authentic resources that could also improve their socio-linguistic and pragmatic competence. They develop their linguistic competence by attending different lectures and presentations. The students' socio-linguistic competence is expanded when they watch movies and videos, listen to the radio or take part in the extracurricular activities that are organized by the Department (Christmas celebration - Julefest or the 17th of May celebration - Norway's Constitution Day). The students develop their pragmatic competences either

on a daily basis during courses, or when we have guest lecturers from Norway. The latter can give the students various insights and details about being a typical Norwegian.

### **Conclusions for the needs analysis**

I have been particularly impressed by the students' honesty and willingness to collaborate and provide feedback. They have proven that they are aware of their learning strategies. In addition, they are also familiar with the requirements of academic study, whether it is a written or a spoken genre. They have acquired academic skills by delivering presentations, reading articles, books and literature, and by attending lectures. Motivation represents the common trait that characterizes every student who learns the Norwegian language. This is the reason why they like to experience various authentic teaching resources and to have so diverse strategies to improve their skills. In conclusion, it can be stated that the students seem to be very reflective about their development. They are willing to tackle challenging resources both in an informal and formal environment. The students' goals refer both to increasing their language level and improving their academic skills.

### **General conclusions**

The teaching and learning of a foreign language for academic purposes needs to be approached from many perspectives since no teacher or classroom entirely resembles another one. This is the reason why a teacher's and a student's role can undergo various changes within a course. The central idea of this paper is that the teaching performed at academic level has to be meaningful and appropriate both to the context in which it takes place and to the subject taught. Therefore, it is of paramount importance that the teacher shows concern for the students' learning needs and interests.

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## THE USE AND MISUSE OF THE ONLINE LEARNING COMMUNITY. THE TEACHER AS MODERATOR

ANDRA-LUCIA RUS<sup>1</sup>

**ABSTRACT.** *The Use and the Misuse of the Online Learning Community. The Teacher as Moderator.* The intention of this paper is to analyse the impact that an online learning community may have on traditional, face-to-face teaching, stressing both the advantages and disadvantages of using blended learning. The teacher as moderator has an instrumental role in creating a fertile exchange of ideas within an online community and this paper will analyze the dynamics of student groups, together with the role that a teacher should play in such groups.

**Keywords:** blended learning, online learning, group dynamics, moderator, online learning community, communication, community of inquiry, groupware.

**REZUMAT.** *A utiliza adecvat sau impropriu comunitatea de studiu online. Profesorul ca moderator.* Intenția acestei lucrări este de a analiza rolul pe care îl are o comunitate de studiu formată în mediul online și modul în care poate fi folosită aceasta în comunitățile tradiționale de învățare. Se va pune accentul pe avantajele și dezavantajele instruirii combinative. Profesorul ca moderator are un rol important în crearea unui spațiu productiv pentru schimbul de idei în mediul online. Această lucrare va analiza dinamica grupurilor de studenți, împreună cu rolul pe care profesorul ar trebui să îl joace în astfel de grupuri.

**Cuvinte cheie:** instruire combinativă, învățarea în mediul online, dinamica de grup, moderator, comunitate online, comunicare, comunitate de cercetare, groupware.

### Introduction

The purpose of this paper is to look at the use and misuse of the online learning community in the context of a blended learning approach to the educational process. Traditional, face-to-face teaching can obviously no longer ignore the opportunities and challenges posed by e-learning. Taking into consideration the wide spread of access to the internet - and technology-based resources -, the online learning community has started to play a greater role in

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education. Consequently, the role of the teacher as moderator needs to extend to the online environment as well.

This paper will argue for a subtle involvement of teachers in the dynamics of the online learning community since this medium of communication needs to promote freedom in the exchange of ideas. Students often claim this space as an alternative medium of communication that allows for exchanges sometimes not possible in traditional classrooms. The ad-hoc creation of online groups by students is the first step towards the development of an efficient and fruitful online learning community. The most common form of such groups in the current Romanian context are Yahoo Groups. Thus, our paper will take a closer look at the dynamics of such groups. The purpose of this study on student formed groups is to assess the degree to which they fulfill the role of a learning community. Of course, compared to other groupware suites of programs available, Yahoo Groups offer fewer options that support the teaching/learning process. However, this type of groups is not used to its full potential, as more often than not Yahoo Groups are merely used for announcements. Consequently, we believe that a teacher acting as a moderator in such groups could turn them into an online space of debate and exchange, focusing mainly on outlining directions and facilitating access to information, rather than imposing a set of rules aiming at controlling communication.

### **Blended Learning**

The increased interest in the field of blended learning has led to a number of debates around the concept, and specialists have analyzed this approach comparing it to traditional classroom interaction. Its name points out its meaning: learning as a blend of traditional and online methods. Kaye Thorne describes this new approach as “the most logical and natural evolution of our learning agenda. It suggests an elegant solution to the challenges of tailoring learning and development to the needs of individuals. It represents an opportunity to integrate the innovative and technological advances offered by online learning with the interaction and participation offered in the best of traditional learning” (Thorne 2). Taking into consideration the opportunities provided by blended learning for improving the teaching-learning process, higher education should adopt it and promote it as well in order to be able to develop in a competitive environment, where participants “are questioning traditional approaches and whether they are achieving the high levels of learning promised” (Garrison and Vaughan ix). Garrison and Vaughan argue that the goals of higher education could be enhanced by blended learning as long as three important points are taken into consideration: the need for order, the recognition of the complexity of a deceptively simple concept and the fact that blended learning is not simply an add-on to the dominant

approach. The degree to which online learning should be included in traditional classrooms may vary and there is no standard recipe for a successful blending of the two. However, as the authors mentioned above point out, there is a need for order when using this approach in order to avoid confusion among students, and the teacher should be the one to implement strategies targeted at establishing order within online learning communities.

Forming an online learning community is obviously of great importance in the case of distance education, but there are many developments made in this field that can improve traditional classroom interaction as well, especially now when “the most common theme in adult learning theory is that, in order to be effective, teaching must be learner-centered and self-directed” (French 23). The opportunities offered by online resources are met with enthusiasm and some apprehension by those involved in traditional learning since, being a new and rapidly changing field, online learning does not yet have a set of rules established. This is where the role of the teacher as moderator needs to come in.

### **The Online Learning Community**

The learning process is closely connected to a sense of community and, with the advent of new technologies, the community has moved from in-person interactions in the classroom to the online environment. Since this implies a different medium of communication, with different skills and methods required (as Garrison and Vaughn mention), it should not be treated as simply an add-on to traditional teaching. On the contrary, the risks of adopting blended learning need to be anticipated, understood and tackled. In order to better determine what makes a learning community, a series of elements have been identified by Bloom, Sherlock, Vesely in their 2007 article, “Key Elements of Building Online Community: Comparing Faculty and Student Perceptions”: a sense of shared purpose, establishment of boundaries defining who is a member and who is not, establishment and enforcement of rules/policies regarding community behavior, interaction among members and a level of trust, respect and support among community members. If one considers these elements, student formed groups on Yahoo meet the requirements for being a community. But the question that still needs to be asked is: are these groups actually *learning* communities or mere communities?

### **Yahoo Groups**

To collect material for this paper, five student formed Yahoo Groups have been analyzed. These groups have been created by students at the Faculty of Letters, within Babeş-Bolyai University of Cluj-Napoca, between the years 2005 and 2010. With the exception of one group, all the others are still

active. The groups were created by students studying English and Norwegian at Bachelor level. By analyzing the activity of students within Yahoo Groups (public and not moderated groups), one can notice several characteristics and patterns. These will be presented and analyzed in the following paragraphs, by looking closely at the quantity and quality of the posts, but also at the teacher's involvement. Based on these elements, we can conclude that Yahoo Groups formed by students fail to be learning communities. Therefore, the teacher's involvement as a moderator becomes of great importance. Following a review of the characteristics of this type of groups, we will present a number of strategies that can be used by teachers in order to turn these communities into actual learning communities.

Activity spikes during exam sessions and in the month of October. The number of posts in a group can be easily followed on Yahoo since a breakdown by month is provided. For all five groups, in October and the exam session months the number of posts is on average four times bigger than during the rest of the months. For example, in one of the groups, formed by students that major in Norwegian, the number of posts during the busiest months reaches 60 and during the rest of the academic year it may even drop to under 10 exchanges. The reasons behind such increase in activity during these months can easily be inferred as these are the busiest months in the life of a student: the beginning of the school year and the exam sessions. From this point of view, one can draw the conclusion that Yahoo groups fulfill the needs of students to be informed in connection with administrative matters, but do not necessarily enhance collaboration among them when it comes to learning and research.

Closely related to the previous remarks, another conclusion can be drawn: the exchanges are somehow superficial, revolving around exam dates and topics, deadlines or bibliographies. The maximum number of posts for one month has been noticed in a group of English majors (2005-2008) in the month of May 2008. There are 289 posts recorded but, upon reviewing them, one can notice that the great majority of posts refer to the graduation festivity, thus not being connected to a learning initiative. In all groups, the students do not use the community to ask for clarifications or to encourage collaborative exam preparation. The current usage of online groups should be improved and students need to be encouraged to use each other as resources. It does not mean that using Yahoo Groups as a channel of communication for administrative purposes is not desirable, but these groups should also be used as efficient learning communities. The task of changing the online learning behaviour of students ought to be carried out by the teacher who should start by playing the role of moderator. However, students should no longer rely solely on the teacher and the course notes, but should make the most out of collaborative study. Of course, in order for such a community to be established, a certain

degree of teacher intervention might be required for the students to adopt this behaviour and then to maintain it as an integrated part of their learning efforts. The main advantage of collaborative study and exam preparation is that students may feel more comfortable when asking for clarifications from their peers, rather than from the teacher.

Group members are often separated between active and passive. There is usually a group of students that participate in exchanges and share information and another group of students that do not get involved, preferring to observe from the side even if matters discussed concern everyone in the group. In all five groups under scrutiny, there is a leader who makes announcements or answers most questions about administrative matters. Again, active involvement in the community needs to be encouraged so that all members can benefit equally from this interaction. There should no longer be members who have no activity within the group and teachers will need to employ strategies that encourage participation from everybody, in the same manner in which such strategies are needed in traditional classrooms.

The language is informal and personal, so very often conflicts arise among the members, being caused in most cases by misunderstandings. Meaning and attitude is conveyed differently in the online medium, where one can only use the written text and not tone of voice, facial expressions or gestures in order to communicate. Netiquette has already become an academic topic of research and studies in this field should be of great help to all teachers interested in enhancing their usage of the online environment. In all five groups analyzed, the members communicate in their mother tongue even if the groups are formed by students who all study a specific foreign language (English, Norwegian etc). It would be a great deal more useful and productive if members of such groups communicated in the language that they are studying, offering themselves the chance to practise their knowledge and improve competence in the respective target language.

Teacher interventions are limited and sometimes teachers are not even members of the group. Lacking official membership, they are in a way excluded from the community, even if the group format still allows them to post messages. Thus, teachers are not able to provide guidance or facilitate learning. As mentioned in the beginning of this paper, teacher involvement in online learning communities formed by students should be subtle and non-intrusive, aimed rather at guiding students and encouraging a specific behavior. The teacher should not impose rules that can affect freedom of exchanges and the students' willingness to get involved. However, this subtle involvement is vital in developing efficient and well-targeted exchanges.

Yahoo groups provide a series of tools and features designed to enhance collaboration among members, such as the possibility to upload files, create polls or use an online calendar in order to organize activities.

Furthermore, more complex applications and a chat feature are included, still in beta testing. The applications can be used by a group's owner or moderator so that they can customize them specifically for their groups. Though the templates provided are customizable, they are not designed for the teaching and learning process. On the other hand, there is another popular service provider that offers tools and applications to be used by online learning communities which are designed specifically for education. These are the so-called Google Apps for Education, a free service but which needs to be adopted at an institutional level in order to be used at its full capacity. The core services provide email access, collaborative documents, calendar and instant messaging. These applications are aimed at improving communication and collaboration in order to create an ideal environment for real-time learning. All these different tools provide opportunities that were not available in the past and they have the potential to become an essential part of the teaching/learning process, if put to best use. Students' presence online needs to be taken into consideration and understood by teachers. Obviously, there are also disadvantages to online communication and some justly wonder whether it will not have a negative impact on traditional classrooms. However, the online environment will not disappear; on the contrary, it will most likely gain even more importance in the future. Consequently, teachers need to accept it and start tackling it by developing specific strategies. We will present some of these strategies in the following paragraphs. They are based on some aspects noticed while analyzing student formed Yahoo Groups, combined with established methods already generally employed in traditional classrooms.

### **Teachers as Moderators in Online Learning Communities**

One may argue that the purpose of these student formed groups is not to be learning communities but rather channels of communication designed mainly for administrative matters. However, building an online learning community does not exclude the usage of such groups for purely administrative needs; both should continue to exist side by side. In order to ensure the formation of online learning communities, teachers need to get involved and start playing their role as moderators and facilitators. A very interesting approach to online communities is presented by Garrison and Vaughan who design a framework for a community of inquiry that should function in blended learning, where the emphasis is on the inquiry processes. The community of inquiry is defined by the two authors as "shaped by purposeful, open and disciplined critical discourse and reflection" (14). Emphasis should be placed equally on answers and questions and the individual must have the freedom to express ideas. According to Garrison and Vaughan, inquiry is

dependent upon interaction, but it also needs to be characterized by discipline, respect and willingness to listen.

Two elements are considered essential for the creation of a community of inquiry: establishing social presence and teacher presence. The former is important because it creates a sense of belonging and trust and because together with cognitive presence, it helps to ensure collaborative construction of meaning and knowledge. As far as teaching presence is concerned it “is essential to bring all the elements together and ensure that the community of interest is productive” (Garrison and Vaughan 24). Teachers need to point directions, facilitate research and moderate exchanges in order to make sure that students benefit from online interactions. The online medium is an endless source of information, but students need to be guided in order to be productive and achieve their goals.

To sum up, we will look at some factors that may contribute to creating an efficient online learning community:

- The online learning community needs to be focused on a common goal, i.e. it should be formed around a particular course. This will ensure discipline and a clear direction. The groups analyzed are all formed around the students’ major language, which makes it difficult for teachers to organize exchanges and to use the online group for purposes specific to a course. It might be easier if teachers each create a group for their courses and lead the activities. This initiative would be a good solution to the need for order discussed earlier in this paper;
- The teacher needs to moderate discussions and encourage student participation by well-planned activities and debates. However, teacher involvement should be subtle and the goal of this involvement should be to set directions and guide students, not to impose rules and limitations. This might be particularly necessary in the beginning, when students probably do not fully understand the purpose of using the online community and how it might fit into the traditional classroom. Through the effective usage of these strategies, there should no longer be such a separation between active and passive members or posts that have no connection to the teaching/learning process;
- The teacher needs to set the boundary between formal and informal exchanges by providing a model. The online medium is essentially suited for informal exchanges but there are limits that should not be crossed in order to avoid misunderstandings. A good understanding of netiquette and of codes used in the online medium is desirable for all teachers. Very formal language should be used wisely since it might negatively influence the ease of communication that is provided by the online medium;
- The teacher needs to provide timely feedback and set a calendar and expectations for both synchronous and asynchronous activities. Again, the

need for order has to be taken into consideration. The teacher's online presence needs to be consistent at all times; he/she should encourage the students' presence at the same time. This should definitely not be limited to the beginning of the university year and exam sessions as it is the case now;

- The teacher needs to help students use databases and reliable research sources on the internet. As it was mentioned before in this article, the online medium is an essential part of all students' lives nowadays and it is sometimes preferred to traditional interaction. We do not argue that the time spent in a library can always be compensated by online research but, since one of the qualities of a good teacher is flexibility, a teacher needs to adapt to this new situation and help students make the best of the time spent online;
- The teacher needs to make an effort in order to master a great variety of groupware programs available, including the use of forums, blogs, listservs, polls etc and also needs to be available for assistance to students who have difficulties in using such programs.

### **Conclusions**

In this paper we have discussed a few strategies that can be put to use by teachers in order first to establish an online learning community and then to better fulfill their roles as moderators within such a community. The author of this paper intends to further apply these strategies in her teaching process, and trusts that the outcomes of such blended learning will make the subject of a future enlarged study.

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## DESIGNING AN ESP COURSE FOR THEOLOGY STUDENTS

MARIA ȘTEFĂNESCU<sup>1</sup>

**ABSTRACT.** *Designing an ESP Course for Theology Students.* In this paper I propose to record the stages I have followed when designing an ESP course for 1<sup>st</sup> year Theology students. I discuss the theoretical and methodological principles that have guided my decisions, and describe the current version of the course as well as the specific circumstances which have led to the present structure.

**Keywords:** ESP, EAP, course design, Theology, syllabus.

**REZUMAT.** *Elaborarea unui curs de limba engleză specializată pentru studenții Facultăților de Teologie.* Acest studiu își propune să descrie etapele pe care le-am urmat în elaborarea unui curs de limba engleză specializată pentru studenții anului I ai Facultăților de Teologie din cadrul Universității Babeș-Bolyai. Voi preciza principiile teoretice și metodologice care mi-au modelat deciziile și voi oferi o prezentare a versiunii actuale a cursului, precum și a circumstanțelor care m-au determinat să aleg această formă.

**Cuvinte cheie:** ESP, EAP, elaborare curs, teologie, syllabus.

It has often been regarded as a distinctive feature of ESP teaching that “teachers become evaluators, designers and developers of materials, simply because “publishers are naturally reluctant to produce materials for very limited markets” (Hutchinson and Waters, 1987: 106) and most ESP areas conform to this reality” (Bocanegra-Valle, 2010: 143). In my experience the need for designing a course for Theology students occurred two years ago, when I started teaching English to BA students attending one of the four Faculties of Theology at Babeș-Bolyai University. As I was not aware at the time (nor am I now) of any English language textbook specifically tailored to the needs of Theology students, I found myself in the position to develop a course that I could use while teaching. Ever since I have experienced the truth of Kathleen Graves’s argument that “designing a language course is a work in progress” (Graves, 2000:7). What I would like to present in this paper is the current version of the course I am teaching to Theology students, and the more specific circumstances which have led to the present structure.

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## **Towards an ESP course for Theology students**

When deciding on the manner in which course planning was to be sequenced, I followed Graves' suggestions (2000) but reorganized the stages as specified below:

### **(1) Defining the context and assessing needs**

If it is true that "in ESP, language is learnt not for its own sake or for the sake of gaining a general education but to smooth the path to entry or greater linguistic efficiency" (Basturkmen, 2006: 1) in professional contexts, the demand for defining the learning situation as well as awareness of the learners' needs becomes obvious, in the form of a "present situation analysis taking a [great] number of variables into account" (Benesch, 2001: 10). The Theology students I teach are all first year BA students who are expected to enroll in a mandatory modern language course for the duration of one academic year (two hours per week). The teaching takes place on the premises of each faculty, in rooms which are not usually provided with computers; however, a laptop can be used for listening-comprehension exercises. The students are expected to have studied English for 8 to 10 years previous to their enrollment in tertiary education.

While I was aware that "ideas on needs may need to be gathered from the different parties concerned" (Basturkmen, 2010: 29), time constraints rendered impossible extensive interviews with faculty members on their perception of their students' academic and professional needs as learners/users of English. However, a few informal encounters did indicate that students were mostly expected to be able to read bibliography in English and to participate in international programmes in which the language of instruction was English. I also designed the following questionnaire and administered it to first year Theology students at the beginning of the academic year:

- *How long have you studied English?*
- *Have you ever used English in real-life circumstances? If so, when and where?*
- *When do you think you will need English during your academic studies?*
- *When do you think you will need English in your future profession?*
- *What skills do you think are most useful to you:*
  - *speaking skills*
  - *writing skills*
  - *reading skills*
  - *listening-comprehension skills? (Describe as: very useful, useful, of little use, useless).*
- *What learning method(s) do you find most effective?*

Out of the 32 students who filled in the questionnaire 37% mentioned they had actually studied English for less than 8 years. Most students had needed English in contexts outside class when travelling abroad (28%) and when using the Internet (15%). However, a high percentage of students (40%) said they never used English except during their school hours. Most students expected they would need English during their academic studies when reading bibliography unavailable in Romanian (34%) or when participating in international exchange programmes (12%). 15% of the students answered they would need it in order to pass their English language examinations. A surprising 21% of the students thought they would never need English during their academic studies. In terms of future profession, English was regarded as most useful for establishing and maintaining international contacts (50%); 12% of the students said they did not expect to use English at all in their professional lives. The overwhelming majority of students thought all language skills were “very useful” and 37% of them preferred an active and participatory learning style focused on conversation and speaking skills.

Three main conclusions based on the students’ responses to the needs analysis questionnaire seemed particularly relevant for the tasks of establishing course goals and objectives and developing appropriate materials:

- Some students might not have mastered English at the expected intermediate level prior to undertaking tertiary studies. This hypothesis was unfortunately confirmed by the results of the placement test I administered at the beginning of the academic year. The percentages are given in the table below:

	Catholic Theology	Orthodox Theology	Reformed Theology
Beginners	23,8%	41,3%	46,15%
Intermediate level	76,19%	47,82%	46,15%
Advanced	0%	8,69%	7,69%
Total no. of students	21	46	13

- Although many students were aware of needing English during their academic studies, they did not seem to associate processing bibliography and participating in international programmes with good reading, listening and writing skills. It appears to be the teacher’s task to highlight the relevance of these skills.
- A significant number of students claimed English would be of no particular use to them either during their academic studies or in their future profession, which tends to disconfirm the expectation that ESP/EAP “is likely to be motivating for learners, who see the obvious relevance of what they are studying” (Basturkmen, 2006: 18). As a consequence, it seems all the more important that the materials used in the ESP

classroom should be not only pertinent but also “intrinsically motivating” (Hutchinson & Waters, 1991 [1987]: 48).

## **(2) Formulating goals and objectives**

When deciding on the goals of my English course for 1<sup>st</sup> year Theology students I took into account the insights provided by the needs analysis as well as awareness of other relevant factors. The four major skills-related goals I established for the course were the following:

- to develop/improve speaking skills deployable in an academic and professional environment;
- to develop/improve reading strategies for effectively processing the relevant literature;
- to recognize specific genres and be able to successfully use the writing skills needed for academic and professional performance;
- to develop/improve listening skills that facilitate spoken discourse understanding at various levels of formality.

As all Babeș-Bolyai University graduates are expected to have reached (at least) level B2 when they complete their language training, I adapted the descriptors of the Common European Framework of Reference for Languages to formulate the more specific objectives of the course:

- speaking-related objectives:
  - the students will be able to take an active part in discussions in familiar academic and professional contexts, accounting for and supporting their views;
  - the students will be able to present clear, detailed descriptions on a wide range of subjects related to their field of interest;
  - the students will be able to explain a point of view on topics related to their specialisms, giving the advantages and disadvantages of various options.
- reading-related objectives:
  - the students will be able to read and competently process articles, reports, etc. related to their specialisms.
- writing-related objectives:
  - the students will be able to write a clear, detailed, register-appropriate (academic) text on a wide range of subjects related to their field of interest;
  - the students will be able to produce written work that gives reasons in support of or against a particular point of view.
- listening-related objectives:
  - the students will be able to understand extended speech and lectures and follow complex lines of argument on topics related to their specialism.

### **(3) Syllabus design**

Drawing on the wealth of available literature (Hutchinson & Waters, 1991 [1987]; Graves, 2000; Basturkmen, 2006; Hyland, 2006), I considered course organization and syllabus design in terms of types and content of units, methodology and sequencing. In fact, the actual experience of planning indicated that “syllabus and materials evolve together with each being able to inform the other” (Hutchinson & Waters, 1991 [1987]: 93), which is to say that “syllabus design” and “developing materials” were two tightly interconnected stages although they are now presented in succession for the sake of clarity.

The three main targets I wished to meet when designing a syllabus for 1<sup>st</sup> year Theology students were:

(1) to cater for the students’ English learning needs during their academic studies, (2) to enable them to successfully pass their pre-graduation/MA entrance examinations in English, and (3) to assist them with becoming competent users of English in their future professional environments. Consequently, I opted for a syllabus that was not highly specific but rather “wide[er] angled” (Basturkmen, 2010: 53), designed for a variety of goals and ideally able to capture the interest of all the students who, although sharing a major in Theology, had different minors (Social Work, Religious Education, Sacred Art).

Out of the several types of syllabuses usually described in the literature (structural, functional, notional, topical, situational, skills-based, tasks-based) I decided for a combination of a structural, topical and skills-based syllabus. The overall organizing principle was the focus on themes and topics relevant to the students’ needs and interests, while each unit was also to occasion the development of various language skills. I consistently aimed at the integration of skills, designing, for example, writing tasks that were closely connected to previous listening/reading and/or speaking activities. After some deliberation I decided to cover revision/practice of grammar in separate units. The reason for this decision was that I could not find authentic materials that would be related to the topics I expected to be of interest to the students while also illustrating the grammatical aspects I wished to cover. As I was reluctant to abandon the use of authentic texts, relevant for the students’ specialisms, I (temporarily) settled for this ‘compromise solution’.

As I am currently using it, the English language syllabus for 1<sup>st</sup> year Theology students has the following form:

#### **SEMESTER 1**

##### ***Week 1. Placement test***

##### ***Week 2. Ethics, Morality and Daily Life***

**Speaking:** *Is ethics just an academic subject? Are ethical choices difficult to make in real life? (discussion, stating opinions)*

**Reading:** *excerpt from Mere Christianity (word-definition matching, rephrasing)*

**Writing:** *personalizing the topic (writing first draft – ‘diagnostic’ home assignment)*

### **Week 3. The Power of the Group**

**Speaking:** *‘group pressure’ situations (discussion, describing personal experiences)*

**Reading:** *The Inner Ring (summary, word-definition matching)*

**Listening:** *Scent of a Woman, to view in advance (cloze)*

**Writing:** *feedback on home assignment; identification of areas in need of improvement*

### **Week 4. Growing up Male or Female**

**Speaking:** *gender roles in contemporary society (pre-reading discussion of topic)*

**Reading:** *Family, marriage and ‘de facto’ unions (true/false statements)*

**Listening:** *The Benefits of Single-Sex Education for Girls (listening for details, open-ended questions)*

### **Week 5. The Tenses: Expressing Present and Past**

*(contrasting tenses, multiple choice, rephrasing)*

### **Week 6. Gender Discrimination in the Workplace**

**Speaking:** *Do women face discrimination in the workplace? (stating opinions, emphasizing a point)*

**Reading:** *Gender equality and the Church (identifying and comparing main arguments, open-ended questions)*

**Writing:** *personal response to the reading section (paragraph writing)*

### **Week 7. Positive Discrimination**

**Speaking:** *Is affirmative action fair and/or effective? (arguing for/against a statement)*

**Reading:** *School heads boycott Bristol University, To serve each other (summary, reading for specific information, open-ended questions)*

**Writing:** *structure of argumentative essay; students write an essay on affirmative action in Romania (home assignment)*

### **Week 8. The Tenses: Ways of Expressing Future Time**

*(sentence completion, multiple choice)*

**Week 9. Mass Media Today (I)**

**Speaking:** How is the modern world connected? Why do some people question the value of the mass media? (discussion, comparing and contrasting)

**Listening:** Dangers of the Mass Media (true/false statements, word - definition matching, open-ended questions)

**Writing:** feedback on home assignment

**Week 10. Mass Media Today (II)**

**Speaking:** The popularity of reality TV shows (stating opinions, suggesting solutions to a problem)

**Reading:** Reality TV shows (multiple choice), The discipline of solitude (open-ended questions, cloze)

**Writing:** the students are given a list of topics to choose from for their term paper (term paper due in class in week 12)

**Week 11. Reported Speech**

(reporting statements/questions/ imperatives, rephrasing)

**Week 12. Cultural Change**

**Speaking:** Innovations in the world of technology; possible concerns about technology's impact (stating and defending opinions, emphasizing a point)

**Reading:** Welcome to Weblish! (title-paragraph matching), Be web wise (multiple choice)

**Week 13. Discussion and assessment of students' term papers**

**Week 14. Oral examination**

**SEMESTER 2**

**Week 15. Marriage, Family and the Home**

**Speaking:** the importance of marriage; criteria for mate selection (discussion, describing personal experiences)

**Reading:** Mate selection, The whole human person: body, spirit and soul (identify main arguments, true/false statements, open-ended questions)

**Listening:** Love (multiple choice)

**Week 16. Caring for the Elderly**

**Speaking:** Should elderly people be cared for in their own families or in nursing homes?

**Reading:** *The Beeches Nursing Home (reading for specific information), The spirituality of old age (cloze, open-ended questions)*

**Week 17. Modal Verbs (I)**

*(contrasting modal verbs, multiple choice, rephrasing)*

**Week 18. Friendship**

**Speaking:** *What qualities are most important in a friend? Do male and female friendships differ? (discussion, expressing polite (dis)agreement)*

**Listening:** *Friendship (deducing meaning from context, extracting detailed information)*

**Reading:** *Remembering Th. Merton (true/false statements)*

**Writing:** *agreeing/disagreeing with the point of view expressed in the listening section; students write a paragraph on friendship*

**Week 19. The Courage of One's Convictions**

**Speaking:** *Should one always speak one's mind no matter what the circumstances/consequences may be? (defending a point of view, illustrating with examples)*

**Listening:** *A Man for All Seasons, to view in advance (cloze)*

**Reading:** *practising register change*

**Writing:** *feedback on previous assignment*

**Week 20. Modal Verbs (II)**

*(sentence completion, multiple choice, rephrasing)*

**Week 21. To Have and/vs. to Be**

**Speaking:** *Shopping malls – are we what we buy? (sharing experiences, role play)*

**Reading:** *Bluewater (extracting detailed information); The parable of the rich young man (word-definition matching, true/false statements, open-ended questions)*

**Writing:** *outlining a sermon (class activity followed by home assignment)*

**Week 22. Religion and Science**

**Speaking:** *the relationship between religion and science (presenting and supporting a point of view)*

**Reading:** *Creationism and/vs. Evolutionism (word-definition matching, identifying main arguments, open-ended questions)*

**Writing:** *feedback on home assignment*

**Week 23. If Clauses**

*(1st, 2nd and 3rd type conditionals, 'wish' constructions; sentence completion, rephrasing)*

**Week 24. How Good Are Our Schools?**

**Speaking:** *the educational system in Romania and abroad (comparing and contrasting, suggesting solutions to a problem); religious education*

**Reading:** *Learn from the Best (identifying main arguments, extracting detailed information)*

**Writing:** *revising essay writing; the students are given a list of topics to choose from for their term paper (term paper due in class in week 26)*

**Week 25. Passive Voice**

*(sentence completion, rephrasing, multiple choice)*

**Week 26. Preserving the Past**

**Speaking:** *doing volunteer work (brainstorming to generate ideas, group discussions to reach agreement)*

**Listening:** *Emilie Duval's profile (listening for specific information)*

**Reading:** *Preserving the Past with Heritage Corps (true/false statements), The Christian Church: past and present (open-ended questions)*

**Week 27. Discussion and assessment of students' term papers**

**Week 28. Oral examination**

**(4) Developing materials**

When developing materials for the course and the activities based on them (by either selecting from existing textbooks or creating my own) I took into account K. Graves' following considerations:

- "activities should draw on what students know (their experience, their current situation) and be relevant to them [...]"
- activities should focus on students' outside of class needs [...]"
- activities should build students' confidence [...]"
- activities should allow students to problem solve, discover, analyze [...]"
- activities should help students develop specific language and skills they need for authentic communication [...]"
- activities should integrate the four skills of speaking, listening, reading, and writing [...]"
- activities should enable the students to understand how a text is constructed [...]"

- activities should enable students to understand cultural context and cultural differences [...]
- activities should enable students to develop social awareness [...]
- activities should be as authentic as possible [...]
- activities should vary the roles and groupings” (Graves, 2000: 152-155).

In addition to these considerations, I also introduced four criteria for materials development which I thought were of particular relevance for the groups of students I worked with:

- materials should be context sensitive and not incur controversy (given the fact that I sometimes taught mixed groups of Orthodox, Catholic and Reformed students, whenever I needed authentic texts with a religious focus I made every effort to select those which would be equally acceptable to all Christian denominations<sup>2</sup>);
- materials should appeal to as many students as possible in terms of their main field(s) of interest (as most of my students had a major in Theology and a minor in Social Work or Religious Education, I attempted to gather materials that would be relevant to each of these specialisms);
- materials and activities should be appropriate for mixed-level classes (as it was usually the case that the classes I taught consisted of students whose command of English differed significantly, I selected materials which would allow differentiated tasks, open-ended activities, pair/group-work that would either be level-appropriate or enable the stronger students to help their colleagues);
- materials and activities should be enjoyable and motivating (given previous experience as well as the conclusions derived from the needs analysis I knew I should not only rely on extrinsic motivation, therefore I attempted to implement the principle that students “should get satisfaction from the actual experience of learning, not just from the prospect of eventually using what they have learnt” (Hutchinson & Waters, 1991 [1987]: 48).

In order to maximize the benefit for the students and accomplish the goals of the course, I decided that each unit should have either an academic skills component or a future profession-related one or both. The grammar units were aimed at improving performance in these areas, as well as preparing the students for their pre-graduation/MA entrance examinations in English. With these objectives in mind, I selected materials when available or created my

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<sup>2</sup> While it might be argued that disagreement over religious beliefs could lead to fruitful linguistic exchanges, experience taught me that students with a poorer command of English found it painfully frustrating not to be able to express adequately, and defend when challenged, deeply held religious convictions. It was for this reason that I preferred to encourage polemical discussion of ‘lighter’ topics.

own. The textbooks I found particularly useful as a source of materials were: Kim Sanabria, *Academic Encounters. Life in Society. Listening* (Cambridge: Cambridge UP, 2005), Elizabeth Sharman, *Across Cultures. Culture, Literature, Music, Language* (Edinburgh: Longman, 2005), Bernard Seal, *Academic Encounters. Human Behavior. Reading, Study Skills, Writing* (Cambridge: Cambridge UP, 1998) and Miriam Espeseth *Academic Encounters. Human Behavior. Listening* (Cambridge: Cambridge UP, 1999). Activities selected from these textbooks were used for the introductory part of each unit as well as for listening and sometimes reading practice. All units were organized on a gradual scale in terms of level of difficulty and complexity of tasks; efforts were made to meaningfully connect the sections of each unit (by practising integrated and interconnected skills), to provide room for student personalization of the topics and to create variety and enjoyment.

For both the EAP and ESP components of the course I started from the assumption that “learning a discipline implies, among other goals, learning to use language in disciplinarily approved ways. It involves learning a specialized discourse for reading and writing, for presenting orally, for reasoning and problem solving, and for carrying out practical research activities. The key concepts of a discipline, its methods of persuasion, its ways of negotiating interpretations and its practices of constructing knowledge are all defined through and by language. Learning a discipline thus means learning to communicate as a member of a community” (Hyland, 2006: 38). As current members of the academic community, my students needed to master a number of specific skills, which they could use during their English classes or when participating in international exchange programmes, as well as possibly transferring them to the academic assignments they were given by their Romanian/Hungarian subject teachers. To meet these needs, I introduced in the course materials and activities that would enable the practice of reading skills (reading for gist/specific information, identifying thesis statement and main/supporting ideas, etc.), writing skills (paragraph writing, essay writing, register-appropriate language, etc.), listening skills (ways of improving listening skills for lecture comprehension) and speaking skills (presentations, defending and supporting an argument, etc.).

Relevant ESP topics and themes which were approached more ‘lightly’ in the first part of each unit (to render them enjoyable for the whole class and encourage the students with a lower level of English to develop confidence and participate as much as possible in classroom activities) were given in-depth treatment in the second part, with a more specific theological component. When searching for materials with a religious focus I started from the assumption that “before learners actively think about something, they must *want* to think about it. The emotional reaction to the learning experience

is the essential foundation for the initiation of the cognitive process. *How* the learning is perceived by the learner will affect *what* learning, if any, will take place” (Hutchinson & Waters, 1991 [1987]: 47). Consequently I chose excerpts from authentic religious texts belonging to the Catholic, Orthodox and Reformed traditions (so that all my students could feel their faith was represented in class), which I believed would be engaging, topical and likely to generate involvement and foster learning. While I agreed that “subject matter content [was in itself] fundamental to ESP materials” (Bocanegra-Valle, 2010: 142), I also chose authentic religious materials, and designed skills-related activities based on them, in order to familiarize the students with some of the specific genres of their specialism (sermons, academic theological discourse, spiritual writings addressed to a larger audience, etc.).

### **(5) Designing an assessment plan**

When designing an assessment plan for the ESP course for 1<sup>st</sup> year Theology students I focused on the two main aspects that the relevant literature usually highlights: learner assessment and course evaluation. For the former, I was guided by the principle that “assessment procedures need[ed] to correspond to the learning processes in class” (Graves, 2000: 221). Consequently, I chose the following forms of assessment with a view to covering the various kinds of learning which would hopefully have taken place:

- 10% of final grade: attendance (weekly count)
- 30% of final grade: ongoing assessment (class participation, coursework: all skills)
- 30% of final grade: end-of-term essay (writing skills)
- 30% of final grade: end-of-term oral examination (speaking skills).

In order to have a better understanding of the manner in which the students perceived the effectiveness (or otherwise) of the course I invited them to give me anonymous feedback throughout the semester and to complete an end-of-course evaluation form to rate the degree to which they felt the objectives of the course were/were not achieved.

### **Conclusions**

As conclusions tend to be associated with a sense of completeness and finality, it is rather difficult for me to draw them concerning an undertaking which I still regard essentially as work in progress. My present experience has confirmed that “the evaluation, design and eventual development of materials offer a great potential for ESP practitioners and researchers alike” (Bocanegra-Valle, 2010: 158) and assessment feedback has been mostly positive so far. As a first next step I would like to capitalize on recent work in the field of autonomy

research in order to implement strategies that will enhance autonomous language learning, thus hoping to foster individual progress in my multi-level classes. With the same view to increasing learner autonomy and motivation I wish to introduce project activities adapted for students at different levels of proficiency. On a more open-ended note, inevitably associated with ongoing endeavours, I trust that re-teaching the course for 1<sup>st</sup> year Theology students over the coming years will enable me to further develop it and become more aware of, and better able to deal with, aspects that need improvement.

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## THE NLP LOGICAL LEVELS OF CULTURE: A BUSINESS PERSPECTIVE

CRISTINA-MIHAELA ZAMFIR<sup>1</sup>

**ABSTRACT.** *The NLP Logical Levels of Culture: A Business Perspective.* This paper aims at giving an overview of a fascinating new field called Neuro-Linguistic Programming (NLP), which is more than a model of communication. From the NLP perspective, there are hierarchies or logical levels of culture which significantly contribute to business English in that they establish hierarchies of values, priorities, criteria and beliefs. Certain linguistic cues make reference to noticeable features or details in one's business context. Neurological levels are concerned with a different level of organization determining us to build maps for each of the six levels. The purpose of NLP is to synthesize a number of different kinds of scientific theories, models and methodologies. The expected outcomes of applying NLP to business communication include identifying the behavioural and linguistic patterns of exceptional leaders.

**Keywords:** NLP, linguistic cues, neurological levels, cultural models, beliefs, values, mental strategies, leadership.

**REZUMAT.** *Nivelurile logice de cultură în programarea neuro-lingvistică. O abordare din perspectiva comunicării în afaceri.* Lucrarea de față oferă o abordare a unui domeniu nou și fascinant numit Programarea Neuro-Lingvistică (PNL), ce reprezintă mai mult decât un model de comunicare. Din perspectiva PNL, distingem ierarhii sau niveluri logice de cultură care contribuie semnificativ în comunicarea specifică limbajului de afaceri deoarece stabilesc ierarhii de valori, priorități, criterii și credințe. Anumite structuri lingvistice fac referire la particularități sau detalii notabile în stilul de exprimare al comunicatorului/omului de afaceri. Fiecărui nivel neurologic îi corespunde câte un nivel de organizare, determinându-ne să construim hărți pentru fiecare dintre cele șase niveluri. Scopul PNL este de a sintetiza diferite tipuri de teorii științifice, modele și metodologii. Un beneficiu al aplicării PNL în domeniul comunicării în afaceri este identificarea structurilor lingvistice și de comportament ale liderilor performanți.

**Cuvinte cheie:** PNL, structuri lingvistice, niveluri neurologice, modele culturale, credințe, valori, strategii mentale, conducere în afaceri.

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## **The Functions of Language and the Cultural Context**

The interactional, situational and social functions of language are actively created within cultural contexts. These functions of language are in very close connection with the cultural models which are shared and accepted by the members of a community. It is well-known that language use expresses and reinforces underlying cultural models. That is to say, people within a certain culture, and, more than that, within a community, share, accept and assume many assumptions about the world, in spite of the fact that they are heterogeneous. From the linguistic perspective, the *speech community* is defined in terms of speakers using the same linguistic forms, as “a community sharing knowledge of rules for the conduct and interpretation of speech. Such sharing comprises knowledge of at least one form of speech, and knowledge also of its patterns of use” (Hymes 1974:51). For example, a speaker of a speech community knows the kind of language, the vocabulary, the grammatical constructions used by the other members of the community, but may miss the message.

The notion of speech community was replaced later by the concept of *speech network* (Milroy and Milroy 1992), related to frequent contacts based on interests. An example of a dense network may be the community of businesspeople in which there are numerous encounters, appointments, meetings, exchanges.

Therefore, a community is considered a ‘self-organizing’ system whose members organize their own behaviour in relation to one another’s interests and to the environment, preserving the same speech norms. What gives value to the community is the members’ skills used to accomplish a common goal. In the NLP view, common values, shared interests and presuppositions normally represent the *attractors* around which communities form. In a business community, for instance, business people should have similar behaviours and engage in similar activities.

That is why, there is a close connection between NLP and the interactional, situational and social functions of language actively created within cultural contexts, within communities. The cultural orientations, i.e. cultural models (Hofstede 1991, Brake *et al.* 1995), are directly related to the NLP meta programs. There are overlaps between NLP and these cultural models because NLP draws from the neurological, linguistic and cognitive sciences. Its purpose is to synthesize a number of different kinds of scientific theories and models. One value of NLP is that it brings together different types of theories into a single structure.

## **Cultural models and the logical levels of culture**

According to Bonvillain (2003:2), a *cultural model* is “a construction of reality that is created, shared, and transmitted by members of a group. It may

not be explicitly stated by participants, but it is, nevertheless, used to guide and evaluate behavior". As far as the relationship between language use and *cultural models* is concerned, it should be mentioned that "the society as a whole does exert pressures for conformity through the transmission of cultural models on both conscious and nonconscious levels" (Bonvillain 2003:3). Furthermore, the issues of language use and evaluation of talk within speech networks reveal "social and cultural beliefs about how society is structured and the ways that people are expected to act and interact" (ibidem).

An essential point on the way language and culture exert influence over the business environment in general, and over negotiating and selling in particular, is made by Hofstede's (1991) and Brake *et al.*'s (1995) cultural models which allow for different layers of communication. Business community members involve themselves in cross-cultural exchanges, the spoken medium being the most frequent operating mode. Hofstede's model (1991:7) is structured on two levels, with the deeper layer *values* at the core, and the superordinate level *practices* where 'symbols', 'heroes', 'rituals' come together. David Katan (2004:42) also describes Hofstede's model focussing on the quality of symbols, heroes and rituals of being visible. Besides, he points out that "their cultural meaning, however, is invisible and lies precisely and only in the way these meanings are interpreted by the insiders. The core of culture... is formed by values" (Katan 2004:40).

In business, Hofstede's model is useful considering that words, code of conduct, dress code, rituals express a certain meaning in entertaining business contacts and, further on, in developing rapport especially in specific contexts such as a sales presentation or a negotiation. Within a culture, rituals are considered as socially essential since they permeate all communication. In any conversation, there is an introductory rapport building chat, whether the context is an international conference, a negotiation, a presentation or a casual encounter.

Apart from Hofstede's model, a new approach to cultural diversity was adopted by Brake *et al.* (1995). Their contribution to the Iceberg Theory resulted in a multiple layers model which they called "value orientations": "Laws, customs, rituals, gestures, ways of dressing, food and drink and methods of greeting, and saying goodbye. These are all part of culture, but they are just the tip of the cultural iceberg. The most powerful elements of culture are those that lie beneath the surface of everyday interaction. We call these *value orientations*" (1995:34).

Brake *et al.*'s cultural orientations are in close connection with NLP perceptual filters. In NLP, *value orientations* become *meta programs* which "are likely to change with a change of context" (O'Connor and Seymour 2002:149). Almost each of Brake *et al.*'s (1995:39) ten orientations has a counterpart in NLP orientation meta programs. Therefore, Brake's division of

*time* into single-focus and multi-focus establishes a connection with the *through-time* and *in time* NLP meta programs. *Individualism /vs/ collectivism* match the *internal /vs/ external* dichotomy in NLP, and *competitive /vs/ cooperative* correspond to the NLP opposition of *self /vs/ others*. Brake's *order* and *flexibility* stand for the NLP opposite *procedures /vs/ options* meta programs. In terms of thinking orientation, Brake *et al.* distinguish between *linear* and *systemic* which, in turn, are related to the *general /vs/ specific* NLP meta programs.

Referring to Brake's linear /vs/ systemic distinction, Katan mentions the characteristics specific to each of them, i.e. *looking for detail*, on the one hand, and *seeing the big picture*, on the other (2004:243). He also argues that there is a difference between men and women's communication patterns: "Many have already noted how communication patterns between men and women differ...men tend to be linear while women tend to be systemic" (Katan 2004:243). In this respect, we could consider a business transaction which involves selling a car. The question may arise: Who is it more difficult to sell to? Women or men? Men are more difficult to persuade, they buy on the basis of information (for example, if a car has five gears and all the accessories), whereas women are more feeling-oriented. They are also easily influenced by the aspect and colour of the car (for example, they may prefer a red or blue car, with leather seats, a beautiful car even if it does not have all the accessories).

As regards transactional communication as the context of situation, there are marked differences between company negotiators who belong to higher context communication (HCC) cultures and those with a lower context communication (LCC) culture. These culture-bound differences show up in signing an agreement, a contract, in buying and selling a house. As Brake *et al.* (1995) pointed out, *signing an agreement* has two different meanings: for the Americans, who are a low context culture relying more on information communicated explicitly by words, it means the end of the negotiation, whereas for the Arabs, who are a high context culture depending more on the context and on the non-verbal communication, it is only a "way station" (Brake *et al.* 1995:41).

I prefer Hofstede's model (1991) because it seems to be much clearer and much more easy to apply to any kind of analysis. Brake *et al.*'s (1995) cultural model appears to be very clear too, because it considers all levels separately. However, my objection is that it does not consider the field of business English clearly or separately. Or, the question may arise: *Should the language (patterns) specific to business English be included under laws, the first level of Brake's cultural model?* Obviously, they should be included, since the implications for negotiating and selling, for example, are profound, depending on the culture-bound understanding of the groups or countries involved.

The multiple levels in NLP, i.e. abilities, beliefs, values and identity, form the *culture* of a certain community. Cultural development of the community highly contributes to the stability of the respective community. In the American Heritage Dictionary, culture is seen as “the totality of socially transmitted behaviour patterns, arts, beliefs, institutions and all other products of human work or thought”. From the NLP perspective, there are hierarchies or *logical levels of culture*. The role of each level is to enrich the level following it hierarchically with further information. Mention should be made of the fact that the upper levels greatly influence the lower levels. Thus, changes on the upper levels have consequences on the lower ones. The reverse is not always necessary, i.e. changes on the lower levels may but do not necessarily affect the upper levels.

Two of the NLP specialists, Dilts and DeLozier (2000:252-253), refer to the six logical levels of culture starting with the **environmental level** and ending with the **spiritual level**. Thus, *the environmental level*, the basic logical level in NLP, is related to the environmental factors including climate, temperature, natural resources, etc., which determine the external constraints the members of a certain culture are subject to. *The behavioural level* involves gestures, spoken language, greetings, habitual activities, rituals which represent the characteristics of a *cultural* background. *The capabilities level* encompasses all the *cultural* strategies necessary to adapt to specific situations of communication like negotiating, selling, creating, etc. *The values and beliefs level* is very important due to its prescription of cultural priorities and due to its encouragement of the capabilities expression. The reverse, i.e. its inhibition of the capabilities expression, is also possible. That is why, I consider its contribution to Business English very important in that it establishes hierarchies of values, priorities, criteria, beliefs about what is (im)possible, allowed or not, and so on. *The identity level* comes to strengthen the values of a self-organizing system within a certain culture. The boundaries and the markers of the respective culture can be considered the most important coordinates of this level. *The spiritual level* is the last level considered to be related to the cultural models, having to do with man’s relationship with God, nature, the essence of human nature and the meaning of life.

Nevertheless, I would not include the spiritual level among the logical levels of culture as far as business English is concerned. My arguments are based on our society’s lack of values and beliefs in many situations, on its weaknesses, corruption, thirst for power and money, greed, etc., which have nothing to do with God and spirituality, but have much to do with the spoilt human nature.

Of all the models presented above, NLP is the one based on the combination of two fundamental principles: *The Map Is Not the Territory* and *Life*

*and Mind Are Systemic Processes*. Drawing heavily on Gregory Bateson's work (1972, 1973), NLP proposes, through its "open" structure, a reorganization of methods and tools based upon the key concepts of *states, (neuro)logical levels, mental strategies, perceptual filters, value orientations*. The purpose of NLP is to incorporate new ideas and principles from other systemically based models and methodologies. The result is a profound and integrated approach to NLP that has been responsible for many of the most significant recent developments in the field.

### **The Logical Levels and Their Linguistic Expression**

NLP was originally developed as a result of modelling the cognitive, linguistic and behavioural patterns of exceptional psychotherapists such as Fritz Perls (*Gestalt* therapy), Virginia Satir (family therapy) and Milton Erickson (hypnotherapy). Although, at a first glance, a model based on the interactive skills of effective therapists may not seem relevant to the business area, yet, when one thinks of the understanding of human nature and the motives it requires to influence someone's behaviour, "one realizes that there may be a number of areas of overlap between the skills of effective therapists and the skills of effective leaders and managers" (Dilts and DeLozier 2000:133). The same modelling principles used to extract the meaningful therapeutic behaviours of these exceptional therapists can be used with the purpose of finding the behavioural and linguistic patterns of exceptional leaders.

Thus, NLP has a great deal to offer culture and linguistics, as Dilts *et al.* (1980:2) illustrate in the original definition of the discipline:

'Neuro' stands for the fundamental tenet that all behaviour is the result of neurological processes. 'Linguistic' indicates that neural processes are represented, ordered, and sequenced into models and strategies through language and communications systems. 'Programming' refers to the process of organizing the components of a system to achieve a specific outcome.

Hence, the methodology of NLP has been applied successfully to many areas of communication including business negotiations, sales, and organizational development, among others. The purpose of NLP is to describe the fundamental dynamics between mind (*neuro*) and language (*linguistic*), and how their interplay affects our behaviour (*programming*).

The NLP *logical levels*, derived from the logical levels of learning and change, represent a concept developed by Robert Dilts at the beginning of the 1990s. Based on the "neurological levels" established by the anthropologist Gregory Bateson (1972, 1973), the six logical levels were further experimented by Dilts as a way of testing and applying Bateson's concept to human communication in general. It was also formulated in order to enhance leadership performance. In NLP, the concept of logical levels refers to a hierarchy of levels of

processes in an individual's mind or within a group. Each level synthesizes, encompasses and organizes the elements from the level below it since "any system of activity is a subsystem embedded inside of another system, which is embedded inside of another system, and so on. [...] Our brain structure, *language*, and social systems form natural hierarchies or levels of processes" (Dilts and DeLozier 2000:668). In NLP, Bateson's logical levels correspond to:

- |  |                     |
|--|---------------------|
| Spiritual – <i>Vision</i> : Purpose  | <i>For whom?</i>    |
| A. Who I Am – <i>Identity</i> : Mission  | <i>Who?</i>         |
| B. My Belief System – <i>Values and Meanings</i> :<br>Permission and Motivation    | <i>Why?</i>         |
| C. My Capabilities – <i>Strategies and States</i> :<br>Maps and Plans              | <i>How?</i>         |
| D. What I Do or have Done – <i>Specific Behaviours</i> :<br>Actions and Reactions  | <i>What?</i>        |
| E. My Environment – <i>External Constraints</i> :<br>Constraints and Opportunities | <i>Where? When?</i> |

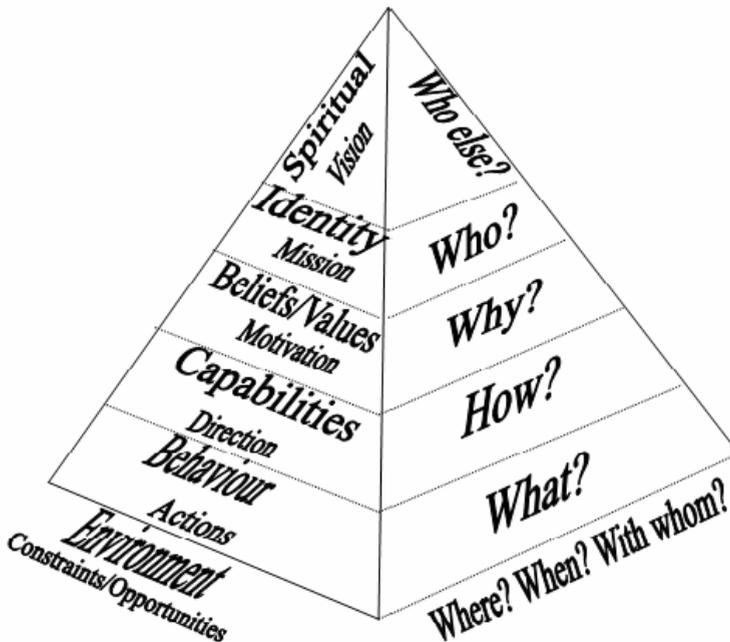


Figure 1<sup>2</sup>

Each process is concerned with a different level of organization, determining us to build *maps* for each of the six levels. Thus, we have a map of

<sup>2</sup> The author assumes responsibility for the publication of this figure.

the environmental level, with all its external conditions, the information we filter through our senses, the perceptions that shape our experience, the constraints and opportunities we have to react to. In other words, a map of *where* and *when* we approach a business problem or goal: *When and where do I want to be more aligned? What are the external influences and constraints upon me or the company? When, where and with whom do I exhibit these behaviours?* In a business context, the environment could be an international round of negotiations or a one-to-one interview.

Then, we build a map of our actions and reactions (behaviours) within the environment of *what* is supposed to happen in that environment (in that organization): *What do I need to do when I am in those times and places? What is my behaviour? What does the organization do?* Organizations and individuals react to and operate on the environment through their behaviour. An individual negotiator might decide to get up and walk away from a meeting, or a foreign investor might change his mind, stand up and walk out of the trade talks.

We equally build a map of directing our actions, i.e. a mental map of the *how* (our capabilities): *How do we go about developing a company's strategies or action plans?* The behaviour I select depends on my capabilities and strategies: *How do I need to use my mind to carry out those behaviours? What capabilities do I have in order to develop those strategies and action plans in those times and places?* For example, the negotiator's "walk away" will be based on a particular strategy designed to bring about further concessions from the other party.

We also make up a map which relates to our beliefs and values that shape our capabilities, i.e. a map of the *why* – why we think what we think and do what we do. *Why do I do something? What do I believe in or value?* For example, as an individual, I may believe I can do any task assigned. Or I may value loyalty and respect. From an organization's perspective, the company may value good customer service and/or the employees' welfare. The area of beliefs is very complex. It includes many facets, like core beliefs, values, attitudes and criteria. As Katan (2004: 54) puts it "Depending on one's values and beliefs, certain strategies will be selected resulting in a particular behaviour in response to the environment". Thus, the negotiator will believe that direct expressive action will help him achieve his target.

Finally, there is the map of the *who*, *who I am / we are* both as an individual and a company. This level identifies with our role (mission) and identity which, in turn, consolidate our beliefs and values into a sense of self. *Who am I as an individual? (How do I think of myself?) I am a successful sales manager. What goal does the company fulfill? The company's goal to fulfill is maximizing the return on capital.*

The sixth level, i.e. the spiritual level, is mostly seen as a type of "relational field" which involves multiple identities and relates to our vision of

a larger system encompassing specific roles, values, beliefs, thoughts, behaviours, actions, or sensations. It answers the questions *for whom?*, *for what?* or *who else?* The spiritual level focuses on the vision and “spirit” of an individual or organization, or as Ellerton (2006:63) states, “This can be viewed as your connection to a larger system or a higher power”. For example, if I am an individual or company providing sponsorship programs for encouraging excellence in business, what impact am I going to have within the business community, in general, and the community where I work, in particular?

In my opinion, the more abstract a level becomes and distances itself from the specifics of behaviour and sensory experience, the greater its effect on our behaviour and experience. This belief is also shared by Katan (2004:53) who draws a parallel between Russell and Whitehead’s (1910) and Bateson’s (1972:279-308) classifications and Dilts’ (1990:135) unified field of logical levels stating that “One of the principal differences is that the levels are *hierarchically* ordered and interrelated, in that the higher level organizes the information on the level below” (emphasis in the original).

According to NLP, these various dimensions of our subjective experience are embodied in the form of neurological circuits which may be activated through language patterns, cognitive strategies and accessing cues. From a linguistic point of view, there are specific verbal patterns associated with each of the logical levels. At the environment level, the linguistic cues which make reference to observable features or details in one’s business context follow the “adjective + noun” pattern: e.g. *large offices, white boards, high walls, hot-desk area*. Cognitively, the focus is laid on one’s sensory experience of the outside world.

The language particular to the behavioural level is associated with verbs expressing actions such as *do, act, walk, touch, say* and so on. These verbs also express specific behaviours and are usually triggered by the question *what – What, specifically, do you want to do in that context?, What is the new behaviour associated with the goal?* These questions also have a representational focus, i.e. a sensory based focus, describing one’s attitude to particular images or mental movies of actions and reactions.

Language at the level of capability is rendered by verbs like *know, understand, am able to, think* arising in response to the question *how?* Capabilities involve the three main representational systems (visual, auditory and kinesthetic) as they heavily rely on inner pictures, sounds and feelings orientations but also on a variety of micro behavioural cues, or *accessing cues* such as eye movements or voice tone shifts.

Beliefs and values are indicated by language patterns in the form of *value judgements* (rendered by phrases like *Greed is bad, Bribery is bad, Charity is useful, Sponsorship is helpful, Discrimination is unethical*), rules or cause-

*effect* relationships (expressed through verb phrases like *give rise to, lead to, result in, bring about, account for*). They also make extensive use of conditional clauses and modal verbs: *if...then, one should..., we must not..., I cannot..., ...causes...,* patterns associated with the verbal question *why?*

The language characteristic to the identity level reveals statements which usually have personal pronouns in front position: *I am a..., He/She is a..., You are a..., They are...,* typically responding to the question *who?* Identity level evaluations are frequently abstract and metaphorical:

e.g. *I am a **corporate raider*** (a person who tries to gain control of another company by launching a hostile bid to buy most of its shares).

*He is a **fat cat*** (*disapproving* of a rich person, especially someone who does not deserve to be rich or get big bonuses).

*They are (treated) like **dog food*** (workers treated badly).

*The company is like a **sunken ship at sea*** (a company close to bankruptcy and going into liquidation).

The six levels, or levels of learning according to Bateson, show up in our use of language patterns whose role is to indicate what level a person is thinking. By listening to the words people say, one “can map all the five levels using one sentence” as O’Connor (2001:30) states. For example, a sentence like *I can be in charge of the sales in the headquarters* passes through all the five levels depending on which word is stressed. If the personal pronoun *I* is stressed, then the statement focuses on *identity*: ***I*** *can be in charge of the sales in the headquarters*. If the modal auxiliary *can* is stressed, the statement lays emphasis on *belief*: *I **can** be in charge of the sales in the headquarters*. If the main verb *be in charge* is stressed, the statement reveals the interlocutor’s *capability*: *I can **be in charge** of the sales in the headquarters*. If the direct object *the sales* is stressed, then the statement emphasizes *behaviour*: *I can be in charge of **the sales** in the headquarters*. If the adverb of place *in the headquarters* is stressed, the statement points to *environment*: *I can be in charge of the sales **in the headquarters*** (*not in the subsidiaries*).

The example of a successful sales manager shows the way in which he aligns himself with each of the six logical levels, going from the most abstract one (the *spiritual* level) to the most concrete one (the *environment* level):

Spirituality: *I can make a significant contribution to the community of salespeople.*

Identity: *I am a top sales manager.*

Belief: *Satisfying clients is all that matters to me.*

Capability: *I know how to bring more profits to the company.*

*I am able to make the company more profitable.*

Behaviour: *I signed fifty contracts in one week.*

Environment: *The new sales office is a great place to develop my career.*

The words are used to indicate what level they represent: the present tense simple *I am* refers to the *identity* level, the non-finite *-ing* clause *satisfying clients* functioning as subject shows what the person values most (the *belief* level), the *capability* level is rendered by the specific verb *know* / the related modal verb *am able to*, the *behaviour* level is illustrated by the verb in the past tense *signed*, whereas the *environment* level is referred to through the pattern adjective + noun (*new sales office*).

In organizations, beliefs are often not expressed overtly but rather as presuppositions in language patterns and non-verbal behaviours and meta messages. An important aspect of effective communication “is the congruence between the *message* and the *messenger*. On a personal level, an effective person is one whose own actions are aligned with his or her capabilities, beliefs, values and sense of identity or mission” as Dilts and DeLozier (2000:642) point out. Creating an aligned state occurs in an individual’s use of certain key words and phrases. The following worksheet may be used to guide ourselves or others through the process of creating an aligned state:

Logical Level Alignment Worksheet

1. What is the **environment** in which you want your goal attained?

**When** and **where** do you want your goal attained?

e.g. **In the context of** national privatization, my company entered into negotiations for the purchase of a site outside the town.

2. What are your goals or outcomes in that context? **What**, specifically, do you want to do in that context? What is the new behaviour associated with the goal?

e.g. **I want to** build a 200 – unit apartment complex on that site.

3. What **capabilities** are needed to reach the goal within the chosen context? **How** will you accomplish that goal and those behaviours? What capabilities and cognitive processes are needed or presupposed in order to trigger or guide those desired actions in that context?

e.g. **To accomplish this I will use my capabilities to** design a plan of operation for brownfield development.

4. What **beliefs** and **values** are expressed by or will be validated by reaching the goal in that context?

e.g. **I want to do this because I value** quality and comfort at high living standards.

**Why** will I use those particular cognitive processes or capabilities in order to accomplish that goal? What **beliefs** provide the motivation for your thoughts and activity?

e.g. **I believe** top-quality service is more important than quantity.

The questions above help clarify the reason(s) behind *how* and *what*. The present simple is used to state interests.

5. What is your **identity** or role with respect to the goal and the beliefs and values associated with it? **Who** are you if you engage those particular beliefs, values, capabilities and behaviour in that particular context?

e.g. **I am** a successful real-estate developer.

What is your mission in that context?

e.g. **My mission is to** expand into this new European market.

6. What is your sense of the **larger system** in which you are operating? What is your **vision** of the larger system in which you are pursuing that mission?

e.g. **This mission is in the service of the larger vision to** be an internationally renowned real-estate developer / become a household name.

Through NLP, the members of the business community can provide the "how to's", in the form of methodologies, skills and tools (level alignment worksheets), use of language, thinking modes, phrasing, in order to create shifts in beliefs about what to do and say in the business arena, and help people enhance their perceptions, enrich their internal landscapes and mental maps through specific questions associated to the six logical levels, develop the capability of metacognition, and be more in harmony and aligned with themselves and the world. From a functional system point of view, the benefits of adopting the NLP to business communication reveal the way in which our capabilities, beliefs and values are aligned with the organization's identity and the environment.

## Conclusions

In summary, the environment level involves the specific external conditions in which our behaviour takes place. Behaviours without any inner map, plan or strategy are like habits or rituals. Cognitively, a strategy is an individual's mental map used to arrange activities towards an effective outcome. At the level of capability we are able to select and alter a class of behaviours to a wider set of external situations. At the level of beliefs and values we may encourage, inhibit or generalize a particular strategy, plan or way of thinking. These are all framed at a higher level, that of identity, which consolidates whole systems of beliefs and values into a sense of self.

The consequences of studying business communication from the NLP perspective indicate that, through the lens of the logical levels, each of us creates a space where we feel safe in disclosing our "inner" selves and recognize the possible changes we can make to bring the levels in better alignment and achieve a higher degree of personal congruence.

Some important outcomes of applying NLP to the business area include dealing with the impact of organizational changes on the belief

systems and values of the organization and the individuals who make it up. Beliefs and values determine how events are interpreted and given meaning. Thus, they are the key to motivation and culture. The applications of NLP to business English explore the tools for managing capabilities, beliefs and values from a number of perspectives, including hierarchies of beliefs and values, logical levels of culture, use of metaphors to influence beliefs and values and taking multiple perspectives by dealing with different cultural models. In this paper I have examined some of the working behaviours, beliefs and values that business people usually wish to change in order to set up well-formed outcomes.

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## “NO MAN IS AN ISLAND”—WORKING AS A TRANSLATOR IN EU-FUNDED PROJECTS

ALINA POPESCU<sup>1</sup>, OLIVIA CHIROBOCEA<sup>2</sup>

**ABSTRACT.** *“No Man is an Island”—Working as a Translator in EU-Funded Projects.* Our paper aims at comparing and contrasting two professional experiences while involved in EU-funded projects as translators of official documents. The article is divided in two main sections. The first section of our research will deal with the difficulties of translating a scientific text, specifically texts in the field of natural sciences. Thus, we will tackle issues such as the nature of the scientific text, the problems arising from the lack of a complete corpus of specialized terminology. The second section will discuss part of the ‘problematic translations’. Not only will we highlight the complexity of this European project, but we will also discuss several problems which arose while working on translating the study conceived within the framework of the abovementioned European network: “Social media and language learning: beliefs, attitudes and uses in Latvia, Poland, and Romania”. The arguments will be exemplified using authentic texts that have been published within the respective projects.

**Keywords:** social media, translation, scientific text, natural sciences, corpus, project, source text, target text.

**REZUMAT.** *„Niciun om nu este solitar” - Experiența profesiei de traducător în cadrul proiectelor finanțate de Comisia Europeană.* Lucrarea noastră urmărește să compare și să diferențieze între două experiențe profesionale în calitate de traducatori, legate de implicarea în proiecte finanțate de Comisia Europeană. În prima secțiune ne vom ocupa îndeaproape de trasarea dificultăților ce intervin în traducerea textului științific, îndeosebi a textelor din domeniul științelor naturii. Astfel, dintre problemele analizate menționăm natura textului științific și lipsa unui corpus complet de terminologie specializată. A doua secțiune își propune să exploreze complexitatea proiectului european „Învățarea limbilor străine și rețelele de socializare”. În plus, lucrarea va prezenta unele dintre problemele ivite la traducerea studiului realizat în cadrul acestui demers, studiu intitulat „Rețelele de socializare și învățarea limbilor străine:

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convingeri, atitudini și utilizări în Letonia, Polonia și România”. Exemplele oferite vor fi selectate din textele publicate în cadrul respectivelor proiecte.

**Cuvinte cheie:** rețele de socializare, traducere, text științific, științele naturii, corpus, proiect, text sursă, text țintă.

## 1. Introduction: The scientific text — general aspects

The scientific text has particularities that both facilitate and hinder the translator’s work. Science is a rigorous domain and this is reflected in the scientific text, which is formal, factual and lacks metaphors and other stylistic devices that might impair meaning (denotation). These characteristics ease the translator’s work. Heidrun Gerzymisch-Abrogast in “Contrastive Scientific and Technical Register as a Translation Problem” summarizes as follows the main features of the scientific and technical register:

Descriptions of scientific and technical (ST) register in LSP research have been largely systems- or *langue*-oriented, concentrating on such important lexical phenomena as frequency and distribution of terms and term-formation patterns resulting in neologisms and *faux amis* [...]. On the syntactic level it was possible to isolate the more frequent use (in comparison with common language) of syntactic function words, participles, infinitives and the present tense. It was also established that sentences are likely to be lengthier, nominalizations more frequent, and the passive voice more popular in ST texts (Wright and Wright Jr. 1993 : 22).

The Routledge Encyclopedia of Translation Studies (2<sup>nd</sup> edition) dedicates an entry to the issue of scientific and technical translations. The views are given a chronological approach, starting with the first theorist to tackle the issue: Rudolf Walter Jumpelt writes *Die Übersetzung naturwissenschaftlicher und technischer Literatur* in 1962, where he asserts for the first time the main requirements for technical and scientific translation: simplicity, clarity and precision, while in terms of equivalence, his view is that it is a “criterion for establishing correspondence between source text and target text,” but it is seen as “dependent on context and situation” (Baker and Saldanha 2009 : 247). In terms of easiness and register, another theorist from the 1960s, C.A. Finch (*An Approach to Technical Translation*, 1969) believes that technical translation is easier than translation of literary works because a scientific text and its corresponding translation are meant to be read by other scientists, which means the “style” is absent (Baker and Saldanha 2009 : 247).

As noted by B. Hatim and J. Munday, it is the growing importance of international organizations such as the United Nations and the European Union that has made the translation of documentation a necessity, an intrinsic part of the dual process of globalization and localization (2004: 112).

As we are going to see, writing and implementing EU-funded projects involve a great deal of translation work where English can be seen as both SL and TL. The body of the paper is structured into two parts: section 2.1. aims at analyzing a corpus of texts resulting from two different projects in the field of natural science, while section 2.2 focuses on the problems encountered in the translation of a study which came to be published as part of the assignments imposed by a project in the field of language learning. All these three projects which were meant to provide adequate support to Eastern European countries, were evaluated and financed by the European Union.

## **2. The projects**

### ***2.1. Phare and Seventh Framework Programme***

The projects I have been involved in so far have been related to ecology and reproduction technologies in small ruminants. The first project was part of the PHARE program to assist Eastern European countries with the accession to the European Union. It was called “Comparative studies regarding the biodiversity of coastal habitats, the anthropogenic impact and the possibilities for conservation and restoration of important European habitats between Cape Midia (Romania) and Cape Kaliakra (Bulgaria)” and it spanned 12 months, October 2007 to September 2008. It was a joint action between Romania and Bulgaria and it involved education and research institutions, non-governmental organizations and local authorities in the fields of environmental protection and infrastructure development. Its main goal was to assess the anthropogenic impact on the coastal habitats between the two locations given (Cape Midia and Cape Kaliakra) and to propose strategies for the preservation of these areas.

The second project is part of the Seventh Framework Programme, a concept that unites all European research initiatives with the purpose of strengthening such goals as competitiveness and employment. The project is entitled “Hormone-free non-seasonal or seasonal goat reproduction for a sustainable European goat-milk market” and it is still running (2010-2013). It is constituted as a consortium between numerous partners from various countries such as France, Portugal, Romania, Greece, and others. The partners have specific tasks to perform, from research of particular aspects related to the topic of the project to larger administrative roles. The purpose of the project is to improve the quality of goat dairy products at European level by changing the approach to goat reproduction and by developing new hormone-free methods of obtaining goat milk all year-round. The results will have considerable impact on the European dairy market and also on the environment.

My personal involvement in the projects I have been a member of was to translate:

- the project sent for evaluation to a national or international authority;
- the correspondence (e-mails) between the project members;
- the articles and books containing the results and recommendations of the project;
- the posters and power point presentations for conferences;

I also participated in several congresses related to the projects where I helped with interpretation during the presentations. My experience in all these was isolated because I was the only translator hired in the projects. In terms of the accuracy of the scientific content, I relied on my own knowledge and experience in the field, on the internet resources and specialized corpora, as well as on the collaboration with the researchers involved. In what follows I will refer to my personal experience in translating scientific texts and the difficulties I encountered.

### *2.1.1 How “technical” must a translator be?*

One of the main problems a translator has to face is the amount of knowledge needed on a specific domain. It is difficult for someone who has never translated a scientific text to do so convincingly and completely accurately for the first time. Before getting involved in research projects for the Faculty of Natural Sciences, I acquired experience by teaching specific English to natural sciences students for six years, during which time I wrote two course books for this specialty. I also translated numerous scientific articles for my colleagues in various domains such as plant morphology and physiology, animal morphology and physiology, animal and human anatomy, ecology, biochemistry, reproduction biotechnologies, agriculture, horticulture, geography and meteorology. All this experience helped me improve my knowledge of these domains constantly.

Henry Niedzielski and Leonid Chernovaty in “Linguistic and Technical Preparation in the Training of Technical Translators and Interpreters” analyze the priority of technical over linguistic competence. They give evidence to the fact that neither choosing linguists over technicians nor vice-versa resulted in improved technical translations. However, the view of theorists in the 1960s was that generally “a good technical translation is possible only when the translator is technically competent, i.e., when he has a strong background in the technical field, be it metallurgy, chemistry or electronics.” (Wright and Wright Jr. 1993 : 125). The solution offered by subsequent translation theorists and translator trainers was to solve the problem by combining the teaching of both sets of skills from the very beginning in LSP courses (Wright and Wright Jr. 1993 : 125).

It is crucial for translators to have even minimal knowledge of the science they translate. It makes the difference between a hilarious and unprofessional translation, where words and phrases are misused, and a rigorous and professional translation that sounds as accurate as the original text. I will give an

example. If a translator that has no experience with botany is asked to translate the categories of lichens, according to external configuration, the results may be as follows: *licheni crustoși* = *crusty lichens*, *licheni foliacei* = *follicular lichens*, *licheni fruticulosi* = *fruity lichens*. The rationalization may not be far from the truth since *crustoși* means having a crust, *foliacei* may refer to some follicle and *fruticulos* to the fruit. Someone who has no knowledge of botany may infer this and leave the translation as such with no remorse. To the informed reader, namely an English speaking botanist in Australia, for example, the translation is at best funny and at worst unprofessional. The correct translation is *crustose lichens*, *foliose lichens* and *fruticose lichens*. A translator that has knowledge in this branch of science knows that 1. *crusty* cannot be used in this context because lichens do not have a crust but look like a crust on rocks, 2. *foliaceu* refers to the leaves and not the follicles (Lat. *folium* = leaf) and 3. lichens do not bear fruit, nor look like fruit, and in this case *fruticulos* is a technical word that means *shrub-like*, namely this kind of lichens look like shrubs.

Knowledge of the domain does not mean that the translator must be a scientist himself, but it helps the translator distinguish between apparently similar terms or activities. A wrong ending or a single letter may change the information offered by a sentence and thus the entire experiment or process described. Science requires the utmost accuracy and so does the scientific text. Otherwise, the results may be disastrous. Mark Herman, in his essay “Technical Translation Style: Clarity, Concision, Correctness” insists on the same idea: “knowing and conveying the context of the original document is crucial” (Wright and Wright Jr. 1993 : 12). Accuracy is therefore one of the most important qualities of a scientific translation.

### 2.1.2 Finding equivalence and the issue of terminology

Apart from being well versed in the technical or scientific domain, the translator must also be proficient in English and aware of specific expressions and phrases used in scientific texts. There are issues specific to the English language, which makes it so plastic and easy to use, namely its capacity to condense information in shorter phrases. A simple example would be:

instead of

*the use of treatments without hormones,*

translate

*the use of hormone-free treatments.*

Using such expressions instead of paraphrases gives the translation a more professional aspect and possibly the approval of native speakers. However, in order to use such techniques, one must know them. Knowledge of such expressions and others related to the scientific register can be acquired by reading scientific texts written by native speakers. Corpora are the best

source and I was first made aware of their benefits by obligation. Within the projects, the researchers needed information about the most recent discoveries in their field and about the experiments done by other scientists in other parts of the world. Thus, I was often asked to translate from English into Romanian.

This task I found to be more difficult and challenging. While it helped me understand the use of certain phrases employed in the scientific register, the main problem was to find the appropriate terms in Romanian. Surprisingly, it is easier to find terms in English because the resources are more extensive, even though a complete dictionary of scientific terms is an impossibility. Science is very dynamic and new discoveries are made practically daily. This means, new realities and concepts need to be named, which leads to an endless string of new words that arise perpetually. The dictionaries need permanent updating and the fast pace of scientific discoveries does not allow for enough time to reprint such books. This dynamism makes the constant updating and reprinting of such dictionaries a not very lucrative business. The internet resources prove to be the most useful in this domain. The glossaries can be easily updated and completed with new meanings. The corpora are also available online and, as I mentioned above, this is one of the best resources for good scientific English.

Returning to the difficulty of finding specific terminology, I have found that the English resources are more numerous, especially online, and many scientific terms are very similar in Romanian and English. For example, if I want to find the exact English word for “zaharoză”, I will make a few changes I know to be more appropriate to English spelling and search the word online. Thus, I can safely assume that if a similar word exists in English, I should change “z” to “s”, “h” to “ch” and “oză” to “ose” in view of similar words I may have encountered. I usually use an internet instrument which corrects spelling errors and indicates possible versions of the correct word, if it is the case. This way, I find that “zaharoză” is “saccharose” in English. The same applies to most scientific terms that are very similar in Romanian and English. Usually, all it takes is to observe the rules of English spelling and pronunciation and change certain letters as you can observe in the following table:

i → y	gimnoplast → <b>g</b> ymnoplast
t → th	hifă → <b>h</b> yp <b>h</b> a
f → ph	fosforic → <b>ph</b> osphoric
l → ll	clorofilă → chloroph <b>yl</b>
z → s	eozină → eosin
c → k	eucariot → eukaryote
c → ch	membrana coroidă → <b>ch</b> oroid membrane
h → ch	zaharoză → sac <b>ch</b> arose
chi → cy	<b>ch</b> ist → <b>cy</b> st
ri → rhi	<b>ri</b> zoid → <b>rh</b> izoid
r → rr	hemoragie → hemorr <b>h</b> age
addition of final e	gamet → gamete, spor → spore

Knowledge of derivation rules is also very important because scientific terms are rich in this regard. The problem occurs mostly with adjectives, where the right ending must be added to a practically similar term in both English and Romanian. I will illustrate with a few examples:

parazitar – parasitic  
 detritivor – detritivorous  
 sezonier – seasonal  
 ovulator – ovulatory

The scientific glossary is permanently enhanced due to the numerous possibilities of derivation with suffixes and prefixes. Thus, the following suffixes and prefixes are quite common in scientific contexts:

-liză → -lysis: *chemoliză* → *chemolysis*  
 -oză → -ose / -osis: *lactoză* → *lactose* / *meioză* → *meiosis*  
 -term → therm: *endoterm* → *endotherm*  
 -fil → -phil (with the variations -phile, philia, -pilic): *acidofil* → *acidophile*  
 rizo- → rhizo-: *rizoid* → *rhizoid*  
 fito- → phyto-: *fitoplancton* → *phytoplankton*  
 sim- → sym: *simbioză* → *symbiosis*  
 amfi- → amphi: *amfibian* → *amphibian*

Needless to say that the Word processor does not recognize many of these words, either because of their sheer number (the included word recognition program is updated only when the entire Office pack is updated, which happens at most on a yearly basis), or because they are restricted to specific branches of science which are not very common, or because they are recent entries in the world of science.

Related to the table above, I would also like to specify another vocabulary issue that occurs in scientific texts and contexts more than in any other domain. Many of the highly technical or specific terms come from Latin or Greek, having thus special plural forms according to their respective ending. Thus, the irregular plural rules are observed here more than anywhere else as there are numerous terms with such plural forms. You will find a few examples for each category in the following table:

SG.	PL.	EXAMPLES
-A	-AE	vertebra → vertebrae; hypha → hyphae
-IS	-ES	hypophysis → hypophyses; metamorphosis → metamorphoses
-ON	-A	mitochondrion → mitochondria; encephalon → encephala
-UM	-A	bacterium → bacteria; apothecium → apothecia;
-US	-I -ORA -ERA	bronchus → bronchi; thalamus → thalami corpus callosum → corpora callosa genus → genera

Of course, in order to use it, the word must appear in a satisfactory majority of specialized texts (preferably written by native speakers), and possibly even in glossaries or dictionaries. The word must also be double checked for the correct meaning to make sure it is similar in both languages and thus no changes occur in the text. The terminology is thus an easier problem to solve from Romanian into English.

### *2.1.3 Other problems of the scientific text*

Apart from general knowledge of the field of biology-related sciences and the specific terminology, another difficulty in translating such texts is the actual organization of the text in adequate sentences, the use of appropriate collocations, the correct use of prepositions, prepositional phrases and verbal phrases, as well as abbreviations and symbols. This is actually where the skill of the translator works its magic. The Romanian scientists often know the equivalence of specific words, but cannot connect them into coherent sentences because they usually lack knowledge of English grammar.

Mark Herman, in the same essay quoted above, advises: "If the syntactical and lexical features of the source and target languages differ, clarity often requires that the sentences in the target language be completely recast" (Wright and Wright Jr. 1993 : 13). He also suggests that a translation may be better than the original by eliminating redundant words and by polishing the original style (Wright and Wright Jr. 1993 : 17). Scientists are not novelists and their purpose is to convey clear information, therefore their style is not literary. Some of them have no inclination to writing at all, which means the original texts can often be clogged with repetitions, redundancies, even grammatical errors. Personally, I have encountered numerous such examples. This is a situation when the translator must step in and not simply translate word for word, but clarify the meaning rendered.

The scientists that write projects often do that in a hurry, rushed by impending deadlines. They are bound to make mistakes, from spelling and grammar to punctuation and agreement. They also rely heavily on the work of the translator because the English version is the one that is usually read by the evaluating authority. Thus, in a way, the translator carries important responsibility for the approval or rejection of a project. Sometimes, the translation is blamed directly and the response is something like "the English version of the project was incomprehensible, therefore the project is rejected."

Two major problems in this regard are: the length of the Romanian sentences and the use of passive voice. Very often, these two problems are encountered in the same sentence because the passive voice is very commonly used in scientific contexts and the sentences describing experiments are long and do use passive voice. The difficulty is to manage the sentence in terms of

word order so that it makes sense and does not change meaning. The solution is often to simply cut the long Romanian sentence in two or more smaller English sentences. Here is an example:

Ciupercile inferioare (Archimycetele și Phycomycetele) se comporta ca și celelalte plante studiate până acum în ceea ce privește înmulțirea dar la ciupercile superioare (Ascomycetele și Basidiomycetele), după ce are loc plasmogamia (P) mai trece o perioadă de timp până când se petrece cariogamia (C), deci există o fază în care miceliul este dicariotic = dicariofaza, deci alcătuit din celule în care se află câte doi nuclei.

And a possible solution:

In terms of reproduction, inferior fungi (Archimycetes and Phycomycetes) behave like the previously studied plants. However, in superior fungi (Ascomycetes and Basidiomycetes), there is a time period between plasmogamy (P) and karyogamy (C). This means there is a phase where the mycelium is dikaryotic = dikaryophase, that is, made up of cells with two nuclei.

Here are a few more examples for various problems (word order, condensed expressions, passive voice) that can be encountered in the translation of a scientific text:

S-au constituit trei loturi pentru fiecare specie a câte 2 femele, care au fost sincronizate prin utilizarea de bureți Chronogest impregnați cu 35 mg acetat de fluorogestonă.

Note the use of condensed phrases:

Three two-female groups were established for each species. The animals were synchronized by the use of Chronogest sponges impregnated with 35 mg of fluorogestone acetate.

Pentru realizarea unei reproducții intensive cele mai utilizate în prezent sunt tratamentele hormonale (gestagene în asociere cu gonadotropine serice), dar pornind de la caracteristica sezonieră, fotoperiodică a activității sexuale se urmărește fundamentarea unor metode de modulare fotoperiodică.

Note the changes in word order dictated by the English language need for clarity:

Hormonal treatments (gestagens in association with serum gonadotropins) are currently the most used for the purposes of intensive reproduction. However, starting from the seasonal characteristic of sexual activity, namely photoperiod, new methods are searched for photoperiod modulation.

The theoretical views are not very conflicting when it comes to scientific and technical translation. The general belief is indeed that the scientific register is factual, has a clear tone and presents realities that must

not be altered by the translation. This requires a qualified translator with experience in the respective field, with intelligence and imagination to help him fill in the gaps and missing links and with ability to use language in a clear, concise and accurate manner. The collaboration with researchers in scientific projects demands from a translator the ability to work under pressure and produce sound translations that pass the exam of the evaluation committees.

## ***2.2. Comenius Programme***

Unlike my colleague, the project I have been a member of belongs to the category of lifelong learning programmes funded by the EU Commission in order to encourage digital educational content and inclusive education (see [http://ec.europa.eu/education/comenius/doc1004\\_en.htm](http://ec.europa.eu/education/comenius/doc1004_en.htm)). With the involvement of internationally known media companies, pan-European e-learning portals and publishers, social partners, universities, vocational training institutions and public bodies, the European network “Language Learning and social media: 6 key dialogues” aims at exploring the relationship of language learning and social media in the web 2.0 era.

### *2.2.1 Project Presentation*

The programme required my involvement as both researcher and member in the translation team. As such, my personal contribution to this project ranged from taking part in webinars to doing administrative paperwork, to translating the documents containing the results and key recommendations of the project, and to managing the translation of a study conceived within the framework of the European network called “Social media and language learning: beliefs, attitudes and uses in Latvia, Poland, and Romania”. This study was the result of the mixed-method research: the interviews and questionnaires were carried out with language learners/teachers from Poland, Romania and Latvia. As basic research instruments, the questionnaire and the semi-structured interview were used to address the language learning and teaching habits as well as attitudes in both native language and foreign languages. While the questionnaire was used to assess the characteristics of the research population, their behavior and their attitudes to social networks, the semi-structured face-to-face interview addressed the research topic in open type questions and allowed the interviewees to express their attitudes and motivations in using participating in social networks and their experiences while teaching and learning languages.

### *2.2.2 Translation techniques*

In the following pages, attention will be devoted to some examples of “problematic translations” and to the translation theories generally applied in

the case of cultural or semantic discrepancies between English and Romanian texts.

The following represent only some of the translation strategies in use today:

Diffusion. This approach consists of conveying the same information through a longer lexical form in the target language. The word '*learners*' for example was not translated by a single Romanian word and the translators of the study thought it appropriate to use an entire paraphrase either by "cei care studiaza" or "persoanele care studiaza".

Conservation. The option to leave the original term in the target text is an alternative solution for those English words belonging to computer literature not corresponding to an equivalent concept in Romanian. Such untranslatable IT terms abound in the document and the solution the translators resorted to was to appropriate some of them as neologisms by adding definite articles. Most of them denote types of internet connections *broadband* (13), *dial-up* (16), social media *wikis*, *chat*, *blog*, (7) *e-mail* (22), *podcast* (27) and general IT terminology *bookmarking*, *peer-to-peer* (7), *site* (13), *authoring* (22). In my opinion, the conservation of the original form in the target language enables the translator to keep the "shade of specificity" of the original term itself.

Differentiation. This strategy operates a differentiation between words in the target language according to their context. It is not uncommon, in fact, to find English terms with a double equivalent in Romanian. An example is given by the word *social*, which is the adjective related either to the noun *society* or to the verb *to socialize*, and which, therefore, can be translated by both "social" and "de socializare". For this reason, in the first draft, one of my colleagues failed to apply the strategy of differentiation and translated "social networks" by "retele sociale" instead of "retele de socializare". When faced with a similar problem, the equivalent for *individuals* (19), another colleague consulted me on whether to opt for *populația*, *indivizi* or *utilizatori* (which, in the end, was the selected one) since, in English, the meaning of this word seemed ambiguous to her.

Literal translation. This is a technique generally used to bridge conceptual gaps in the target language. This kind of translation is also called "overt translation" (Fawcett 1997: 113) as it is instrumental and visibly reads like a translation. When using this particular strategy, the translator generally refers the reader to footnotes for further details and explanations. The goal of literal translation is to reproduce the idea expressed by the original word in the target language. Literal translation often represents a valid strategy of approach for those terms that are completely absent in Romanian. This is the case of *internet messaging* which was literally translated as *mesageria pe internet* (7) since my colleague thought of it as the most adequate solution to make the concept clear to the target reader.

One of the threats in legal translation is represented by those words that, in spite of their similar etymology, refer to different meanings in the source and target languages. False cognates or the so-called "false friends" are very common and especially dangerous for the translator, since even a small oversight can have serious repercussions in any field. For instance, when trying to find a suitable Romanian equivalent for the participle form of the verb *to contribute*, one of my colleagues chose the word "contribuitor" ("s. m. acționar care contribuie la plata datoriilor în caz de lichidare a societății") over "colaborator, partener". Another example was the translation of the noun *perceptions* by *precepte* (sn. reguli privind conduita).

### **3. Conclusions**

#### ***3.1. Independent vs. dependent translation***

The two translating experiences detailed in 2.1. and 2.2 can be briefly defined as independent/dependent translation respectively (cf. also D. Robinson 2003). In the first section, we detailed the work and the problems typically encountered by the independent translator: no matter how experienced in translating texts from the field of natural sciences, s/he may feel overwhelmed with isolation or insecurity and with the sense that the responsibility for the approval of the project ultimately lies with the translation of the document. As a result, it is natural for the independent translator to search for support and specialist help in both virtual and real worlds (on-line research/ collaboration with actual researchers).

On the other hand, the advantages of group work are obvious even in the area of academic translation: dependent translators are likely to develop their interpersonal intelligence, their time-management and their team-working skills. Moreover, as seen in 2.2, at the text level, the process of feedback render committee translation superior to individual translation in terms of accuracy.

#### ***3.2. The role of translator in cultural mediation***

Generally speaking, differences in culture and traditions represent one of the main hindrances to the translator's work. Before we can transfer a specific concept from one language to another, it is necessary that such a concept exist in the target language, both at cultural and linguistic levels.

Firstly, it must be remembered that the idea of semantic equivalence remains a much-discussed concept. Many translation theorists maintain that equivalence between two languages is a pure and unattainable ideal and the expression will be used here to designate a simple linguistic correspondence.

Sapir believed that translating does not only imply the choice of "equivalent" linguistic terms, but a real change in the way we perceive everyday reality: "No two languages are ever sufficiently similar to be considered as representing the same reality. The worlds in which different societies live are distinct worlds, not merely the same worlds with different labels" (Sapir 1929: 214).

Solutions are not simply found in dictionaries but in a correct and realistic approach to the text: as we have proved in the present pages, translating involves an accurate work of research and terminological consultation on specialized texts. The translator becomes a researcher and a mediator who, after having deepened his/her knowledge in a specific field, acts between two universes that are conceptually and linguistically distant from each other.

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### **ELECTRONIC SOURCES**

EU Commission web site, Comenius Multilateral Projects:  
[http://ec.europa.eu/education/comenius/doc1004\\_en.htm](http://ec.europa.eu/education/comenius/doc1004_en.htm)

## LANGUAGE AND IDENTITY IN NORWAY

ANAMARIA CIOBANU<sup>1</sup>

**ABSTRACT.** *Language and Identity in Norway.* The paper will discuss the strong relationship between language and identity in Norway with specific reference to the unique situation of an official language with two forms (Bokmål and Nynorsk). I will try to illustrate the role of the Norwegian language in the process of building national identity in Norway. One of the important voices in the ongoing debate regarding the two forms of Norwegian is that of the famous author Jon Fosse, an important Nynorsk writer as well, whose arguments will be used to make the point that language is a vital component of the identity of a people and the right to speak it cannot be taken away on the basis of the number of people speaking it.

**Keywords:** language, identity, literature, history, cultural relevance, Norwegian, linguistics.

**REZUMAT.** *Limbă și identitate în Norvegia.* Lucrarea va discuta legătura puternică dintre limbă și identitate în cazul Norvegiei, cu referire specifică la cazul unic al unei limbi oficiale cu două forme (Bokmål și Nynorsk). Vom încerca să ilustrăm relevanța limbii în procesul construirii identității naționale a Norvegiei. Vom susține afirmațiile noastre cu luări de poziție apărute în cărți sau articole din reviste. Unul dintre stâlpii importanți ai acestei dezbateri în desfășurare este celebrul autor Jon Fosse, un important scriitor în Nynorsk, ale cărui argumente vor fi utilizate pentru a susține ideea lucrării de față.

**Cuvinte cheie:** limbă, identitate, literatură, istorie, relevanță culturală, norvegiană, lingvistică.

This paper addresses the linguistic situation in Norway, which is the only country in Europe whose official language has two official written forms, the New Norwegian (Nynorsk) and the Dano-Norwegian (Bokmål)\*<sup>2</sup>, the reason for this being specific historical circumstances. In 1814, after four hundred years of Danish rule and of Danish being the official language, Norway succeeded in breaking out of the union with Denmark. However Danish remained widely spoken, as most of the educated people were rich and thus could afford to travel

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\* From now on I will use Bokmål for the Dano-Norwegian and Nynorsk for the New Norwegian.

to Copenhagen for their studies. Moreover, the highly educated people pursued their studies in Denmark until 1811, when the first university in Norway was established in Oslo (old Christiania).<sup>3</sup> Therefore Danish was used in the language of administration, whereas throughout the period of Danish domination the rural population had only ever spoken various local proto-Norwegian dialects.

Over the years, the Norwegians never did give up their local dialects but instead combined them with Danish, especially in the written forms. Therefore what emerged was a language of basic Danish structure, but enriched with Norwegian vocabulary and spoken with Norwegian pronunciation. The breaking of the union with Denmark, which happened after the French Revolution, aroused a nationalistic feeling that led to the birth of a patriotic sensitivity of: "who are we?". However, the Norwegians continued to speak the Dano-Norwegian language, the so-called Bokmål.

During the age of national romanticism, artists and the literati tried to rediscover and establish their identity as Norwegians: "Against this background, achieving a distinctive Norwegian language became de facto the main concern of the nationalism in the 19<sup>th</sup> century"<sup>4</sup> as professor Sanda Tomescu Baciu writes in her article "Norwegian distinctiveness. A cultural construction".

Ivar Aasen was the man who travelled around the country and gathered information about dialects, focusing on the oral rather than the written language, because the oral one was closer to the Old Norwegian that survived via oral transmission. One of the reasons for doing this was to remind people of their origins, of the ancient and powerful Norwegian Kingdom. Aasen published this information in "The Norwegian Folk Language Grammar" and "The Norwegian Folk Language Dictionary", followed by a book with samples of the New Norwegian compared to the standard language. Thus, in 1929, "new Norwegian" was born.<sup>5</sup>

Due to the fact that this new language had different grammar rules and different words, it was much harder to learn and very different from Danish. Ivar Aasen realized that in order for this language to survive, it needed not only to be spoken but written as well, and in this respect literature occupies a vital place. As a result he made the first attempt to write Nynorsk literature: he wrote poetry, diaries and prose.

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<sup>3</sup> Halvorsen, Eyvind Fjeld. "Norway's languages". *Norway Info*. Last update not listed. Norwegian Ministry of Foreign Affairs. 29 November 2011 <<http://www.cyberclip.com/Katrine/NorwayInfo/Articles/languages.html>>.

<sup>4</sup> Baciu, Tomescu Sanda. "Norwegian distinctiveness. A cultural construction". *Studia Universitatis Babeş Bolyai. Philologia* Vol 57 (2012): 14.

<sup>5</sup> Halvorsen, Eyvind Fjeld. "Norway's languages". *Norway Info*. Last update not listed. Norwegian Ministry of Foreign Affairs. 29 November 2011 <<http://www.cyberclip.com/Katrine/NorwayInfo/Articles/languages.html>>.

In the beginning, Nynorsk was known as Landsmål (the language of the country) and Bokmål as Riksmål (the language of the realm), names which carried a clear distinction of status. The people who did not want to abandon Danish were the ones who did not wish to give up their status or lose their target public, as in the case of writers such as Henrik Ibsen and even Bjørnstjerne Bjørnson<sup>6</sup> (the latter was to reconsider his position later in life). As explained by V. Skard, "Although Ibsen remained most of his life outside the language controversy in Norway, he had great influence on the development of language and style, primarily through the realistic poetry of his work. His plays reflect the linguistic and stylistic development in Norwegian literature in the second half of the 18<sup>th</sup> century more typically than any other writer's works, but also independently. At the same time this development is a picture of how the Norwegianization process took place with different strength in syntax, vocabulary, phonology and morphology."<sup>7</sup>

In 1885 Stortinget voted for the two languages to have the same status and, after 1929, they were officially renamed in their current form. Since 1885 there have been, and continue to be, many reforms of the two languages in the hope that eventually an agreed upon form will be reached. The most recent changes were made on August 1, 2012.

In the book *Kampen om Norgers sjel*, Øystein Sørensen describes the road which Norway had to travel through centuries by emphasizing the most important moments, such as 1899, when Bjørnstjerne Bjørnson spoke for the people who lived in the countryside and "had to hold their tongues"<sup>8</sup>, meaning that they did not have the right to express themselves naturally, that is in their "native" language. Sørensen also makes reference to the situation a hundred years later, by this calling attention to the fact that the problem will never be solved and also hinting at the implied racism.

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<sup>6</sup> Bjørnstjerne Bjørnson became one of the militants for Landsmål and contributed to the writing reforms.

<sup>7</sup> Skard, Vemund. "Ibsens språklige betydning" ("Ibsen's importance"). *Norsk språkhistorie (Norwegian language history)*. Eds. Vemund Skard, Arne Rosenvold. Oslo-Bergen-Tromsø: Universitetsforlaget, 1973, page 145.

My translation of "Selv om Ibsen det meste av sin levetid holdt seg utenfor språkstriden i Norge, har han fått stor innflytelse på utviklingen av språk og stil, først og fremst gjennom sin realistiske diktning. Hans dramatik avspeiler den språklige og stilistiske utvikling i norsk litteratur i annen halvdel av 1800-årene, mer typisk enn noen annen dikterens verk, men også uavhengig. Samtidig gir denne utviklingen et bilde av hvordan forrnorskningprosessen har foregått med forskjellig styrke innen syntaks, ordvalg, lydverk og formverk"

<sup>8</sup> Sørensen, Øystein. "Kampen om Norgers sjel" ("The battle for the Norwegian soul"). *Norsk idéhistorie (Norwegian History of Ideas)*. eds. Trond Berg Eriksen, Øystein Sørensen. Oslo: Aschehoug, 2001, Vol. 3, p. 398.

My translation of "Måte man holde tungen rett i munnen".

There was actually an attempt to unite the two languages in the so-called “samnorsk” but, with the outbreak of WWI, this process was never finalized; on the contrary the issue of language became even more political after the war. For the Norwegians language is strongly connected to their identity, as shown by their belief that one can speak one’s own dialect at all times as an expression of one’s identity. For example, even when talking with a foreigner who possesses only basic knowledge of Norwegian, it is considered acceptable to address him/her in one’s dialect. Norwegian pride has reached these heights, and if you travel to Norway even now you will not hear just one variant of the language, but hundreds. Interestingly enough, Norwegians can all understand each other due to the reforms made in both languages, thus the two forms are closer to each other than they were before.

This being said, Norway is among the few countries that have their law and administration written in two languages (other examples: Belgium, Wales, Canada, Spain, Switzerland). However in Norway every employee has to be able to understand, respond orally or in writing in both languages, according to the wish of the client. During the 1900s Nynorsk became more and more popular, but lost its popularity afterwards only to regain ground in recent years when more Nynorsk literature has become available. However, the quantity of Nynorsk literature is very small in comparison to the literature that is produced and read in Bokmål.

An important role is played here by the mass media, which again uses mostly Bokmål although in 1970 Stortinget voted that at least 25% of NRK’s [Norwegian Broadcasting Corporation (Norsk Rikskringkasting)] broadcastings should be in Nynorsk. Nowadays people in the media are encouraged to present the news in their own dialect, especially in rural or district broadcasts.<sup>9</sup> In 2007 Språkrådet (The Language Council of Norway) published the following recommendation for NRK: “NRK should reflect the diversity of the Norwegian language, even when it comes to dialect usage and pronunciation, which are colored by other languages.”<sup>10</sup>

One can say that there is a continuous debate going on in Norwegian society that goes hand in hand with the search for freedom to express oneself in one’s own language. As Thomas Hylland Eriksen writes in his book *Typisk norsk. Essays om kulturen i Norge*, in every country there are debates about national identity and about the old and the new, the traditional and the

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<sup>9</sup> There is even a George Orwell Prize awarded every year for Freedom of Speech and it is also stated by The Language Council of Norway (Språkrådet) that the use of dialect should be encouraged.

<sup>10</sup> Språkrådet (The Language Council of Norway). *Språkregler for NRK (Language policy for NRK)*. Oslo, 2007 << <http://www.sprakradet.no/nb-NO/Politikk-Fakta/Spraakpolitikk/NRK/> >>.

My translation of “NRK skal spegle mangfoldet i det norske språket, også når det gjeld dialektbruk og uttale som er farga av andre språk.

modern<sup>11</sup>. However, I find the circumstances of the language situation in Norway rather different and not so banal.

Even-Zohar argues that: “Language, which far back in early antiquity began to be linked to a sense of collective identity, has been mobilized as a major vehicle for successful implementation of national identity among often rather heterogeneous sorts of populations.”<sup>12</sup> Therefore, language is defined as an instrument to unify people around a common constructed identity, sometimes even an instrument of coercion – of freedom by creating a viably-sized community. This statement has also been made by professor Sanda Tomescu Baciu (who cites E.J. Hobsbawm) in her article regarding the Norwegian nationhood, where she argues that the Norwegian nationhood is identified as “*a posteriori*.”<sup>13</sup>

Without a doubt language is the instrument by means of which man becomes aware of himself. During the 1960s and 1970s a movement emerged which brought a modern view to the language situation in Norway: “Speak dialect, write New Norwegian”, the idea behind this slogan being that Nynorsk is the basis of all dialects and one should be proud of one’s dialect. Of course, Nynorsk is not the *basis* for the dialects, but rather a *distillation* of the dialects; Nynorsk was created on the basis of dialects. Obviously, the movement was initiated with the hope that Nynorsk would win more ground than it had possessed up to that moment.

In this respect the existence of Noregs Mållag is really important<sup>14</sup>, for its aim is for this language to become the primary language for every Norwegian or immigrant because the “Norwegian language is the most important symbol of Norwegian culture, and the best platform for building a common Norwegian identity.”<sup>15</sup> Apparently it is believed that if Nynorsk dies, the glorious and distant past dies with it: “If we give up our own language, Nynorsk, we will lose one of our greatest heritages. If our ways of expression, our words or our songs disappear, we also lose knowledge about our past. Our language, and

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<sup>11</sup> Eriksen, Hylland Thomas. *Typisk norsk. Essays om kulturen i Norge*. Huitfeldt Forlag, Oslo, 1993, page 10. (Typical Norwegian. Essays on culture in Norway).

<sup>12</sup> Even-Zohar, Itamar. *Language conflict and national identity*. Last update not listed. I. Even-Zohar: LANGUAGE AND NATIONAL IDENTITY. 2 December 2011 <<http://www.tau.ac.il/~itamarez/works/papers/papers/lngconfl.htm>>.

<sup>13</sup> Hobsbawm, E.J. *Nations and Nationalism since 1870: Programme, Myth, Reality*. Cambridge: Cambridge University Press (2<sup>nd</sup> edition), 2008. Here cited in Baciu, Tomescu Sanda. “Norwegian distinctiveness. A cultural construction”. *Studia Universitatis Babeş-Bolyai. Philologia* Vol 57 (2012): 19.

<sup>14</sup> Noregs Mållag is an organization that promotes the use of Nynorsk in every field and area in the country so that it would be used by the majority, if not by everyone.

<sup>15</sup> Skarpeteig, Trond Sæbø. “What is Noregs Mållag?”. *Noregs Mållag*. Last update not listed. Noregs Mållag. 26 November 2011 <<http://www.nm.no/english.cfm>>.

the Nynorsk language, is the main anchor for our local and national identity, and that's why people love their own language!"<sup>16</sup>

Norwegian identity is not rooted in, or shaped only by, the Danish period as the use of Bokmål would suggest, but rather springs from the deeply typical Norwegian attitude of rejecting submission. This is why pure Danish was never spoken by the Norwegians, but only a perfect written Danish spoken with Norwegian pronunciation. Bokmål is a language with a much simpler grammar than Nynorsk, which is one of the reasons why it is also more widely spoken by the population. However, this has not prevented supporters of Nynorsk from fighting to sustain their beliefs.

During the 19<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> centuries Nynorsk was introduced in schools, administration, law, newspapers etc., but there have been critics saying that such promotion (and this ongoing debate about languages) is not the wish of the people but rather a political conflict. One example is Gregg Bucken-Knapp's book *Elites, language, and the politics of identity: The Norwegian case in comparative perspective*<sup>17</sup>, where the author discusses the connection between cultural identity and language as being motivated by political interest. Nynorsk is supported by the left, conservative party and Bokmål by the democratic, right party. No matter whether this is true or not, the Nynorsk speakers have already strongly identified themselves with the language. "Bokmål and Nynorsk have been cultivated in different ways and have become unique literary means of expression, and it seems difficult for those versed in one of them to be able to transcend to the other without feeling that they lose something of themselves linguistically. In other words Nynorsk is felt by its users to be an integral part of their linguistic identity, and this is one of the reasons why it has been maintained for so long in its minority position" writes Lars S. Vikør in *The Nordic languages. Their Status and Interrelations* published on The Language Council of Norway (Språkrådet) website.<sup>18</sup>

In 2004 Svein Ketil Løhaugen, a primary school teacher, wrote an article in *The Norwegian Teacher (Norsklæraren)*: "This is a text about the reasons for one's simple choices, ...and choice has much to do with identity. I don't want to be labelled as a Nynorsk user. I don't want to be labelled with distinguishing features. I don't want to defend my own language. I don't want to write Bokmål. I am Norwegian and I want to write Norwegian and since I come from the part of the country that uses Nynorsk, I use in writing the

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<sup>16</sup> Ibidem.

<sup>17</sup> Bucken-Knapp, Gregg. *Elites, language, and the politics of identity: The Norwegian case in comparative perspective*. Albany: State University of New York Press, 2003.

<sup>18</sup> Vikør, Lars S. "Nynorsk in Norway". *Språkrådet (The Language Council of Norway)*. 31 December 2001. Språkrådet. 29 November 2011 <[http://www.sprakrad.no/Toppmeny/Om-oss/English-and-other-languages/English/Nynorsk\\_in\\_Norway/](http://www.sprakrad.no/Toppmeny/Om-oss/English-and-other-languages/English/Nynorsk_in_Norway/)>.

language I find myself in. Language further accounts for a big part of our identity. Language, identity and dialogue thus become three fundamental concepts to which everyone has a connection.”<sup>19</sup> However, the situation is not as tolerant as it seems, since there have been violent reactions against Nynorsk; for example there is a so-called “spynorsk mordliste” (literally “spitting Norwegian murder list of words”) which is a derogatory term for “Nynorsk ordliste” (Nynorsk list of words) in order to ridicule the Nynorsk form. This attitude came around in the 1960s especially from the younger generation, who found Nynorsk difficult to learn<sup>20</sup>. Nevertheless, the situation is not very different in the 21<sup>st</sup> century; there have been cases when not only young people have expressed their feelings publicly, but officials have as well. In 2005, during the parliamentary elections, Herald Victor Hove was seen in a video burning Nynorsk textbooks in order to win votes from the young people: “It is the yellow one<sup>21</sup>, yes. Spynorsk murder list, as we called it, hehe. I burn it to show that we want to get rid of compulsory secondary language. Nynorsk is a problem for many who are trying to learn to write good Norwegian, says the young Conservative politician.”<sup>22</sup>

Such occurrences notwithstanding, Ottar Grepstad writes: “The shared Norwegian linguistic culture in multilingual Norway is, in 2006, characterized by a challenging tolerance. Only a few decades ago such tolerance was a far-off thought. Using now Nynorsk in the workplace rarely leads to big conflicts, whereas before speaking it would have caused a reaction, and Nynorsk users, with their willingness for the language to gain ground, would have been perceived as aliens.”<sup>23</sup>

<sup>19</sup> Løhaugen, Svein Ketil, “NN: “Ikke bestått, eller ikke godkjend?” (“NN: Not accepted/passed/voted or not well known?”). *Norsklæraren (Norwegian Teacher)*, no.1, Bergen, 2004, page 8.

My translation of “Dette er en tekst om årsaker til at en tar enkelte valg..., ....og valg har mye med identitet å gjøre. Jeg vil ikke stemples nynorskbruker. Jeg vil ikke stemples med nynorske kjennetegn. Jeg vil ikke forsvare mitt eget språk. Jeg vil ikke skrive bokmål. Jeg er norsk og vil skrive norsk og siden jeg kommer fra nynorskland bruker jeg det skriftspråket som jeg finner med selv i. Språket utgjør videre en stor del av vår identitet. Språket, identiteten og dialogen blir derfor tre grunnleggende begreper som alle har et forhold til.”

<sup>20</sup> Schjerven, Hilsen Petter Wilhelm. *Typisk norsk* after the NRK production *Typisk norsk*, Dinamo Forlag, 2005, p. 170-171.

<sup>21</sup> The Nynorsk textbook has yellow covers.

<sup>22</sup> Børhaug, Espen. “Harald brenner «spynorsken»”(“Harald burns <<spitting Norwegian>>”). *Bergensavisen (Bergen newspaper)*. 12 August 2005. < <http://www.ba.no/nyheter/politikk/article1695152.ece>>.

My translation of “Det er den gule, ja. Spynorsk mordliste, som vi kalte den, hehe. Jeg brenner den for å vise at vi vil ha bort tvungent sidemål. Nynorsk er et problem for mange som prøver å lære seg å skrive godt norsk, sier den unge Høyre-politikeren.”

<sup>23</sup> Grepstad, Ottar. *Viljen til språk. Ei nynorsk kulturhistorie (Willingness to language. A Nynorsk cultural history)*. Oslo: Det Norske Samlaget, 2006, page 9.

My translation of “Den språkdelte norske kulturen i det fleirespråklege Noreg er i 2006 prega av ein utfordrande toleranse. Berre for få tiår sidan var ein slik toleranse ein framand tanke. Å bruke nynorsk på innarbeidde område fører no sjeldan med seg store konflikhtar, men som før kjem reaksjonane når nynorskbrukarane med sin vilje til språk stig inn på område der dei blir oppfatta som framande.”

A language exists through and as literature as well; this is why the role of Nynorsk writers such as Kjartan Fløgstad, Eldrid Lunden, Edvard Hoem, Jon Fosse and many others is essential. One of the most intense militants for Nynorsk is Jon Fosse, who claimed that the best argument for Nynorsk he could have was “Why should I have to give arguments in favour of my language and another hundred thousand people’s language to have the right to exist? That is, after all, my language, something to which I’m most connected here in this life. I love my language. I have to experience the humiliation of needing to argue for it.”<sup>24</sup>

Jon Fosse is a Nynorsk writer; he writes poetry, drama, novels, children’s literature and essays, and therefore his work covers all genres. His first attempt to write about his Nynorsk identity, with regard to his roots on the West Coast of Norway, was in 1979 in a newspaper called *Gula Tidend*, which used a rather strict language structure. In 1980 he started collaborating with another newspaper, *Norsk Målungdom* (New Norwegian Language Youth), for two years - and he was only 21 years old then. Cecilie Seiness mentions in her book *Jon Fosse. Poet på Guds jord* (*Jon Fosse. Poet on God’s Earth*) that “The newspaper wrote about the case of Nynorsk, about dialects, dialect actions, Nynorsk educational resources, goals and minutes from the congresses [...] where he [Jon Fosse] defended linguistic diversity in Nynorsk: << We will both begin\* and begin>>”<sup>25</sup>.<sup>26</sup>

From 1993 to 1996, Jon Fosse together with Jan Kjørstad published a literary journal called *Bøk*, a word between bok (book) and bøker (books). From the newspaper *Dag og tid* (no. 47, 2003) we learn that in the first issue of this journal Jon Fosse wrote: “The good literature is neither one’s private language nor the common language of many, two languages that often confusingly resemble each other, however, literature exists somewhere in-between singular and plural, a place that does not exist, yet in a way exists. What place is this? It is at any rate literature’s place. And maybe this place

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<sup>24</sup> Fosse, Jon. “Min kjære nynorsk” (“My dear Nynorsk2). *Essay*. Oslo: Samlaget, 2011, page 365.

My translation of “...kvifor skal eg argumentere for at språket mitt og til nokre hundre tusen andre skal få lov til å eksistere? Det er jo språket mitt, det eg kanskje er mest knyttet til her i livet. Eg er veldig glad i språket mitt. Eg opplever det nedverdiggande å skulle matte argumentere for det.”

<sup>25</sup> Seiness, Cecilie N. *Jon Fosse. Poet på Guds jord* (*Jon Fosse. Poet on God’s Earth*). Oslo: Det norske Samlaget, 2009, page 55.

My translation of “Avisa skreiv om nynorsksaka, om dialektar, dialektaksjonar, nynorske læremiddel, målsigrar og referat frå landsmøte [...] der forsvarar han eit språkleg mangfald i nynorsken: << Vi vil både byrje og begynne.>>”

\*the first “begin” is the form in Nynorsk and the second in Bokmål.

<sup>26</sup> Even-Zohar, Itamar. *Language conflict and national identity*. Last update not listed. I.Even-Zohar: LANGUAGE AND NATIONAL IDENTITY. 2 December 2011

<<http://www.tau.ac.il/~itamarez/works/papers/papers/lngconfl.htm>>.

between singular and plural is also the place where you can best search for the deepest insight of what one calls the big questions of life."<sup>27</sup>

Therefore it is not only that Fosse enriches Nynorsk literature and gives educational resources to his country, but he also creates a way of thinking and approaching the situation in Norway. Moreover, Nynorsk culture is privileged that Fosse is the most famous Norwegian author in Europe and overseas. Hence, he does not only honour his linguistic and cultural roots, but his country as well. He is considered to be the new Ibsen of Norway, inasmuch as *Le Monde* called him "the 21<sup>st</sup> century Beckett" and his works have been translated into over forty languages. Consequently, via his writing, Nynorsk has become known to outsiders and he compels other nations to read and understand it in order to have access to his literature.

The need to speak one's own language equals freedom: freedom to be oneself and express oneself. They, the Norwegians, are still fighting to build their linguistic identity and this has not been an easy task to fulfil, but a goal that must continue to be fought for. In the same book, *Language and Identity (Språk og identitet)*, Åge Steinset and Jo Kleiven argue that personal identity is closely tied to communication, therefore spoken language stands as a central pillar of the building of identity. To sum up, this paper has intended to contribute to the discussion of relevant aspects of the contemporary Norwegian linguistic context, especially because I believe that this is an essential example of what a language means for the people who speak it and how much people need to communicate and feel free when doing so. This incredible experience that most of the time is taken for granted is actually very much alive and intense amongst contemporary Norwegians.

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<sup>27</sup>Seiness, Cecilie N. "Jon, Jan og Bøk" (Jon, Jan and Bøk). *Dag og Tid (Day and Time)*, no. 47, Oslo, 2003, page 8.

My translation of "Den gode litteraturen er verken den eines private språk eller dei mange felles språk, to språk som ofte til forveksling liknar kvarandre, litteraturen finst derimot ein stad immelom eintal og fleirtal, ein stad som ikkje finst, men som likevel på ein måte finst. Kva stad er dette? Det er i alle høve litteraturens stad. Og kanskje er staden mellom eintalog felirtal også staden der ein best kan søkje etter dei djupaste innsiktene i det ein kallar for livsens store spørsmål?"

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## STRATEGIES IN TRANSLATING INFORMATION LEAFLETS

LOREDANA M. KANTOR<sup>1</sup>, ALEXANDRA SCRIDON<sup>2</sup>

**ABSTRACT.** *Strategies in Translating Information Leaflets.* The study of translation is a very important and complex activity because it extends beyond the linguistic domain, helping us to understand culture and society. The aim of this paper is to analyze the translation of some Romanian information leaflets and to reach new conclusions, while at the same time presenting some translation strategies which must be known in order to enlarge our cultural horizons. By this we intend to underline the fact that translation is a process of communication that requires syntactic, semantic and pragmatic knowledge.

**Keywords:** translation, translator, intercultural communication, intercultural competence, bilingualism.

**REZUMAT.** *Strategii în traducerea pliantelor cu informații.* Studiul în domeniul teoriei și practicii traducerii este o activitate importantă și foarte complexă, deoarece aceasta depășește domeniul lingvistic, determinându-ne să înțelegem cultura și societatea care ne înconjoară. Scopul acestei lucrări este de a analiza procedeele prin care s-a realizat traducerea unor pliante și broșuri de interes turistic. Vom încerca să ajungem la noi concluzii și, în același timp, să descoperim strategiile de traducere care trebuie cunoscute pentru a ne lărgi orizonturile culturale. Prin acest studiu, intenționăm să subliniem faptul că traducerea este un proces de comunicare ce necesită complexe cunoștințe sintactice, semantice și pragmatice.

**Cuvinte cheie:** traducere, traducător, comunicare interculturală, competență interculturală, plurilingvism, multilingvism.

### 1. Introduction

In recent decades there has been a continuous development on economic, political and cultural levels in every European country and, therefore, researchers

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have shown renewed interest in investigating the field of language use in order to better understand the role of translation and thus to contribute to the development of a stabilized society and culture in today's European context. We have chosen to study translation because we consider it to be a domain that combines fields such as linguistics, literary studies, cultural history, philosophy and anthropology, which throws new light on much-debated interdisciplinary issues. Furthermore, in recent years there has been an increased awareness of the complexity of translation studies and an enhancement of the status of the translator and of the translated text.

## 2. Theorizing translation

Throughout history, translation has made inter-linguistic communication between peoples possible. The theory and practice of translation has been in constant change and reinterpretation. Translation has typically been used to transfer written or spoken source language texts to (more or less) equivalent written or spoken target language texts. In general, the purpose of translation has been to 'reproduce' various kinds of material such as religious, literary, scientific, and philosophical texts in another language and thus make them available to a wider audience. According to E. Nida, translating consists in "reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (2003: 12). However, different cultures and the intercultural competence and awareness that arise out of the experience of different cultures are far more complex phenomena than it may seem, and the more aware the translator can become of these complexities, including power differences between cultures and genders, the better a translator he/she will be (Robinson 1997: 222).

Harris and Sherwood proposed the concept of *natural translation*, "translation done by individuals in everyday circumstances and without special training for it" (1973: 160, apud Toury 1995: 241), which refers to the ability to translate that develops automatically alongside bilingualism. They emphasize that the degree of translation competence increases automatically to the extent to which a child's ability to use the two languages involved develops. Toury (1986) agrees with the two researchers with respect to the existence of an innate human predisposition to translate but considers that translational competence is a separate ability which does not necessarily develop automatically with bilingualism, but must be learned and trained independently. Nonetheless, he agrees that bilingualism is a necessary but not sufficient prerequisite for translational competence to develop. In addition to an individual's bilingual competence, an interlingual or transfer competence must be developed.

Lörscher attempts to reconcile these two views by arguing that translational competence will develop together with bilingualism: "every

individual who has a command of two or more languages (even with various degrees of proficiency) also possesses a rudimentary ability to mediate between these languages” (1997: 2006). In his terms, the type of translational competence needed by professional translators is called *evolved natural translation*.

Translators not only need to know their source language (henceforth, SL) well; they must also have a thorough understanding of the field of knowledge covered by the SL and of the social, cultural, or emotional connotations that need to be specified in the target language (henceforth, TL) in order to convey the intended message. As D. Crystal has argued, “translators aim to produce a text that is as faithful to the original as circumstances require or permit, and yet that reads as if it were written originally in the target language” (Crystal, 1997: 346). A translator is at once a professional and a learner as he/she needs to be able to process linguistic materials quickly and efficiently; but they also need to be able to recognize problem areas and to make efforts to solve them in complex analytical ways (Robinson, 1997: 3).

In his 1971 article “On Linguistic Aspects of Translation”, Roman Jakobson distinguishes three types of translation:

- (1) intralingual translation or rewording (an interpretation of verbal signs by means of other signs in the same language)
- (2) interlingual translation or translation proper (an interpretation of verbal signs by means of some other language)
- (3) intersemiotic translation or transmutation (an interpretation of verbal signs by means of nonverbal sign systems) (Jakobson 1971: 261).

Jakobson analyzes translation from a semiotic perspective whereby the verbal sign is understood as the lexical item or grammatical structure. His distinction between interlingual translation and intralingual translation is useful for TV subtitling for the deaf, while intersemiotic translation is used in multi-medial and multi-modal transfer (e.g., software localization or translation for stage and screen), as also suggested by M. Snell-Hornby (2006: 21).

To summarize, the art and craft of translating consists in the translator’s being able to render a message from a source language to a target language through the closest natural equivalent, which presupposes intercultural competence and attention to the context which depends on questions such as what we are speaking or writing about (i.e. subject matter); where the language occurs (i.e. place or publication); and to whom it is addressed.

### 3. Translation Strategies

Translation is a field of various procedures. In addition to word-for-word and sense-for-sense procedures, the translator may use a variety of strategies that differ in importance according to the contextual factors of both

the source language and the target language. In the present paper, we will try to define the crucial and most frequent procedures used by translators.

The term “strategy” has been used in many contexts (warfare, business etc.) as the following terms indicate: *military strategy*, *marketing strategies*, *economic strategies*, *strategic management*, *football strategy*, *game theoretical strategy*. According to Baker, strategy is “a course of action undertaken to achieve a particular goal in an optimal way” (2008: 282). In translation studies, the term *translation strategy* has been used by several researchers, but the meaning they have assigned to it varies considerably. A variety of other terms can be used to mean the same thing: “procedures”, “techniques of adjustment”, “transformations”, “transfer operations”.

Most researchers agree that strategies are used by translators when they encounter a problem - usually this means that a direct, literal translation is not sufficient for the task they are working on. As mentioned above, different researchers have investigated and described various types of translation strategies depending on the aspect of translation they were studying. One way of categorizing translation strategies is in terms of which phase of the translation process we are looking at.

Molina and Hurtado Albir (2002: 507, apud Baker, 2008: 282) identify two different approaches to the definition of “translation strategy”: the procedural sense (in psycholinguistic and cognitive approaches to translation) and the textual sense. According to Lörcher, a translation strategy is “a potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language into another” (1991: 76 apud Baker 2008: 283). The work on translation strategies has focused on their role of solving translation “problems”, but the first question to be raised is what constitutes a problem. Chesterman mentions that “a problem for translator X may not be a problem for translator Y; but both translators may arrive at the same solution” (2002: 21, apud Baker 2008: 283).

Another distinction is made between *global translation strategies* and *local translation strategies* (Lorscher 1991:71). *Global translation strategies* (translation method) operate at a more general level and represent the overall strategy translators apply to a text as a whole (the primary choice they have to make here is how close to the source text they want their target text to be). *Local translation strategies* (translation procedure) are applied in the translation of particular language structures in the source text, such as words, grammatical constructions, idioms. Yet another dichotomy can be established between *imitative translation*, which attempts to retain as much of the purely formal aspects of the source texts as possible, and *functional translation*, which aims at transmitting the message of the source text even if this involves drastic changes in the formal aspects of the text. Newmark (1981) lists the

following translation methods, at one pole the focus being on the source text/language and at the other on the target text/language: *word-for-word translation*; *literal translation*; *faithful translation*; *semantic translation*; *communicative translation*; *idiomatic translation*; *free translation*; *adaptation*.

#### 4. Levels of translation

The key historical dichotomy which has dominated thinking about global translation strategies has been that of *free translation* (the linguistic structure of the SL is ignored and an equivalent is found based on the meaning the text conveys) versus *literal translation* (the linguistic structure of the source text is followed, but it is normalized according to the rules of the target language) (Crystal 1997: 347).

Lörscher makes a distinction between sign or form-oriented translating – where subjects transfer source-language text segments on their forms (succession of signs) and by replacing them by target language forms – and sense-oriented translations, where the sense associated with a SL text segment is made explicit by the translator and thus “separated” from it. Furthermore, the two approaches are considered to be two extremes as “neither exclusively sign-oriented nor exclusively sense-oriented procedures can occur in any human translating” (Lörscher 1992: 154). These dichotomies relate to the degree to which strategies may involve manipulating a source text in its transition to a target text, which is determined by the relation between the target text receivers and the source culture.

#### 5. Local strategies. How to handle translation problems

The translation techniques proposed by two Canadian researchers, Vinay and Darbelnet (1958) are *borrowing*, *calque*, *literal translation*, *transposition*, *modulation*, *equivalence* and *adaptation*, each of which can be applied at the linguistic levels of lexis, grammar and text. Chesterman (1997: 92-112) divides *local* translation strategies into *semantic strategies*, i.e. changes mainly relating to lexical semantics and clause meaning (e.g. synonymy, antonymy, paraphrase and trope changes), *syntactic/grammatical strategies* involving purely syntactic changes of one kind or another (e.g. literal translation, loans/calques, phrase and sentence structure changes), and *pragmatic strategies*. The last involve selection of information in the target text (henceforth, TT) governed by the translator’s knowledge of the prospective readership of the translation (e.g. cultural filtering, information changes, illocutionary changes, partial translation, transediting). There is considerable overlap between some of these categories and, in certain circumstances, it is difficult to tell which strategy or combination of strategies is being used.

### 5.1. Syntactic Strategies

Chesterman (1997) starts his list of syntactic strategies with the local procedures that change the grammatical structure of the TT in relation to the ST. The first syntactic strategy is labelled *literal translation*. The translator follows the SL form as closely as possible. As Chesterman points out, literal translation means that the target language is “maximally close to the SL form, but nevertheless grammatical” (1997: 94).

The next syntactic strategies are *loan translation* and *calques*. *Transposition* is the term Chesterman has borrowed from Vinay and Darbelnet (1958) to refer to any change in word-class, for example from adjective to adverb or verb to noun. *Unit shift* (when a unit in the source text is translated as a different unit in the target text) is a term borrowed from Catford (1965).

*Phrase structure change* is a strategy that refers to changes which take place within the internal structure of the noun phrase or verb phrase. In the *clause structure change* strategy, the change affects the organization of the constituent phrases of the clause (subject, verb, object, adverbial phrases). The *sentence structure change* strategy refers to changes in the structure of the sentence unit. This usually means a change in the relation between main clauses and subordinate clauses.

Textual cohesion refers to how the parts of a text ‘stick together’ to form a fluent comprehensible whole. The *cohesion change* strategy affects intra-textual cohesion, which mainly takes the form of reference through pronouns, ellipses (leaving out direct reference to something that can be understood from previous text), substitution or repetition. In a *level shift* strategy, the modes of expression of a particular item are shifted from one level to another (Chesterman, 1997).

### 5.2. Semantic Strategies

Some major semantic strategies are *synonymy*, *antonymy*, *hyponymy*. A hyponym is one member of a larger category (e.g. *dog* is a hyponym in relation to *animal*), while a hyperonym, also known as a superordinate term, is the broader term describing the entire category (*flower* is a hyperonym in relation to *rose*).

*Converses* refer to pairs of opposite verbal structures which express the same semantic relationship from the opposite point of view. The manifestation of the *abstraction change* strategy can be a shift from using more concrete terms to using more abstract terms, or vice versa. In the *distribution change* strategy, the same semantic component is distributed over more items (expansion) or fewer items (compression). *Emphasis change*, according to Chesterman (1997), is a strategy which increases, decreases or changes the emphasis of the thematic focus of the text in translation compared to the original. The *paraphrase* strategy has the effect of creating an approximate

translation of the source language text, often concentrating on the overall meaning of the message and ignoring certain semantic components at the lexical level (Chesterman, 1997).

### 5.3. Pragmatic Strategies

Among pragmatic strategies there are: *cultural filtering* – target culture-centred translation; *explicitness change* – a strategy that makes the target language text either more (explicitation) or less (implication) explicit, by adding or deleting information that could be deduced from the source text; *information change* – information is added or deleted which is not implicit in the source language text; *interpersonal change* – affects the overall style of the text, making it more/less formal, more/less technical; *illocutionary change* – changes the nature of the source language speech act, for example from reporting to a command, or from direct to indirect speech; *visibility change* – brings changes which increase the “presence” of either the author of the original text or of the translator; *coherence change* strategy – involves changes on the higher, textual level and includes rearranging, combining or splitting paragraphs or larger sections of the text (Chesterman, 1997).

## 6. Information leaflets: a case study

We have analyzed a corpus consisting of eight Romanian tourist information leaflets which are addressed to anyone who is interested in the tourist attractions of certain regions in Romania. Following Chesterman’s classification, we have attempted to identify semantic, syntactic and pragmatic translation strategies by comparing the English translations with the Romanian versions of these leaflets.

Figure 1 represents a leaflet that provides information on the Bears’ Cave in Bihor county (Romania), in which we have identified several translation strategies that we present below.

The syntactic strategies consist of *literal translations* (e.g., “În imperiul rece al beznei” translated as “In the cold empire **of the darkness**”; “Privirile oamenilor amortite de admirație” / “The **stares** of the man **benumbed** in admiration”; “Într-un joc al oglinzilor” / “in a game **of mirrors**”; “Ochiurile limpezi de apă străjuite de centuri de calcar numite gururi” / “the clear whirlpools guarded by calcite belts”), calques (e.g., Peștera Urșilor de la Chișcău” translated as “Bears’ Cave **of Chișcău**”; “o mână ignorantă sau un picior neatent”, in English translation “an ignorant hand or a **heedless foot**”); transposition – noun to adjective (e.g., “de milenii” / “millenary”), expansion of a preposition by means of a noun phrase (e.g., “de 700 de metri” / “**with a length of 700 metres**”).



in situ, păstrat într-o perfectă conexiune anatomică” translated as “Unique is also the skeleton of the cavern bear in situ, preserved in a perfect anatomical connection **that can be found in the active inferior level**”; “muzeu și necropolă deopotrivă” translated as “museum and necropole”, instead of “both a museum and a necropolis”; “Peștera Urșilor a fost amenajată și intră în circuitul turistic în 1980” / “The Bears’ Cave was **arranged** entering the touristic circuit at July 14, 1980” where “The Bears’ Cave was laid out and has been part of the tourist circuit since July 14, 1980” would be correct; “impresionează (...) prin densitatea unică în România” being translated as “is impressive (...) through its density, unique in eastern Europe” instead of “its unique density in Romania”).



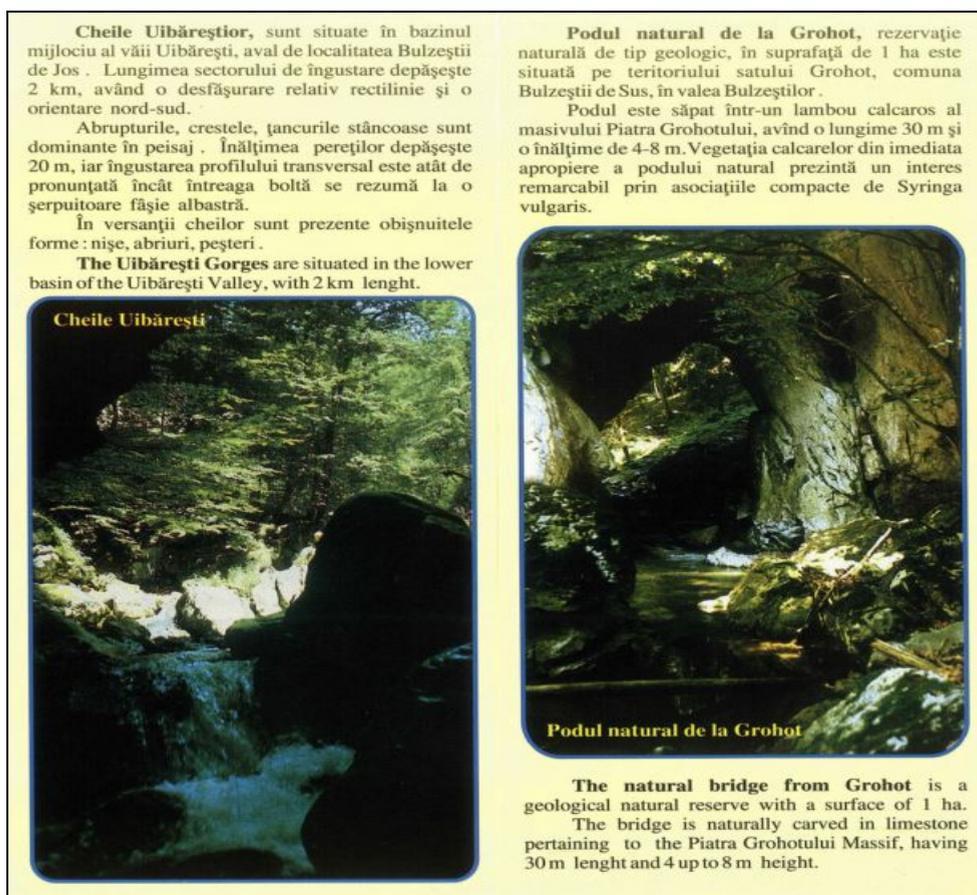
**Figure 2.** Dealul Cetății (10x23 cm)<sup>4</sup>

Figure 2 represents one of a total of seven leaflets on Hunedoara county which describe 17 different tourist attractions. Two of them (i.e. Dealul Cetății and

<sup>4</sup> Taken from *Rezervații Naturale din Județul Hunedoara*, ed. Muzeul Civilizației Dacice și Romane, Secția Științele Naturii, Deva in collaboration with Arol Trade SRL, Oradea. The authors take full responsibility for the publication of this figure.

Parcul Natural Grădiștea de Munte) are represented in Figure 2, whereas Figure 3 presents Uibărești Gorges and Grohot Natural Bridge, all analyzed below.

The most frequent syntactic strategy resorted to by the translator is *word-by-word transposition* (e.g. “adăpostește o vegetație” / “hosts a vegetation”, “cu o suprafață de 30 ha” / “with **over** 30 ha **surface**”). Among the semantic strategies have encountered in Figure 2, we mention *synonymy* (e.g. “municipiu” – “city”) and *compression* (e.g. “o vegetație de un excepțional interes fitogeografic” – “a very interesting vegetation”). In other instances a pragmatic strategy, *explicitness*, is applied to the translation of Romanian leaflets into English (e.g. “sec. XIII” – “since the XIII<sup>th</sup> century”).



**Figure 3.** Podul natural de la Grohot, Cheile Uibăreștilor (20x23 cm)<sup>5</sup>

<sup>5</sup> Taken from *Rezervații Naturale din Județul Hunedoara*, ed. Muzeul Civilizației Dacice și Romane, Secția Științele Naturii, Deva in collaboration with Arol Trade SRL, Oradea. The authors take full responsibility for the publication of this figure.

In Figure 3, the syntactic strategy called *word-by-word translation* can be noticed in “rezervație naturală de tip geologic” / “a geological natural reserve”. The semantic strategies identified in the text are: *expansion* (e.g. “Piatra Grohotului” / “Piatra Grohotului **Massif**”; “este săpat” / “is **naturally** carved”) and *compression* (e.g., “lungimea sectorului de îngustare depășește 2 km” / “**with** 2 km **length**”). Among the pragmatic strategies we have singled out *information change* as the most frequent procedure (e.g. “în bazinul mijlociu al văii Uibărești” / “in the **lower** basin of the Uibărești valley”). Another important aspect regarding the translation of these leaflets concerns names, some of which are translated while others are preserved in the target language as they are in the source language.

It is rather obvious that, in addition to translation strategies, most leaflets unfortunately contain simply translation errors (syntactic, vocabulary and semantic errors). For instance, the plural of nouns and the use of the genitive are sometimes incorrect (e.g., “Old Mans Council” instead of “Old Men’s Council” for “Sfatul Bătrânilor”). Among the identified spelling errors, we mention: “Lung de 165 m și cu o lățime medie de 60 metri” translated as “it’s dimensions are 165 m lenght, and 60 m with” (instead of the correct terms “its”, “length” and “width”). Other syntactically incorrect examples are: “Apa este de milenii artizanul unei vesnicii fragile” translated as “The water is the millenary artisan of a fragile eternity”, instead of “Water has been the artisan of a fragile eternity for millennia”; “frumusețile dălțuite în calcar” / “beauties carved in calcite”, instead of “calcite-carved beauties”; “stâncă sumbră, rece, ternă” translated as “somber rock, cold and tarnished” instead of “sombre cold and tarnished rock”; “mai ales” as “specially”, not the correct “especially”; “fiind declarată rezervație științifică” / “being declared scientifically reservation” instead of “being declared scientific reservation” (Figure 1).

## 7. Conclusions

Translation is a complex process involving skill, preparation, knowledge and an intuitive feeling for texts. Various strategies opted for by translators in conveying the message from the source text to the target language seem to play a crucial role in translation studies. It seems necessary for a translation to produce the same effects on the target text readers as those created by the original work on its readers. Among translation theorists, Andrew Chesterman’s (1997) work has been influential in the area of local translation strategies. His classification, which distinguishes between semantic, syntactic and pragmatic strategies, has proved to be very helpful for our analysis as it offered a very concise and coherent theoretical framework that could be applied to translation procedures.

The eight Romanian information leaflets we have analyzed exhibit several peculiarities. Their role is to be informative and interesting, and should

be tailored to meet the needs of tourists. However, although the Romanian texts consist of rich information, the English translations are rather wanting, lacking a detailed description of specific tourist attractions and being poor in rendering a complex and coherent text due to various reasons.

We have noticed that a rather low level of information is present in the majority of target texts analysed above. Thus, there are omitted translations in several paragraphs (e.g. the translation of “Parcul Natural Grădiştea de Munte Ciclovina” – the second text of Figure 2). This lexical simplification may be due to the genre of translation, since information leaflets are not directed at a specific audience but are intended to hold the attention of a general public, especially tourists who may be expected to wish to follow the text easily. Nevertheless, the decision regarding what is of interest to the tourist and what not should not be taken upon him/herself by the translator. In fact, spelling and grammatical mistakes are probably motivated by the poor training of the translator, who opts for an escaping strategy which is most frequently illustrated by the word-by-word method used in these leaflet translations.

Most of the translations have relied on word-by-word transposition, the sense-for-sense procedure being less frequent. It is well-known that the consistent translation of a term of one language by a term in a second language is impossible. Therefore, the role of word-by-word transposition is to indicate a departure from word-for-word rendering, since a good translation must convey all the information, be it scientific or otherwise. Besides being able to transfer the meaning of the original text, a translation must be made coherent by means of linking words, which are also scarce in our leaflets.

We consider our text analysis not to be exhaustive; it is of course possible to apply the above-mentioned translation strategies to other leaflets as well. For further research we intend to analyze a larger corpus of tourist information leaflets which have been translated into several languages and to compare Romanian leaflets to those from other countries. We will investigate the relative difficulty of translation strategies in different languages and aim to identify other methods for translating Romanian texts.

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## DAS GEDICHTÜBERSETZEN ALS FREIE ÜBERSETZUNGSART. DREI ÜBERSETZUNGSVARIANTEN INS RUMÄNISCHE

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**ABSTRACT.** *Free Translation of Poetry. Three Romanian versions of a Goethe poem.* Literary translation is often free translation. There are no concrete instruments that help one to understand the literary text; one needs to have a special feeling for this. Literary translation is a field where not only linguistic and cultural information is necessary, but also information about poetic codes. The translator is a mediator for another person, at the same time as he/she is the author of his/her own work. Translators thus create bridges between two cultures, two languages, two worlds. In this lies the beauty, the value of literary translation.

**Keywords:** Literary translation, linguistic and cultural transfer, poetic code, recipient-interpreter-producer, poem versions.

**REZUMAT.** *Traducerea liberă de poezie. Trei variante de traducere în limba română.* Traducerea literară este o traducere liberă, care nu presupune instrumente concrete de analiză a textului de interpretat, ci mai degrabă calități deosebite ale interpretului. Traducerea de poezie se realizează la nivel lingvistic și cultural, dar și sub aspectul descifrării codului poetic. Traducătorul poate fi privit ca mediator al altei persoane, fiind totodată și autor al muncii sale, realizând o punte între două culturi, limbi, lumi diferite. În aceasta constă frumusețea și valoarea traducerii poetice.

**Cuvinte cheie:** traducere literară, transfer lingvistic și cultural, cod poetic, receptor-interpret-producător, variante poetice.

### Das literarische Übersetzen

Das Literaturübersetzen ist ein komplexes Verfahren, das beim Übersetzer sowohl Allgemeinwissen als auch philologische und translatorische Kenntnisse voraussetzt. Es unterscheidet sich vom Fachübersetzen dadurch, dass es nicht auf einen einzigen Bereich eingeschränkt ist, nicht Fach- und Sachtexte bearbeiten muss, Haftungsfragen und gesetzliche Bestimmungen meistens ausschließt und nicht gelehrt werden kann. Literaturübersetzen erfolgt

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heutzutage hauptsächlich interlingual, wenn Literatur aus einer Sprache in die andere übersetzt wird, jedoch gibt es auch das intralinguale Übersetzen, welches nur den Kennern vorbehalten ist. Dabei handelt es sich um das Übersetzen „einer Sprachstufe in eine andere, zum Beispiel vom Althochdeutschen ins Neuhochdeutsche, vom Dialekt in die Standard- oder Hauptsprache“ (Stolze 2001: 14). Die literarische Übersetzung ist ein Teilbereich des gesamten Übersetzens, der besondere Qualitäten erfordert. Als freieste aller Übersetzungsarten kann sie auch die interessanteste sein, schließlich verbindet sie nicht nur Sprachen, sondern auch Kulturen. Folglich können wir sagen, dass die Tätigkeit des literarischen Übersetzers im verstärkten Maße nicht nur intertextuell, sondern auch stark interkulturell ist. Der kulturelle Hintergrund, und damit verbunden, die Denkweisen, die mit der jeweiligen Kultur im Zusammenhang stehen, sind von großer Bedeutung. Wenn wir von einer Definition ausgehen, können wir festlegen, dass die Übersetzung sowohl den Vorgang als auch das Produkt des Vorganges der Übertragung von einer Ausgangssprache in eine Zielsprache bezeichnet. Literaturübersetzen ist schwer einzuschätzen, weil es dem Beauftragten die Freiheit lässt, mit dem Text auf seine Weise umzugehen.

Ein Literaturübersetzer überträgt Literatur, zum Beispiel Romane, Gedichte oder Comics, aber auch Sachbücher oder Zeitschriftenartikel aus einer Sprache in die andere. Literaturübersetzungen werden zwar in der Öffentlichkeit besonders stark wahrgenommen, spielen wirtschaftlich aber eine untergeordnete Rolle, weil literarische Übersetzungen in gleicher Weise wie der ursprüngliche Text dem Urheberrecht unterliegen und somit urheberrechtlich geschützt sind. Wenn jemand diesen Beruf ausüben will, muss er umfassende Sprachkenntnisse, perfekte Fremdsprachenkenntnisse, eine gute Allgemeinbildung, hohe Aufnahme- und Merkfähigkeit, gutes Auftreten und Sensibilität besitzen und selbstständig arbeiten können.

Übersetzer sind Vermittler zwischen verschiedenen Kulturen, die im Mittelpunkt stehen können, wenn der Frage nachgegangen wird, inwieweit Übersetzer als (Ko)Autoren und interpretierende Produzenten anerkannt werden können. Diesbezüglich interessiert die Problematik, wo sich die Grenze zwischen der Interpretation und der Übersetzung befindet, ob der *traduttore* (Übersetzer) gelegentlich zugleich auch einen *traditore* (Verräter) darstellt? Der Übersetzer darf dem Autor nicht widersprechen, auch nichts glätten oder beschönigen, er muss ihm folgen, was aber die Kreativität nicht ausschließt.

Was die Geschichte der literarischen Übersetzung betrifft, steht diese großenteils im Einklang mit der Geschichte der gesamten Übersetzungstheorie (Albrecht 1998: 24).

In diesem Zusammenhang ist es wichtig zu erwähnen, dass eigentlich die Hauptproblematik immer darin bestand, inwieweit die Übersetzung überhaupt möglich war. Das Spektrum der Antworten reicht von der These der absoluten

Übersetzbarkeit bis zur Verneinung dieser (vgl. Černý 2002: 5ff). In dieser Hinsicht schließe ich mich denen an, die sagen, dass in irgendeiner Form alles Literarische übersetzbar ist.

### **Lyrik als höchste Form der Synonymie**

Gedichte sind sprachliche Gebilde, die formal in einem besonders hohem Maße durchgearbeitet, überstrukturiert sind. Darunter versteht man, dass die durch Denotation aufgenommene inhaltliche Bedeutung des Textes „auf vielfache Weise von sprachlichen Auffälligkeiten überlagert wird, die vom Leser mit Sinn aufgeladen werden und dem Text seine schillernd-assoziationsreiche Vieldeutigkeit geben“ (Biermann 1995: 137). Neben den horizontalen Bezügen, die sich in der immer weiterlaufenden Wort- und Satzfolge ergeben, stellen sich durch die Anordnung der Verse Bezüge her, die durch klangliche bzw. optische Mittel verstärkt werden.

Die Übersetzung ist immer mit dem Begriff der *Äquivalenz* verknüpft, ein Begriff der aus der Mathematik und Logik übernommen wurde und der die Gleichwertigkeit der Elemente oder die umkehrbar eindeutige Zuordnung von Elementen einer Gleichung bezeichnet. Auch in der Übersetzungswissenschaft bedeutet Äquivalenz Gleichwertigkeit und nicht Gleichheit, man muss also immer diejenigen Wörter suchen, die dieselbe semantische und kulturelle Bedeutung ausdrücken, sowohl auf der Ebene des gesamten Textes als auch auf der Ebene seiner Textelemente als sprachliche Zeichen (vgl. dazu Reiß/Vermeer 1991: 131).

### **Zum Äquivalenzbegriff**

Eugen Nida, einer der ersten Wissenschaftler, der sich mit diesem Begriff beschäftigt hat, meinte, dass die wichtigste Aufgabe des Übersetzers die Übertragung des Sinnes einer Äußerung ist. Dabei erwähnte er die formale und die dynamische Äquivalenz. Bei der formalen Äquivalenz handelt es sich um Korrespondenz mit dem Ausgangstext in Form und Inhalt hinsichtlich des Stils, der Textsortenkonventionen, des Aufbaus, der Syntax und Lexik. Die dynamische Äquivalenz zielt auf eine gewisse Korrespondenz mit der eigenen Kultur, auf die Natürlichkeit des Ausdrucks und Pragmatik hin (Nida 1964: 159).

Werner Koller nimmt den Äquivalenzbegriff wieder auf und unterscheidet zwischen fünf Äquivalenztypen: denotative, konnotative, text-normative, pragmatische und formal-ästhetische Äquivalenz (2001: 245).

Die denotative Äquivalenz bedeutet, dass die zwei Texte dieselben außersprachlichen Sachverhalte widerspiegeln. Diese Art von Äquivalenz ist für Fachtexte besonders wichtig, weil die Denotation unveränderlich ist.

Die konnotative Äquivalenz zeigt an, dass die Art der Verbalisierung von Sachverhalten in den zwei Texten ähnliche emotionale Reaktionen beim Leser hervorruft. Der Übersetzer muss die kulturellen Aspekte und Details beachten, die Assoziationen und den Sinn bewahren.

Die text-normative Äquivalenz ist keine Äquivalenz auf Wortebene, sondern auf Textebene. Sie bezieht sich auf die Text- und Sprachnormen, die der Ausgangs- und Zieltext erfüllen, sodass derselbe Sinn und dieselbe kommunikative Funktion in beiden Sprachen erhalten bleibt.

Die pragmatische Äquivalenz bezieht sich auf die Kommunikation, die Texte in beiden Sprachen sollen dieselbe Wirkung auf den Rezipienten ausüben.

Die formal-ästhetische Äquivalenz bedeutet, dass Ausgangs- und Zieltext ähnlich ästhetisch gestaltet werden müssen, um Sprachspiele, Tropen, Reim und Rhythmus zum Ausdruck bringen zu können.

Koller geht hauptsächlich auf die denotative Äquivalenz im Bereich des Wortschatzes ein und gibt weitere fünf Untertypen an: Äquivalenz, Diversifikation, Neutralisation, Eins-zu-Teil-Entsprechung und Lücke.

Die einfachste Variante der Äquivalenz entsteht im Falle der Wortentsprechungen in beiden Sprachen. Wenn Ähnlichkeitsbedeutung vorliegt, entscheidet sich der Übersetzer für die passende Wortwahl (*Monat=lună*).

Im Falle der Eins-zu-Viele-Entsprechungen als Diversifikation geht es um ein Wort in der Ausgangssprache, das in der Zielsprache ebenfalls mehrere Varianten kennt (Mehrdeutigkeit). Es ergeben sich dann Schwierigkeiten, wenn Wortreihen und Wortfelder möglich sind und wenn die kulturelle Komponente Prototypikalität empfiehlt. In solchen Fällen soll der Übersetzer mit Hilfe des Kontextes oder seines Weltwissens entscheiden, zu welcher Entsprechung er greift (*Baum=copac, arbore, pom*).

Im Falle keiner passenden Ein-zu-eins-Entsprechungen muss der Übersetzer zusätzliche Attribute, Zusammensetzungen, Umschreibungen verwenden, um den Sinn des Ausdrucks wiedergeben, neutralisieren zu können (schwed. *farfar*=dt. *Großvater väterlicherseits*)

Die Eins-zu-Teil-Entsprechung ergibt sich dann, wenn ein Begriff aus der Ausgangssprache nur teilweise in die Zielsprache übertragen werden kann (*Geist=minte, intelect, spirit, judecată*).

Manchmal gibt es Fälle, in denen keine passenden Wörter in der Zielsprache existieren, um einen Ausdruck übertragen zu können (*management, know-how*). So entsteht eine Lücke, die mit anderen Übersetzungsverfahren überwunden werden kann: Lehnübersetzung, Lehnübertragung, Erklärung im Text oder in der Fußnote, Adaption etc.

## **Phasen einer literarischen Übersetzung**

Eine literarische Übersetzung entsteht in mehreren Phasen, die für den Literaturübersetzer relevant sind. Vom Erhalten des Auftrages bis zum Erstellen der endgültigen Fassung müssen einige Etappen mit Sorgfalt und Disziplin eingehalten werden. Diese werden in einem Interview mit der berühmten Übersetzerin Helga von Beuningen festgehalten (Beuningen 2002: 237).

Die erste Phase besteht darin, den Text vollständig zu lesen und im Anschluss eine Rohfassung der Übersetzung zu schreiben. Dabei wird nicht nach jedem unbekanntem Wort nachgeschlagen oder recherchiert, sondern man konzentriert sich mehr darauf, den Ton und den Rhythmus des Buches zu finden; diese Anfangsphase konturiert das Verständnis des Gesamttextes. Die Rohfassung enthält bei Zweifelsfällen auch mehrere Alternativlösungen. Meistens erfolgt eine literarische Übersetzung aus der Fremdsprache in die Grund- oder Muttersprache, wofür der Übersetzer Fremd- und Grundsprachenkompetenz besitzen muss. Beim Annähern an den Ausgangstext muss der Übersetzer seine textuelle Kompetenz einsetzen, um die Textsorte zu bestimmen und seine kognitive Kompetenz einsetzen, um den Text vom kulturellen Standpunkt aus zu verstehen. Jetzt bestimmt der Übersetzer, welche kommunikative Funktion und situative Einbettung die Übersetzung haben wird. In dieser Phase wird die sprachliche Gestaltung des Textes überprüft und eventuelle Mängel werden identifiziert.

Die zweite Etappe beim literarischen Übersetzen macht die Erstkorrektur mit sprachlicher Bearbeitung und Nuancierung aus. Dabei wird der Text linguistisch bearbeitet um dessen Nuancen zu erfassen. Die Sprache in einem literarischen Text ist eng mit dem Stil des Autors verbunden. In der Erstkorrektur kann der Übersetzer Defekte in seiner Übertragung entdecken und verbessern. Je metaphorischer die Sprache, desto nuancierter ist der Sinn, der in der Übersetzung behalten werden muss. Dabei soll der Übersetzer aufpassen, dass der Text nicht inkohärent wirkt. In dieser Phase setzt auch die Recherche ein: Fachtermini oder unbekannte Sachverhalte müssen vom Übersetzer recherchiert werden, damit es im Zieltext zu keinen Missverständnissen kommt. Somit können eventuelle eigene Defizite überwunden werden.

Die dritte Phase beinhaltet die Zweitkorrektur und das Lesen des Zieltextes, als ob er originalsprachig wäre. Hierbei ist literarische Begabung und Autorengeschicklichkeit gefragt, weil der Übersetzer den Zieltext literarisiert und eigenständig funktionieren lässt. Die Beziehungen zum Ausgangstext werden nebensächlich, wobei der Übersetzer seinen Blick in dieser Phase auf thematische und stilistische Kohärenz lenkt. Dabei werden eventuelle letzte Fehler verbessert. Der Übersetzer konzentriert sich darauf,

Entsprechungen und Äquivalenzen zu finden, was nicht selten Kreativität erfordert. In dieser Phase wird Sprache ein aktives Medium, wobei sich der Übersetzer vergewissern muss, dass Denkinhalte durch ein kohärentes und kohäsives Medium übertragen werden.

Die letzte Phase soll dem Übersetzer helfen, bestimmte Nuancen richtig einzuschätzen. Jeder Autor hat seine sprachlichen Eigenheiten, die in der Zielsprache keine perfekten Entsprechungen haben. Dafür muss der Übersetzer, wenn möglich, den Kontakt zum Autor aufnehmen, um auf dem Weg der Rückversicherung zu besprechen, ob verschiedene Nuancen und Übertöne richtig aufgefasst wurden. Danach wird die Übersetzung mit allen durchgeführten Änderungen einem Lektor überreicht. Dessen Korrektur wird in der Endphase berücksichtigt und eingebaut. Der satzfertige Text wird an den Verlag geschickt und somit endet die Arbeit des Literaturübersetzers.

### Drei Übersetzungsvarianten ins Rumänische

Im Folgenden nehme ich Goethes Gedicht *Wandrer's Nachtlid II* unter die Lupe, um die vorher angeführten Aspekte in den Übersetzungen aufzudecken. Dazu werden drei Übersetzungsvarianten ausgewählt und miteinander verglichen.

#### Wandrer's Nachtlid (Johann Wolfgang von Goethe)<sup>2</sup>

*Über allen Gipfeln / ist Ruh,/  
in allen Wipfeln / spürest du /  
kaum einen Hauch; / die Vögelein schweigen im Walde,/  
warte nur, balde /ruhest du auch!/  
Laut Wörterbuch<sup>3</sup> sind folgende Wortäquivalente festzuhalten:*

über – peste; alle – toate; Gipfel – culme, vârș; sein – a fi; Ruh – liniște, tăcere; in – în; Wipfel – vârș, coroană; spüren – a simți, a-și da seama; kaum – abia; Hauch – respirație, suflare, suflu, adiere; Vögelein – păsărele; schweigen – a tăcea; Walde – pădure, codru; warten – a aștepta; nur – numai; bald – curând; ruhen – a (se) odihni, a dormi, a fi liniștit, calm; du – tu; auch – și

Die Lyrik lässt sich bei jeder Übertragung neu kreieren, deshalb ist jede Übertragung eine Art Interpretation und ein Schaffen. Gelungen ist sie aber dann, wenn sie kohärent, kohäsiv und stilistisch effektiv ist. Dabei geht es um einen Vorgang, der Verluste aber auch Gewinne mit sich bringen kann. Die drei unten angeführten poetischen rumänischen Übersetzungsvarianten illustrieren das Gesagte.

<sup>2</sup> Siehe dazu: Vladu, Daniela: *Șirag de lieduri în germană și română*. Cluj-Napoca: Echinoc. 2009. S. 64.

<sup>3</sup> Savin, Emilia/Lăzărescu, Ioan/Țânțu, Katharina: *Dicționar german-român*. București: Ed. Științifică, 1995.



und die persönliche Erfahrung des Übersetzers eine große Rolle spielen. In allen drei Übersetzungsvarianten liegen Gedichte vor, in jeder Verszeile ist ein kommunikativer Gedanke enthalten. Die pragmatische Äquivalenz bringt gleiche oder ähnliche Absichten zum Vorschein, weil sich hinter den Naturbildern ein persönliches, menschliches Gefühl konturiert u.zw. der Wunsch, die Sehnsucht nach Ruhe. Dieses Gefühl des Autors muss auf eine persönliche Weise und gleichfalls mit dem Ton eines Wanderers und Fremden wiedergegeben werden. Assoziationen, Synonyme, Stilfiguren helfen dabei die poetische Welt zum Ausdruck zu bringen. Durch sie wird die formal-ästhetische Äquivalenz mit Hilfe der Tropen, des Reims und Rhythmus' aufgebaut. Dieses Gedicht ist nicht besonders reich an Epitheta oder Vergleichen und Metaphern, trotzdem spielt der Klang eine lautmalerische Rolle, wobei eine geschickte Verteilung der Vokale und Konsonanten zu bemerken ist. Man spürt förmlich den Wind leise durch die Baumwipfel rauschen. Obwohl also wenig Stilmittel verwendet werden, sind die Bilder an sich sehr plastisch: *Gipfeln*=„creste, vârfuli, înălțimi“; *Wipfeln*=„crengi, piscuri, desimi“; *Hauch*=„un vânt ca un murmur blând, adiere, pur suflu abia susurând“. Man hat die Stummheit, die Bewegungslosigkeit, die Stille mit wenigen Worten auch in der Übersetzung zu fassen. Es kommen auch leichte Verschiebungen im ersten und dritten Gedicht zum Vorschein, u.zw. durch das Erscheinen von Attributen, die im Originaltext nicht existieren: „crestele-înalte“, „liniște **deplină**“, „murmur **blând**“, „**pur** suflu abia **susurând**“. Die rumänische Diminutivform „pășărele“=*Vögelein* wird nur in der zweiten Variante behalten, wodurch die Atmosphäre viel intimer und vertraulicher auf den Leser wirkt als in den anderen Gedichten. Von der Prosodie her haben wir in allen drei Varianten schöne Durchführungen mit Kreuz- und umarmendem Reim.

### Fazit

Zusammenfassend können wir sagen, dass der Übersetzer eine schwierige Aufgabe vor sich hat. Erstens muss er das Gedicht als Ganzes verstehen und dann noch die einzelnen Textebenen analysieren können. Dabei geht er von der Makrostruktur aus und erforscht die Mikrostruktur in all ihren Aspekten: Klang, Lexik, Syntax, Pragmatik und Stilistik.

Um diesen Prozess erfolgreich zu meistern, ist die Kenntnis des Sprachsystems und des poetischen Kodes in jeder Kultur sehr wichtig. Was dann am Ende herauskommt, ist individuell, denn jeder Übersetzer hat seinen eigenen Stil, seine eigene Sprache und bringt seine eigene Interpretation und Kreativität zum Vorschein. Deshalb werden zwei Übersetzungen nie gleich sein, was wir auch in unseren Fällen entdeckt haben. Poesie ist schließlich offen, mehrdeutig, geheimnisvoll und wartet auf Entschlüsselung.

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## LA MÉTAPHORE DANS L'ACTIVITÉ DE PARLER

MARIA-ALEXANDRINA TOMOIAGĂ\*

**ABSTRACT.** *The Metaphor in the Activity of Speaking.* This paper presents the results of a study in the field of speech linguistics, which investigates linguistic phenomena starting from the activity of speaking, rather than from language. From the perspective of the three linguistic levels proposed by Eugenio Coseriu, the creation of metaphors is situated at the universal level. This paper investigates the common ground that integral linguistics and cognitive semantics share. An illustrative case study is proposed in order to highlight the manner in which the two semantic approaches may complement one another to the benefit of research in the field of metaphor.

**Keywords:** metaphor, metasemy, speech, linguistic levels, activity, creativity, cognitive semantics, integral linguistics.

**REZUMAT.** *Metafora în activitatea de vorbire.* Lucrarea prezintă rezultatele unei cercetări în domeniul lingvisticii vorbirii care studiază fenomenul lingvistic din punctul de vedere al vorbirii, nu al limbii. Având în vedere cele trei niveluri ale limbajului propuse de Eugeniu Coșeriu, creația de metafore este situată la nivel universal. Din această perspectivă, lucrarea de față investighează elementele comune ale semanticii integrale și ale semanticii cognitive. Se propune, de asemenea, un studiu de caz ilustrativ, cu scopul de a sublinia modul în care cele două tipuri de abordări semantice pot fi utile una celeilalte în ceea ce privește cercetarea în domeniul metaforei.

**Cuvinte-cheie:** metaforă, metasemie, vorbire, niveluri ale limbajului, activitate, creativitate, semantică cognitivă, lingvistică integrală.

### 1. Introduction

Les recherches sur la métaphore sont très nombreuses et les points de vue sur ce sujet sont très différents. Une véritable révolution dans les approches sur la métaphore a éclaté lors de la parution du chef d'œuvre de

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Pour Lakoff et Johnson, les métaphores conceptuelles préexistent aux expressions linguistiques qui ont le rôle de montrer le fonctionnement du système conceptuel, tandis que pour Saussure, *la parole* « a pour objet la partie individuelle du langage »<sup>9</sup>, ses manifestations étant « individuelles et momentanées »<sup>10</sup>.

Dans cet article nous voulons suggérer une possible fusion entre la conception cognitiviste sur la métaphore et la théorie innovatrice et dynamique d'Eugenio Coseriu. Compte tenant du changement radical de perspective proposé par le linguiste roumain, nous étudions le langage à partir de l'activité de parler, et non à la manière saussurienne, à partir de la langue. Située au niveau de l'activité de parler, cette approche essaiera de se pencher sur un problème évité par Lakoff et Johnson : Comment apparaît la métaphore ? Dans ce but, nous proposons une étude de cas sur quelques expressions métaphoriques du français quotidien parlé, en utilisant les méthodes de travail de la linguistique intégrale.

## 2. Cadre conceptuel

Comme fondement de la linguistique intégrale, Eugenio Coseriu propose une modification radicale de la perspective sur le langage, qui suppose l'exploration intégrale du champ phénoménal des « faits » linguistiques, du point de vue de l'activité de parler, non pas du point de vue de la langue. Dans ce but, il propose, comme cadre de l'exploration, un schéma général des plans identifiables dans l'activité de parler<sup>11</sup>, avec les compétences linguistiques correspondantes<sup>12</sup>. La capacité générale d'expression contient les éléments non-verbaux qui accompagnent l'activité de parler et la compétence linguistique entière, psychophysique d'un côté et culturelle de l'autre. Au « niveau » culturel, « *le parler*, dans le sens d'*activité de parler* »<sup>13</sup> est une activité humaine universelle, réalisée dans des situations bien déterminées, par des locuteurs individuels, en tant que représentants de certaines communautés linguistiques traditionnelles<sup>14</sup>. On distingue ainsi les trois plans de l'activité de parler : le plan universel, commun à toutes les langues, le plan historique, cette activité étant réalisée en accord avec une tradition historique, et le plan individuel. En ce qui concerne le niveau individuel, Coseriu met en évidence le fait que l'activité de parler est toujours une exécution individuelle qui se déroule toujours dans une situation déterminée<sup>15</sup>.

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<sup>9</sup> *Ibidem*.

<sup>10</sup> *Ibidem*, p. 38.

<sup>11</sup> Eugenio Coseriu, *Détermination et entours*, p. 33.

<sup>12</sup> Eugenio Coseriu, *Competencia lingüística. Elementos de la teoría del hablar*, p. 81.

<sup>13</sup> Coseriu, *Détermination et entours*, p. 33.

<sup>14</sup> Coseriu, *Competencia lingüística. Elementos de la teoría del hablar*, p. 86.

<sup>15</sup> *Ibidem*, p. 87.

Dans le cadre conceptuel de Coseriu, on fait la distinction entre ces trois plans, en proposant en plus une approche des « faits » de l'activité de parler, de trois angles différents : comme activité créative ou *enérgieia*, comme savoir ou compétence (en espagnol *el saber*) - *dynamis*, selon la formule aristotélicienne, et comme produit ou *érgon*. Le « savoir » est *élocutionnel*, au niveau général de l'activité de parler, *idiomatique* au niveau historique, et *expressif*<sup>16</sup> au niveau individuel. En ce qui concerne le « produit », Coseriu fait les distinctions suivantes: au niveau universel, le produit rassemble toutes les manifestations de l'activité de parler, au niveau historique, le produit n'est jamais quelque chose de concret (c'est un *hapax*), et au niveau individuel le produit est le texte écrit et parlé. Le « contenu » du langage est, à son tour, tripartite : *la dénotation*, au niveau universel, *la signification*, au niveau historique et *le sens*, au niveau textuel.

### 3. La métaphore au niveau de l'activité de parler

En 1952, Eugenio Coseriu a publié une excellente étude intitulée *La création métaphorique dans le langage* (en espagnol *La creación metafórica en el lenguaje*), dans laquelle il a introduit ses premières théories concernant le problème de la métaphore. Le linguiste roumain situe la création des métaphores au niveau universel, en invoquant le fait que, souvent, « le savoir linguistique » est « un savoir métaphorique », qui ne tient pas seulement de l'individu ou de la communauté à laquelle il appartient, « une *unité universelle de l'imagination humaine* »<sup>17</sup>. Orienté vers la conception de Cassirer sur les « formes symboliques », Coseriu précise que *le symbolique* est subordonné à un concept beaucoup plus large, *le cognitif*; par conséquent, « le langage est essentiellement *une activité cognitive: activité de savoir/connaître réalisée par des symboles* »<sup>18</sup>. Avant tout, pour Coseriu, le langage, « considéré dans son essence, est création (...) de signifiés », qui, à son tour, « est un acte de connaissance », c'est-à-dire « concevoir *quelque chose* comme identique en soi-même et en même temps différent de toute autre chose »<sup>19</sup>. Ce *quelque chose* dont il parle est un « contenu de la conscience »<sup>20</sup>, donc les objets, physiques ou non, doivent être contenus dans la conscience. L'idée directrice de notre recherche est l'inscription, par Coseriu, de la création métaphorique dans le langage, parmi les « faits » essentiels de l'activité de parler.

Le point de contact entre la sémantique intégrale et la sémantique cognitive, trouvé par l'école de linguistique intégrale de Cluj-Napoca<sup>21</sup>, est

<sup>16</sup> *Ibidem*, p. 91.

<sup>17</sup> Eugeniu Coșeriu, *Creația metaforică în limbaj*, p. 179 (c'est nous qui soulignons).

<sup>18</sup> *Ibidem*, p. 171-172.

<sup>19</sup> Eugenio Coseriu, *L'homme et son langage*, p. 24-25 (c'est nous qui soulignons).

<sup>20</sup> *Ibidem*.

<sup>21</sup> Mircea Borcilă, *Lingvistica integrală și fundamentele metaforologiei*, Elena Faur, 'Conceptul metaforic' și sémantica integrală.

soutenu justement par cette perspective sur la métaphore comme activité créative humaine. Au-delà des différences conceptuelles, l'ouvrage de George Lakoff et Mark Johnson, paru en anglais en 1980<sup>22</sup>, a marqué un grand changement dans la définition de la créativité humaine, grâce à son accent sur le phénomène métaphorique. Le postulat des auteurs américains sur le système conceptuel humain de nature métaphorique rapproche leur vision à celle de Coseriu, qui voit dans la création métaphorique « une activité cognitive, réalisée par des symboles »<sup>23</sup>. Dans ce qui suit nous proposons une brève présentation de la perspective cognitive de Lakoff sur la présence des métaphores dans l'activité de parler. Nous comptons identifier les éléments qui la séparent du cadre « intégral » de Coseriu, mais aussi les possibles éléments de rapprochement entre les deux théories.

### 3.1. La sémantique cognitive

La démarche des auteurs cognitivistes américains a comme point de départ quelques exemples de *métaphores conceptuelles*<sup>24</sup>, telles LA DISCUSSION, C'EST LA GUERRE OU LE TEMPS C'EST DE L'ARGENT. S'y ajoutent des exemples d'expressions métaphoriques qui reflètent ces métaphores conceptuelles dans le langage quotidien (par exemple *Il a attaqué chaque point faible de mon argumentation.*). On peut observer, par exemple, que le concept de *discussion* est perçu métaphoriquement par le système conceptuel humain, sous la forme d'un *combat*; la conséquence en est la présence de telles métaphores dans l'activité de parler. Ce qui est très important pour les cognitivistes c'est le fait que la métaphore est présente même dans le concept de *discussion*, cette conceptualisation (pré-verbale) recevant par la suite une expression linguistique. L'analyse du deuxième exemple de métaphore conceptuelle, LE TEMPS C'EST DE L'ARGENT, illustrée dans le langage par des expressions comme *Tu me fais perdre mon temps* ou *Ce procédé vous fera gagner des heures et des heures*, mène à la conclusion que cette manière de concevoir *le temps* est spécifique seulement pour certaines cultures, d'où l'importance des éléments culturels dans la structure des concepts métaphoriques.

À rappeler que Lakoff et Johnson<sup>25</sup> identifient plusieurs types de métaphores conceptuelles : *les métaphores structurelles*, *les métaphores d'orientation* et *les métaphores ontologiques*. Par *les métaphores structurelles*, un concept est structuré métaphoriquement dans les termes d'un autre concept<sup>26</sup>. L'un de ces

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<sup>22</sup> G. Lakoff, M. Johnson, *Les métaphores dans la vie quotidienne (Metaphors We Live By)*.

<sup>23</sup> Eugeniu Coșeriu, *Creația metaforică în limbaj*, p. 172, nous traduisons.

<sup>24</sup> G. Lakoff, M. Johnson, *Les métaphores dans la vie quotidienne*.

<sup>25</sup> *Ibidem*.

<sup>26</sup> *Ibidem*, p. 24.

exemples est LA DISCUSSION, C'EST LA GUERRE, association possible selon l'expérience, dans laquelle l'un des deux éléments, très bien structuré du point de vue conceptuel (*la guerre*), permet la structuration de l'autre (*la discussion*). Les *métaphores d'orientation* donnent aux concepts une orientation spatiale, comme *haut - bas, avant - derrière, au-dessus - au-dessous* (par exemple LE BON EST EN HAUT, LE MAUVAIS EST EN BAS) ; leur fondement est le résultat de l'expérience physique et la verticalité pour l'homme représente l'ascension. L'expérience humaine, dirigée cette fois-ci vers les objets qui entourent l'individu / son corps se retrouve à l'origine des *métaphores ontologiques*, par lesquelles les émotions, les idées ou les événements sont conçus comme des entités et des substances<sup>27</sup>. De cette manière, une métaphore conceptuelle telle L'INFLATION EST UNE ENTITÉ, permet l'énonciation d'expressions comme : *L'inflation est en train de faire baisser notre niveau de vie* ou *Il faut combattre l'inflation*.

«Le système conceptuel métaphorique» s'appuie, pour Mark Johnson<sup>28</sup>, sur des modèles incorporés de l'imagination, nommés et compris, selon le modèle kantien des *schémas imagés*, comme structures non-propositionnelles de l'imagination. Le philosophe américain emploie un concept psychologique traditionnel, c'est-à-dire "gestalt structure", qu'on pourrait traduire en français par *structure-modèle*, qui est "an organized, unified whole within our experience and understanding that manifests a repeatable pattern or structure"<sup>29</sup> (« un ensemble organisé et unifié à travers notre expérience et compréhension qui manifeste une structure ou un modèle répétitif », nous traduisons). Pour Johnson, le *gestalt* a une structure intérieure qui crée des connexions entre les aspects différents de l'expérience humaine, génératrices d'inférences dans notre système conceptuel. Les schémas imagés sont des structures pré-conceptuelles qui pourraient constituer le fondement du système conceptuel, en organisant des représentations mentales humaines à un niveau général et abstrait. On y retrouve la position kantienne selon laquelle une structure schématique ne peut pas être identique à une image contenant des éléments de détail d'un objet particulier, qui ne soient pas des traits généraux pour tous les objets du même type. Le schéma contient des traits communs, essentiels pour la majorité des objets, des événements ou des activités, ce qui permet de réaliser une connexion entre un certain élément particulier et ce qui est commun pour tous les objets du même type. Pour Kant<sup>30</sup>, les schémas existent dans la *pensée*, étant à la fois des processus psychologiques et des structures-modèles pour les représentations mentales. L'origine de ces schémas imagés est dans l'expérience humaine corporelle, du type bas – haut, avant – derrière,

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<sup>27</sup> *Ibidem*, p. 36.

<sup>28</sup> Mark Johnson, *The Body in the Mind*.

<sup>29</sup> *Ibidem*, p. 44.

<sup>30</sup> Mark Johnson, *op. cit.*, passim.

à l'extérieur – à l'intérieur etc. Pour expliquer et comprendre des concepts abstraits comme *le temps, le bien, le mal, la vie*, l'être humain recourt à des modèles pré-conceptuels, tels les schémas imagés (bas – haut), les structure métaphoriquement, au niveau conceptuel (LE TEMPS C'EST DE L'ARGENT, LE BON EST EN HAUT, LE MAUVAIS EST EN BAS), pour les exprimer par la suite, au niveau linguistique, sous la forme : *Je n'ai pas de temps à te donner* ou *Les choses en sont au point le plus bas jamais atteint*.

En 1988, George Lakoff et Jerome Feldman ont créé le Groupe de Théorie Neurale du Langage. La période qui précède cet événement représente pour Lakoff l'étape de la théorie pré-neurale, dominée par l'idée selon laquelle les métaphores sont des représentations trans-domainiales, d'un domaine-source à un domaine-cible. La théorie neurale de la métaphore assure un mécanisme des inférences métaphoriques à travers une modélisation neurale computationnelle, ayant à la base la notion de simulation mentale ("mental simulation")<sup>31</sup>, qui permet l'activation de certaines constructions. Un nœud significationnel dans un circuit nodal est un nœud qui peut activer une simulation mentale ; l'inférence apparaît lorsque plusieurs nœuds significationnels sont activés dans un circuit neural, ce qui mène à l'activation d'autres nœuds significationnels. L'inférence métaphorique apparaît lorsqu'une représentation métaphorique est activée dans un circuit neural et il y a inférence dans le domaine source de la représentation ; et une conséquence de cette inférence est représentée dans le domaine cible, en activant un nœud significationnel<sup>32</sup>.

La théorie neurale du langage (Neural Theory of Language)<sup>33</sup> s'inscrit parfaitement dans le point de vue saussurien en ce qui concerne l'étude du langage du point de vue de la langue. Lakoff<sup>34</sup> soutient que la théorie neurale est différente de celle postulée en 1980/1985, dans *Les métaphores dans la vie quotidienne*, du point de vue de la dichotomie saussurienne. Pourtant, c'est le même principe qui gère l'utilisation des métaphores. En 2008, le linguiste américain ajoute une observation qui le situe définitivement au niveau de la langue : "...the brain is a best-fit system. Inferences are new activations that arise when bindings occur"<sup>35</sup> (« ...le cerveau est un système organisé. Les inférences sont de nouvelles activations qui apparaissent lorsque les liaisons se produisent », nous traduisons). Le terme *système* n'est pas employé au hasard, parce qu'il suppose un ensemble bien organisé, comme l'est, sans doute, le cerveau. Une approche linguistique sur le phénomène langagier ne pourrait pas accepter cette explication qui est plutôt biologique. En plus, chez

<sup>31</sup> George Lakoff, *The Neural Theory of Metaphor*, p. 29.

<sup>32</sup> *Ibidem*.

<sup>33</sup> *Ibidem*.

<sup>34</sup> *Ibidem*, pp. 25-26.

<sup>35</sup> *Ibidem*.

les cognitivistes on ne trouve aucune explication sur l'apparition des métaphores dans l'activité de parler ; pour eux les métaphores existent déjà, soit dans le système conceptuel, soit dans les inférences qui se produisent dans le cerveau. Nous nous rallions à la perspective de Coseriu, en proposant un point de vue dynamique sur l'activité de parler, capable d'agir et de produire des métaphores, non seulement de les ré-actualiser machinalement.

### 3.2. *La linguistique intégrale*

Un point commun entre la sémantique cognitive et la linguistique intégrale est l'ancrage du phénomène métaphorique au niveau de l'activité de parler, en général. Les deux directions de recherche pourraient se soutenir réciproquement en ce qui concerne la manière d'établir une analogie entre les « visions » dans la désignation métaphorique<sup>36</sup>. Dans une confrontation électorale entre deux candidats, à un moment donné, l'un peut être appelé *requin*. L'activité de parler apparaît dans la forme qui crée des désignés et le nom est transféré du domaine humain au domaine animalier. Ce transfert n'est pas réalisé comme modalité d'être, mais de point de vue du comportement, un contenu sémantique est transposé à un autre signifié que celui auquel il fait référence habituellement. C'est un phénomène naturel, spontané, qui apparaît au niveau universel de l'activité de parler (il est possible dans toutes les langues) ; c'est la lexicalisation qui diffère.

Une erreur fondamentale des sémanticiens cognitivistes est celle d'ignorer le niveau significationnel de l'activité de parler. Par rapport à la conception intégrale, qui prend en compte les niveaux sémantiques de l'activité de parler<sup>37</sup> - *significationnel, représentationnel et perceptuel-skeuologique*<sup>38</sup> - on peut observer que la sémantique cognitive se penche seulement sur les deux derniers. Les concepts schématiques imagés sont situés au niveau de la pré-représentation ou de la perception et ils sont structurés comme métaphores conceptuelles, au niveau de la représentation. Le premier niveau, celui des significations, est fondamental du point de vue linguistique, mais il est ignoré, malheureusement, par les cognitivistes. C'est à ce niveau que prennent naissance *la dénomination*, spontanément, comme une forme de proto-langage, *la détermination*, qui oriente le signifié vers le monde de l'expérience

<sup>36</sup> Elena Faur, '*Conceptual metaforic' și semantica integral*, (en cours de parution).

<sup>37</sup> Cette théorie appartient au professeur Mircea Borcilă et elle a été présentée au cours de Linguistique et poétique anthropologique, proposé en 2009, à l'Ecole doctorale d'Etudes linguistiques de l'Université «Babeș-Bolyai» de Cluj-Napoca.

<sup>38</sup> Eugenio Coseriu a proposé en 1995, dans *Mon Saussure*, «une nouvelle science», «la skeuologie», science de la «connaissance des choses», pratiquée par les cognitivistes, qui ne font pas seulement une investigation de l'utilisation du langage, mais aussi une investigation de la connaissance des choses.

et la *métasémie*<sup>39</sup>, par l'intermédiaire de laquelle on emploie intentionnellement un nom, « pour dénoter un objet qui tombe sous un autre concept que celui qui est dénommé par ce même nom »<sup>40</sup>.

La *métasémie* est nommée par Eugenio Coseriu<sup>41</sup> la *métaphore*, c'est-à-dire une « *expression unitaire, spontanée et immédiate* d'une *vision*, d'une *intuition poétique*, qui peut impliquer une identification momentanée des objets différents ou une hyperbolisation d'un aspect particulier de l'objet voire une identification entre les contraires »<sup>42</sup>. En tant qu'« *expression unitaire* », les constituants de la métaphore sont, en concordance avec la sémantique cognitive lakovienne, la *cible* et la *source* ou *A - topique* et *B - véhicule*, en utilisant l'exemple de Coseriu<sup>43</sup>, il s'agit de *cap - doivleac* (en roumain), (*tête - citrouille*), par lequel on identifie « des objets différents ». On peut argumenter, pourtant, que les deux éléments, *tête - citrouille*, ne sont que les termes de départ de la métaphore, non pas « les constituants », parce que le processus métaphorique, par le moyen de la *métasémie*, crée ses propres contenus<sup>44</sup>. *Candidat - requin*, par exemple, suppose l'existence des signifiés primaires, qui, au premier niveau, celui de la signification pourraient être décrits de cette manière : *candidat* (A) : signifié lexématique *homme*, signifié classématique + *humain* et *requin* (B) : signifié lexématique *requin*, signifié classématique - *humain*, + *animal*. Entre (A) *candidat* et (B) *requin* apparaît, dans la compétence élocutionnelle, un manque de congruence, à cause du transdomainial. Au niveau représentationnel ou au niveau de l'imagination, on fait le transfert d'un aspect de la source (B'), lié au comportement, vers la cible (A'), processus réalisé à l'intérieur de l'activité de parler, non pas antérieur à celle-ci. Dans la vision cognitiviste, le processus se réduirait à l'activation, conformément à la théorie neurale, d'une *simulation mentale*, ou, selon la variante plus ancienne, à l'activation du *schéma imagé* transféré.

#### 4. Étude de cas

Nous proposons une étude de cas, censé montrer la manière où la métaphore prend naissance dans l'activité de parler, du point de vue de la linguistique intégrale de Coseriu. Nous nous penchons sur les *métaphores ontologiques*<sup>45</sup>, divisées par les deux auteurs américains en deux catégories :

<sup>39</sup> Le professeur Mircea Borcilă (voir la note 34) propose la notion *métasémie* pour la métaphore située sur le plan de l'activité de parler en général et la *métaphore* pour le plan du texte.

<sup>40</sup> Eugenio Coseriu, *Détermination et entours*, p. 41.

<sup>41</sup> Eugeniu Coșeriu, *Creația metaforică în limbaj* (V.O. 1952) (*La création métaphorique dans le langage*), p. 180.

<sup>42</sup> *Ibidem*, (c'est nous qui soulignons).

<sup>43</sup> *Ibidem*.

<sup>44</sup> Mircea Borcilă, le cours de linguistique et poétique anthropologique.

<sup>45</sup> G. Lakoff, M. Johnson, *Les métaphores dans la vie quotidienne* (*Metaphors We Live By*), p. 35-41.

*les métaphores d'entités et de substance et les métaphores du contenant* – nous nous intéressons aux premières.

Les exemples métaphoriques sont extraits du *Discours sur la ville. Corpus de Français Parlé Parisien des années 2000*<sup>46</sup>. Les interviewés parlent spontanément sur un certain sujet, leur vie à Paris, et c'est la meilleure modalité de surprendre l'apparition de la métaphore dans l'activité de parler, comme « expression unitaire, spontanée et immédiate »<sup>47</sup>. *Les métaphores d'entités et de substance* permettent la perception des événements, des idées ou des émotions, comme des entités ou des substances<sup>48</sup>, ayant comme finalité *faire référence, quantifier, identifier des aspects, identifier des causes, fixer des objectifs et motiver des actions*<sup>49</sup>.

Exemple 1 : CFPP2000 [05-01]

Christophe\_Andre\_H\_62\_Marie\_Anne\_Andre\_F\_63\_5e<sup>50</sup>

<Speaker id="spk1" name="enqSarah" check="no" dialect="native" accent="" scope="local"/> (L1.1)

<Speaker id="spk2" name="Marie-Anne" check="no" dialect="native" accent="" scope="local"/> (L1.2)

<Speaker id="spk3" name="Christophe" check="no" dialect="native" accent="" scope="local"/> (L1.3)<sup>51</sup>

L1 : d'accord *c'est donc le désert*<sup>52</sup> après '?'

L3 : *c'est le désert le désert total* y a eu un cinéma euh + qui a survécu au début qu'on y était + quelques années après y a plus eu de cinéma à Bois-Colombes pendant peut-être une quinzaine d'années

L1 : et pourquoi ? parce qu'il y a quand même justement des habitants une dizaine d'années

repoussés par la +++

L2 : oui oui oui + *c'est un c'est un désert culturel* quoi hein heu +<sup>53</sup>

<sup>46</sup> S. Branca-Rosoff, S. Fleury, F. Lefevre, M. Pires, *Discours sur la ville. Corpus de Français Parlé Parisien des années 2000 (CFPP2000)* <http://cfpp2000.univ-paris3.fr/>.

<sup>47</sup> Eugeniu Coșeriu, *Creația metaforică în limbaj* (V.O. 1952) (*La création métaphorique dans le langage*).

<sup>48</sup> G. Lakoff, M. Johnson, *Les métaphores dans la vie quotidienne (Metaphors We Live By)*, p. 36.

<sup>49</sup> *Ibidem*, p. 36-37.

<sup>50</sup> L'identifiant de l'interview.

<sup>51</sup> Les locuteurs. Pour faciliter la lecture du dialogue nous les identifions comme L1.1, L1.2.2 et L1.3 pour le premier dialogue, L2.1, L2.1, L2.3 pour le deuxième dialogue et L3.1, L3.2 pour le troisième dialogue.

<sup>52</sup> C'est nous qui soulignons les métaphores.

<sup>53</sup> Les conventions de transcription de *Discours sur la ville. Corpus de Français Parlé Parisien des années 2000 (CFPP2000)* sont inspirées des conventions établies par le DELIC d'Aix-en-Provence.

La transcription ne contient pas de points ou de virgules et les majuscules sont employées uniquement avec les noms propres. En ce qui concerne la prononciation, + marque la pause (voir <http://cfpp2000.univ-paris3.fr/>).

Exemple 2 : CFPP2000 [07-01]

Laurence\_Leblond\_F\_43\_Stephanie\_Zanotti\_F\_49\_7e

<Speaker id="spk1" name="Sandra" check="no" dialect="native" accent="" scope="local"/> (L1)

<Speaker id="spk2" name="Laurence" check="no" dialect="native" accent="" scope="local"/>

<Speaker id="spk3" name="Stéphanie" check="no" dialect="native" accent="" scope="local"/>

L2.2 : donc c' qui fait que oui *c'est l'enfer la voiture*

L2.3 : c' qui fait que quand on sort même le soir on peut aller dans n'importe quel spectacle de théâtre d'opéra de + n'im- n'importe où + même quand on rentre en taxi ou on s' fait raccompagner + moi j' trouve que l' septième c'est vraiment + très central idéal + parce que mon mari qui est dans l' quinzième pour s' garer c'est une horreur + dans l' septième on arrive quand même toujours à s' garer mais enfin on a un parking là-bas

Exemple 3 : CFPP2000 [07-02] LUCIE\_DA\_SILVA\_F\_22\_7E

<Speaker id="spk1" name="Florence Enq" check="no" dialect="native" accent="" scope="local"/>

<Speaker id="spk2" name="Lucie" check="no" dialect="native" accent="" scope="local"/>

L3.2 : ici donc *j'ai* toutes d'accord *mes racines* ici mes amis d'enfance euh des amis de famille donc euh

Pour la linguistique intégrale, la métaphore/métasémie apparaît au niveau *de la signification* ; la deuxième étape est marquée par le niveau *représentationnel*, tandis que la troisième en est le niveau *perceptuel-skeuologique*. Pour les cognitivistes, le premier niveau de la métaphore est le niveau perceptuel où ils situent les concepts schématiques imagés. Nous faisons une interprétation du point de vue de la linguistique intégrale et, par conséquent notre démarche part du premier niveau, celui *de la signification*. Du point de vue des signifiés catégoriaux, la métasémie peut être monocatégorielle, car elle contient uniquement des signifiés nominaux, et policatégorielle, qui peut inclure plusieurs catégories de signifiés (verbaux, adjectivaux, adverbiaux).

Dans le premier dialogue, L1.1 lance la métasémie monocatégorielle « c'est le désert », à propos de l'absence du cinéma dans le quartier. Selon les dictionnaires<sup>54</sup>, le premier signifié pour *désert* est « un lieu inhabité », mais dans la désignation, apparaît le deuxième signifié, qui crée une autre vision sur l'objet, l'absence du cinéma est équivalente à l'absence de la vitalité. C'est

<sup>54</sup> <http://www.larousse.fr/dictionnaires/francais/>

un excellent exemple qui offre la possibilité d'observer la manière dont la métasémie prend naissance : il s'agit de la nécessité du locuteur de nommer une nouvelle situation, mais ce n'est pas un cas de dénomination, car la métasémie qui permet la transposition d'un contenu sémantique à un autre objet que celui auquel il se rapporte normalement. Au niveau de l'imagination, on a transféré le contenu imaginaire du *désert* au quartier qui manque de cinéma. Au niveau de la perception, un aspect inédit de l'expérience, le quartier sans cinéma, a été déplacé vers *le désert*, processus qui s'est déroulé d'une manière « unitaire, spontanée et immédiate »<sup>55</sup>. L1.3 répond par « c'est le désert total », métasémie policatégorielle, qui contient un signifié nominal et un signifié adjectival, en accentuant l'aspect inédit, surpris par L1.1 partagé avec L1.3 et reconnu par celui-ci. L1.2 refait la métasémie, en reformulant, « c'est un désert culturel », à ce moment-là, « total » et « culturel », par rapport au signifié « désert » sont en relation de synonymie au niveau de l'imagination de L1.2.

Le deuxième exemple, « c'est l'enfer la voiture », est une métasémie monocatégorielle, qui contient deux signifiés nominaux, A – « la voiture » et B – « l'enfer ». En employant la terminologie de la sémantique cognitive, pour la métaphore ontologique « c'est l'enfer la voiture », qui a comme fin l'identification de certains aspects, la cible en est « la voiture » et la source, « l'enfer ». Pour les cognitivistes, le schéma de « l'enfer », au niveau de la perception (qui contient « la torture », « la punition » et « la permanence »), est transformé, au niveau de l'imagination, dans la métaphore « c'est l'enfer la voiture ». Pour la linguistique intégrale, il s'agit de deux signifiés lexicaux: « la voiture », signifié classématique + objet, + concret, et « l'enfer », - objet, - concret, + abstrait. Apparemment, l'association des deux éléments est impossible, à cause du transdomainial, mais « l'enfer » désigne « la voiture » par la projection de son schéma : « la torture », « la punition », « la permanence ». La métasémie permet le transport de la source, B, vers la cible, A, parce que le contexte (l'absence d'un parking) met le parleur dans la situation de ne pas pouvoir employer le signifié « voiture » ; il crée un autre signifié, en surprenant un aspect inédit de B. En disant « c'est l'enfer la voiture », L2.2 a identifié un aspect inédit en B et il l'a transféré vers A, il n'a pas fait de prédication, parce que la métaphore est antérieure à la prédication, c'est une « intuition »<sup>56</sup>.

Le troisième exemple est une excellente illustration des similitudes et des différences entre la sémantique cognitive et la linguistique intégrale. La métaphore « mes racines », qui apparaît dans une énumération, « mes racines, mes amis d'enfance, des amis de famille », est l'expression de la métaphore conceptuelle ontologique LES ÊTRES HUMAINS SONT DES PLANTES, à côté d'autres

<sup>55</sup> Eugeniu Coșeriu, *Creația metaforică în limbaj* (V.O. 1952) (*La création métaphorique dans le langage*).

<sup>56</sup> Eugeniu Coșeriu, *Creația metaforică în limbaj* (V.O. 1952) (*La création métaphorique dans le langage*), p. 180.

expressions métaphoriques, comme : *L'âge a flétri son visage*<sup>57</sup>, *Un homme grand et sec*<sup>58</sup>, *Il est devenu un légume* ou *Jeunes filles en fleur*<sup>59</sup>. Dans la théorie cognitive, la démarche *de haut en bas*<sup>60</sup> suppose la conceptualisation pré-verbale qui reçoit ensuite une expression linguistique. Pour la linguistique intégrale, la conceptualisation n'est pas pré-verbale, car il n'y a pas d'existence objective en dehors du sujet, c'est l'être humain qui contribue à l'organisation du monde par le langage : même si l'expression linguistique existe déjà, le contenu qui apparaît dans l'activité de parler en est inédit.

Sous l'angle de la signification, « racine » représente un « organe généralement souterrain des plantes vasculaires, qui les fixe au sol »<sup>61</sup>, mais le signifié « racine » est associé au signifié « famille », malgré leur incongruence transdomainiale. Le terme cible (A) est « la famille » et le terme source (B) est « la racine » entre les deux, il n'y a pas de liaison syntaxique et, en plus, dans l'expression, le terme cible est absent. Dans l'activité de parler comme *énérgéia*, le contenu imaginaire intuitif de B est transporté vers A, en surprenant un aspect inédit de l'expérience, qu'on ne peut pas exprimer avec le signifié initial. La métaphore apparaît au niveau de l'activité de parler même, grâce au besoin d'exprimer une nouvelle situation pour laquelle il faut créer un nouveau signifié, qui ne peut être ni A ni B, parce que la métagénèse crée ses propres termes.

## 5. Conclusion

L'approche sur la métaphore comme activité créative humaine et l'orientation de celle-ci au niveau de l'activité de parler en général sont deux points de convergence entre la sémantique intégrale et la sémantique cognitive. En ce qui concerne les différences entre les deux points de vue, pour la linguistique intégrale, la création métaphorique est un phénomène naturel, spontané, qui prend en considération le niveau de la signification, tandis que la sémantique cognitive ne s'intéresse pas au côté significatif du langage, étant donné que la métaphore est située à un niveau pré-verbale.

Les brèves considérations présentées dans notre recherche représentent une manière possible de coopération entre les deux orientations sur la métaphore, la sémantique intégrale et la sémantique cognitive. Pourtant, il faut souligner que, en ce qui concerne l'aspect conceptuel, la seule théorie linguistique qui offre une perspective correcte sur le phénomène métaphorique est celle intégrale. Pour la linguistique intégrale le langage est conçu comme *énérgéia*, non pas comme *érgon*, la métaphore prend naissance à l'intérieur du

<sup>57</sup> <http://www.larousse.fr/dictionnaires/francais/>

<sup>58</sup> *Ibidem.*

<sup>59</sup> *Ibidem.*

<sup>60</sup> Voir *supra*.

<sup>61</sup> <http://www.larousse.fr/dictionnaires/francais/>

langage, elle n'est pas préexistante à celui-ci sous la forme des concepts métaphoriques et le processus créatif ne peut pas être réduit au simple transfert de schémas imagés ou à la simulation mentale.

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## THE INTERCULTURAL DIALOGUE IN ASTRID HJERTENÆS ANDERSEN'S LITERARY WORK

RALUCA-DANIELA RĂDUȚ<sup>1</sup>

**ABSTRACT.** *The Intercultural Dialogue in Astrid Hjertenæs Andersen's Literary Work.* In this paper we shall analyse the dichotomy *word-image* that appears in the literary work of Astrid Hjertenæs Andersen, mainly in *Frokost i det grønne*, *Brâncuși-fuglen (en rumensk skulptur)* and *Kvinnen og øglen*. These poems can be interpreted in terms of a comparative approach aiming to emphasize the connection between literary texts and visual works of art. The final purpose of our paper is to point to the presence of an intercultural dialogue and also to explain the idea of *ekphrasis* in the literary work of the Norwegian poet Astrid Hjertenæs Andersen.

**Keywords:** intercultural dialogue, modernism, ekphrasis, artist, image, art, identity.

**REZUMAT.** *Dialogul intercultural în opera literară a poetei Astrid Hjertenæs Andersen.* În această lucrare vom analiza dihotomia *cuvânt - imagine* care apare în opera literară a poetei Astrid Hjertenæs Andersen, mai cu seamă în poeziile *Frokost i det grønne*, *Brâncuși-fuglen (en rumensk skulptur)* și *Kvinnen og øglen*. Aceste poezii pot fi interpretate din unghi comparativ cu scopul de a scoate în evidență legătura dintre textele literare și operele de artă vizuală. Obiectivul final al lucrării noastre este de a aduce în fața cititorilor un dialog intercultural și de a explica noțiunea de *ecfrază* prezentă în opera literară a poetei norvegiene Astrid Hjertenæs Andersen.

**Cuvinte cheie:** dialog intercultural, modernism, ecfrază, artist, imagine, artă, identitate.

*"What poems say about pictures  
Does not explain pictures, it explains poems."  
(Fry 70)*

### Who is Astrid Hjertenæs Andersen?

Astrid Hjertenæs Andersen is a Norwegian modernist writer who was born on the 5<sup>th</sup> of September 1915, in Horten, a village in Vestfold County,

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Norway. She worked there as a journalist for a cultural magazine “Vestfold Presse”. She married a Norwegian painter, Snorre Andersen (1914-1979), and together they published the volume *Svaner og nåtid. Epistler fra Island* (1973). One of Hjertenæs Andersen’s most famous volumes of poetry is *De tyve landskaper* (1980), where we can find a ‘dialogue’ between her poems and the paintings created by Snorre Andersen. He painted for his wife, who wrote poems directly connected to her husband’s works of art. For instance, there is a painting about winter and, placed below it, there is a poem by Astrid Hjertenæs Andersen, *Blå morgen i Januar*, which illustrates in detail the painting. We can summarize her entire work by using the following words: “The sounds and the colours are dancing together”<sup>2</sup> (Andersen, 1972:34) in her poems. Jan Erik Vold (b. 1939), a prominent Norwegian poet himself, writes about Astrid Hjertenæs Andersen (in his essay “Om å synge”) that she is “one of the calmest persons in the country”<sup>3</sup> (Vold 1999: 107, our translation), a quality which is reflected in her poems as well. According to Vold, Andersen’s poetry is also rich in symbols and it is highly suggestive: “the song that she sings has a low and warm voice”<sup>4</sup> (Vold 1999: 107, our translation).

Astrid Hjertenæs Andersen’s first public appearance as a poet was in 1944, in “Magasinet for alle”, with the poem *Kvinnen og øglen/Lizard embraces woman*. She then published ten volumes of poems: *De ville traner* (1945), *De unge søylene* (1948), *Skilpaddehagen* (1950), *Strandens kvinner* (1955) *Vandrerensken* (1957), *Pastoraler* (1960), *Frokost i det grønne* (1964), *Rosenbusken* (1972), *De tyve landskaper* (1980), an anthology of selected poems and three books of short stories. In 1964 and in 1975 Astrid H. Andersen won the Literary Critic award and the Ønskediktet’s Poetry award respectively, followed by the Riksmål prize in 1976. As further recognition, in her last year of life she received two more prizes, the Dobloug Award, bestowed by the Swedish Academy, and the Norwegian Academy Award.

In Willy R. Kastborg’s book, *I kunstnerens verksted* (which is actually a collection of interviews given by different Norwegian writers), there is an interesting interview granted by Astrid H. Andersen. She argues that one can compare the place where a poet writes with a workroom or a studio. In fact, the interview begins with a description of her room: “In the room there is a desk and another table, a divan and chairs and bookshelves full of books – the furniture is old-fashioned [...]. There is an obsolete painting on an easel”<sup>5</sup> (Kastborg 1967: 7, our translation). Like her house, Andersen’s poems are

<sup>2</sup> “Klanger og farger i bevegelse” in the original.

<sup>3</sup> “Hun er en av de stille i landet” in the original.

<sup>4</sup> “Den sang hun synger har den lavmælte styrke ved seg” in the original.

<sup>5</sup> “I rommet er et skrivebord og andre bord, divan og stoler og bokhyller fulle av bøker – møblene er ikke moderne [...]. Et staffeli holder et farvesprakende maleri” in the original.

suffused with colour, which plays a very important role in her literary work. She explains that “the composition, the line and the structure are always recurrent elements of the artistic style of any work of art. And the colour has a specific place in modern poetry, for nuance as well as value. There has always been a very close relationship between painting and poetry”<sup>6</sup> (Kastborg 1967: 7, our translation). Astrid H. Andersen goes on to argue that “the artist’s work is to reveal a new reality: I tried to create my own universe where we can recognize and discover what is new about us and inside us”<sup>7</sup> (Kastborg 1967: 7-8, our translation). Through her poems, Andersen wishes to keep alive, or rediscover, a feeling for reality. This means that the readers are urged to show a great deal of interest in everything they do, in creating, writing or reading. Her battle, so to say, is an artistic struggle, illustrated by different forms and images. She is an artist. In the interview mentioned above, Astrid H. Andersen has given a ‘definition’ of the poetic word and its role in a literary work: “Words have to create a new and independent life. They are living creatures, words are a world of expression for our thoughts, feelings and senses. A group of words can be a group of trees or a group of people”<sup>8</sup> (Kastborg 1967: 8, our translation). Furthermore, her ambition is to find the right expression which can create interconnections between works of art, including paintings or sculptures, and poems.

### Definitions of the word *ekphrasis*

According to Cuddon’s *Dictionary of Literary Terms and Literary Theory*, the word *ekphrasis/ecphrasis* (which in Greek means *description*) denotes “the intense pictorial description of an object” (Cuddon, 1999:123). This very broad definition has been limited by some to the description of “art-objects, and even to the self-description of *speaking* art-objects (objects whose visual details are significant)” (Cuddon, 1999:124). A more detailed account would define *ekphrasis* as a “description of physical reality that includes objects, scenes, and persons, in order to evoke an image in the mind’s eye, as intense as if the described objects were actually before the reader” (Cuddon, 1999:125).

In short, “*ekphrasis* is a literary device in which a text responds to or describes another work of art, very often a painting or a sculpture” (Cuddon,

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<sup>6</sup> “Komposisjon, linje og struktur er alltid tilbakevendende elementer i kunstartens formsprog. Og farven får stadig bredere plass i moderne diktning, også som nyanse og valor. Det har vel alltid vært nært slektskap mellom maelkunst og diktning” in the original.

<sup>7</sup> “Kunstens oppgave er å åpenbare en ny realitet; i diktet forsøker jeg å skape en egen verden, hvor vi kan gjenkjenne men også oppdage nytt om oss og i oss” in the original.

<sup>8</sup> “Jeg ville at ordene skulle leve et nytt og selvstendig liv. Ordene er levende vesener, ordene er en uttrykksverden for våre tanker, følelser, og sanser. En gruppe ord kan være en gruppe trær eller en gruppe mennesker” in the original.

1999:125). The concept of *ekphrasis* has been present in the history of art since the time of Aristotle and Plato. The Renaissance and Baroque periods made use of the concept as well. In 1766 the German writer and philosopher G. E. Lessing published his famous work, *Laocoon: An Essay on the Limits of Painting and Poetry*, in which he expressed his disagreement with Horace's equally famous claim (made in *Ars Poetica*) that *ut picture poesis (as is painting, so is poetry)*. Lessing argues that one cannot write poems using the same technique which is used in painting. There is a temporal and a spatial difference between them. For a poem the concept of time is of paramount importance, whereas the concept of space is essential to painting: "At one time they compress poetry into the narrower limits of painting, at another they allow painting to occupy the whole wide sphere of poetry. Everything, say they, that the one is entitled to, should be conceded to the other; everything that pleases or displeases in the one is necessarily pleasing or displeasing in the other" (Lessing 1853: XV-XVI).

A recent challenge to Lessing's position has been presented by the literary critic Suzanne Ferguson. She defends her point of view in an article called *Spots of time: representations of narrative in modern poems and paintings* written in 1987 and published in 1988 in *Word and Image: A Journal of Verbal/Visual Enquiry*. In her article, Suzanne Ferguson argues that "Both paintings and poems [...] contain both spatial and processual signs, which are interpreted as thematized setting and action. Because humans think in both images and words, and both kinds of signs can appear statically (separately) or processually (in sequence), the critical processes of interpretation necessarily overlap" (Ferguson 1987:186).

The concept of *ekphrasis* flourished in the Romantic age. For instance, *Ode on a Grecian Urn* by John Keats provides the reader with a beautiful example of the artistic potential of *ekphrasis*. Instances of *ekphrasis* appeared also in the 19<sup>th</sup> century literature, for instance in Ibsen's 1888 work *The Lady of the Sea*, where the first act begins with the description of the painting of a mermaid dying on the shore and is followed by a description of a sculpture that depicts a woman having a nightmare of her ex-lover returning to her.

According to Joseph Frank, modern poetry "asks its readers to suspend the process of individual reference temporarily until the entire pattern of internal reference can be apprehended as a unity" (Frank, 1991:15). Moreover, as M. Krieger has pointed out, the poem becomes first of all an object, "no longer defined by way of the visual so much as by way of the material, as taking up its own place: the art object, as spatial, is now to lead not elsewhere to a something seen, but to its own organic thinghood, rooted in its own integrity" (Krieger, 1992:79). Another English critic, J.W. T. Mitchell argues that poems become images that possess "natural immediacy and presence" (Mitchell, 1994:12), having the same qualities and properties as sculptures. According to

Mitchell, a phase emerges in poetry writing “when the impossibility of ekphrasis is overcome in imagination or metaphor, when we discover a ‘sense’ in which language can do what so many writers have wanted it to do: ‘to make us see’” (Mitchell 1994:152). When such is the case, the concept of ekphrasis becomes “paradigmatic of a fundamental tendency in all linguistic expression” (Mitchell 1994:153). Thus, although ekphrasis is usually associated with both ‘images in words’ and an essential verbal-communicative and visual process, W.J.T. Mitchell comes to the conclusion that it should be regarded mainly as a language phenomenon: “I do think ekphrasis is one of the keys to difference within language [...] and that it focuses the interarticulation of perceptual, semiotic, and social contradictions within verbal representations” (Mitchell 1994:180).

### **Which are the most representative examples of Astrid Hjertenæs Andersen's ekphrastic poems?**

Astrid Hjertenæs Andersen is one of the first Norwegian poets to use ekphrasis and write ekphrastic poems. There are three important poems which illustrate both the concept of *ekphrasis* and the idea of intercultural dialogue. These are as follows: *Bird in Space/Brâncuși fuglen/Pasărea lui Brâncuși*, *Lizard embraces woman/Kvinnen og øglen Femeia și șarpele* and *The Luncheon on the Grass/ Frokost i det grønne/Mic dejun în iarbă*. We wish to briefly explore below each of the two main concepts, ekphrasis and cross-cultural dialogue, as they are illustrated in these poems.

Firstly, the idea of the convergence of different cultures is very clearly emphasized in Astrid Hjertenæs Andersen's poems. *Brâncuși fuglen* unambiguously refers to *Bird in Space*, the well-known sculpture created by the famous Romanian sculptor Constantin Brâncuși<sup>9</sup>. With a less emphatic cross-cultural dimension, Hjertenæs Andersen's second ekphrastic poem, *Lizard embraces woman*, recalls a visual work by the Norwegian sculptor Gustav Vigeland, who occupies a special position among Norwegian sculptors, both regarding his creative imagination and his productivity as he is mostly associated with the Vigeland Sculpture Park in Oslo<sup>10</sup>.

Another clear instance of intercultural dialogue is to be found in Astrid Hjertenæs Andersen's *Frokost i det grønne*, with its obvious reference to Edouard Manet's famous painting, *The Luncheon on the Grass*. As it is well-known, Manet was one of the most prominent members of the 19th century

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<sup>9</sup> Other famous works by Brâncuși are *The Endless Column*, *Sleeping Muse*, *The Kiss*. Some of his sculptures can be admired in Târgu-Jiu, Gorj county. To make the *Bird in Space* Brâncuși used wood, stone and marble. It consists of a narrow feather standing on a wooden base, creating an impression of elegance and style.

<sup>10</sup> Vigeland was inspired by themes like death and the relationship between man and woman.

group of French artists who approached modern-life subjects in their works. His early masterpiece, *The Luncheon on the Grass*, generated great controversy and inspired the young painters who would create Impressionism. Manet's work is considered to be the genesis of modern art. This particular painting has its own story. Although being Edouard Manet's major early work, the Paris Salon rejected it for exhibition in 1863, but the painter exhibited it at the *Salon des Refusés* initiated by the emperor Napoleon III. *The Luncheon on the Grass* features two well-dressed men sitting next to a nude woman, a juxtaposition which famously caused controversy. The nude female's body appears luminous and her eyes are directed towards the viewer. The painting gives the impression that she is floating or is supernaturally present. The contrasting, darker and lighter, colours contribute to this overall effect.

After having briefly indicated some of Astrid Hjertenæs Andersen's most significant cross-cultural sources of inspiration, we shall have a closer look at the manner in which she creates her poems, with a starting point in the sculptures and the painting mentioned above.

### **Another look at Astrid Hjertenæs Andersen's ekphrastic poems**

The poem *Bird in Space* was published in the volume *Rosenbusken*, and it establishes a connection among idea, existence and object. The poem emerges from the effort to observe the act of creating a work of art. It is this very idea of creative flight that suggests the beginning and becoming of the entire existence: "Pasărea cu aripi mari./ În zbor. Pentru zbor....Sunt ideea din pasăre despre pasărea în spațiu./ Pasărea ce spontan își înalță capul/ Lumină în mișcare..."<sup>11</sup> (Andersen, 1972:23, Romanian translation by Sanda Tomescu Baciu). As one can immediately notice, the poem's main semantic emphasis is closely related to that of the famous Romanian sculptor's work. Incidentally, Andersen's poem – by 'mediation' of Brâncuși's *Bird in Space* – interculturally reflects part of the Romanian landscape and traditions.

Gustav Vigeland's *Lizard embraces woman* is a sculpture with strong links to mythology and even stronger ones to the Biblical account of the Genesis. If we were to initiate a very brief comparative approach between the sculpture and Andersen's poem, we should keep in mind that one recurring motif in Gustav Vigeland's art is the dragon, which symbolises sin but is also regarded as a force of nature fighting against man – or, in our case, against woman. In both poem and sculpture the woman seems to answer with a supreme wisdom and understanding of her own destiny, which, in fact, is humankind's destiny.

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<sup>11</sup> "En storvinget fugl. I flukten. Før flukten./.../er jeg ideen i fuglen om fuglen i rommet./Fuglen som løfter sitt hode motivløste./Som lyst i bevegelse" in the original.

The last poem we have proposed to analyze, *Luncheon on the Grass*, appears to relate to everyday activities but, on a deeper level, it points to the erotic ritual which takes place between man and woman. The whole poem also suggests man's encounter with the natural elements, which takes place in a highly symbolic space. The implicit meaning seems to be that the sacred part of every human being cannot but feel nostalgia for those immemorial times when people were innocent and unburdened by worries. Man will not find the sacred in any other way but through symbols such as bread, salt, fruit and wine.

### Conclusions

Many critics have wondered about the significance of Astrid Hjertenæs Andersen's literary creation, especially because her poems tend to be quite abstract. However, one of the most important effects of her style is that she does open a gate to knowledge for her readers. An advised reader shall undoubtedly have this feeling of having expanded his/her understanding of poetry and not only, as the poet makes rich and thought-provoking references to visual arts as well (Manet's *The Luncheon on the Grass*, Brâncuși's *Bird in Space* and Vigeland's famous *Sculpture Park*). The underlying idea in providing these key cross-cultural elements lies in a desire to explore and develop ekphrastic modes of expression in the context of an intercultural dialogue. It is well worth noticing the ease and effectiveness with which Astrid Hjertenæs Andersen 'operates' with references from the entire European cultural space.

It has often been argued that we live in a chaotic world in which one can no longer establish clear limits, where there are no longer fixed reference points and trustworthy systems of values. In such a context the pursuit of an intercultural dialogue is all the more welcome because it can (hopefully) encourage and facilitate the readers' correlation processes, thus awakening their interest in (re)connecting on a deeper level to other cultures. In the case of Astrid Hjertenæs Andersen, art is given an emphatic cross-cultural dimension that significantly enhances the value of her literary work, which thus emerges as playful and serene but also complex, multi-faceted and fully able to respond to the ever greater expectations of dynamism and stimulating intertextuality within the contemporary literary field.

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## IDENTITIES UNCOVERED: THE CONSTRUCTION OF THE SELF IN AURA IMBARUS' *OUT OF THE TRANSYLVANIA NIGHT*

MARINELA LUPȘA<sup>1</sup>

**ABSTRACT.** *Identities Uncovered: The Construction of the Self in Aura Imbarus' Out of the Transylvania Night.* Functioning primarily as an ideology of diversity, multiculturalism is meant to offer the functional framework within which group identities can manifest themselves. What happens, however, when multiculturalism becomes a tool of deconstructing and even shattering identity? The present paper explores the multi-layered phenomenon of cultural adaptation, hegemony, and interference in Aura Imbarus' autobiographical novel "Out of the Transylvania Night" – the recollections of a Romanian immigrant to the United States. Our aim is to prove that in an increasingly globalized world a new perspective upon the individual is called for. Whether the self remains the key element which conveys identity to the group or the feeling of belonging to a community creates the general framework for defining and reshaping personal identity is well worth reflecting on.

**Keywords:** multiculturalism, identity, immigrant, intercultural communication, the self, cultural diversity.

**REZUMAT.** *Identități dezvăluite: construcția eului în romanul Aurei Imbarus, "Out of the Transylvania Night".* Funcționând ca o ideologie a diversității, multiculturalismul oferă cadrul funcțional în interiorul căruia identitățile de grup se pot manifesta. Ce se întâmplă, totuși, atunci când multiculturalismul devine un mijloc de deconstrucție sau chiar de scindare a identității? Prezenta lucrare abordează fenomenul multi-stratificat al adaptării culturale, al hegemoniei și interferenței în romanul autobiografic al Aurei Imbarus «Out of the Transylvania Night», al reconstituirilor unui imigrant român în Statele Unite ale Americii. Scopul nostru este să dovedim că într-o lume a unei globalizări crescânde o nouă perspectivă asupra individului se impune. Dacă eul rămâne elementul cheie care conferă identitate grupului sau sentimentul apartenenței la o comunitate creează cadrul general pentru definirea și remodelarea identității personale este de luat în seamă.

**Cuvinte cheie:** multiculturalism, identitate, imigrant, comunicare interculturală, eul, diversitate culturală.

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As indicated by H. Noonan (2011), recent debates concerning identity and identity construction have often focused on concepts such as personal identity, identity over time and other interrelated issues: properly defining and delineating identity, perdurance and endurance of identity over time, or the notion of absolute versus relative identity. A more radical participant to the debate, Peter Geach (1972, cited in Noonan 2011), upholds the idea that actually the entire discussion is devoid of substance because the notion of absolute identity it presupposes “has no application; there is only relative identity” (Noonan 2011: 1). A somewhat related point of view is held by D. Lewis (1983, cited in Noonan 2011) who claims that “although such debates make sense they cannot genuinely be debates about identity, since there are no philosophical problems about identity. Identity is an utterly unproblematic notion” (Noonan 2011: 1). Analyzing and attempting to describe such a multifaceted notion as identity in a rhetorical void would of course lead to the assumption that the entire query is to a greater or lesser extent pointless. However, if one places the concept of identity in relation to other debatable notions such as culture, cultural belonging, intercultural communication, cultural hegemony or cultural adaptation, the debate soon acquires a meaningful and productive dimension. Do the private and the cultural, social selves overlap? Can the individual possess and interchange multiple cultural selves? Is the resulting cultural multiplicity a source of greater adaptability, or, on the contrary, of inner conflict? To shed light on these and similar related issues by resorting to Aura Imbarus’ autobiographical novel *Out of the Transylvania Night* will be the aim of the present paper.

Born and brought up in Sibiu, Romania, or “more precisely in ‘Dracula’s county, Transylvania’” as she herself puts it on her personal webpage (Imbarus 2009: Aura’s Bio, online), Aura Imbarus is a high school and college professor, a motivational speaker, and the author of the critically acclaimed memoir, *Out of the Transylvania Night: A Story of Tyranny, Freedom, Love and Identity*, released in the fall of 2010 and nominated for the Pulitzer Prize for literature in 2011. In 1997 Aura, presently hailed as “a modern day Anne Frank”, immigrated to Los Angeles, where she began her teaching career. She “is actively involved in RAPN (Romanian American Professional Network) as well as Eurocircle, a professional networking organization with over 60,000 members of European origins” (Imbarus 2009: Aura’s Bio, online), and is also a mentor for Blue Heron Foundation and other non-profit and professional organizations. *Out of the Transylvania Night* is Aura Imbarus’ first attempt at novel writing and has met with unexpected and impressively positive reactions both in the US and in her home country. Devoid of any traces of melodramatic sentimentalism or a certain dose of seemingly inescapable Eastern European immigrant naïveté, her memoir is essentially the personal recollection of a fascinating journey of the self towards re-discovery and re-definition.

As interested readers can learn from the author's website "after the fall of the Communist regime, Aura and Michael, her newlywed husband, flee a homeland still in chaos. With only \$400, two pieces of luggage, and a powerful dream, they settle in Los Angeles in 1997. No strangers to sacrifice or hard work, the couple soon find themselves living the "good life". They buy a home, own BMWs and Porsches, and become world travelers – only to find that a life of extravagance strains their marriage more severely than their years of struggle against shortages of all kinds. Out of the bleakest nights come the hungriest of wolves, and the devouring sets in. The stock market crashes, and the couple lose all of their savings. The house falls into foreclosure, and a robbery targets Aura's precious family heirlooms. Aura's beloved mother is diagnosed with terminal cancer. Under the strain, the couple divorce. But the author soon realizes that even in the darkest days of her experiences in Transylvania, she had come through it; she had found her way to the light. And so their love story lives on. Hers and Michael's memories of living in a country at war and of the darkest days of their horrendous circumstances will reunite them, this time with a better understanding of themselves – and of the personal freedoms they would, or would not, give up in exchange of their love" (Imbarus 2009: Books, online).

Apart from being a compelling story of personal struggle, loss and accomplishment, Aura Imbarus' memoir is, we hold, a challenging debate upon the shifting dimensions and the ambiguous potential of multiculturalism in an increasingly globalized world. "Multicultural claims", S. Song argues, "include a wide range of claims involving religion, language, ethnicity, nationality, and race. Culture is a notoriously overbroad concept, and all of these categories have been subsumed by or equated with the concept of culture" (Song, 2010: 1). This "notoriously overbroad concept" often acts as a double-edged sword, differentiating rather than uniting, deepening gaps instead of bridging them up. Much of the debate surrounding multiculturalism nowadays merely serves to sharpen already existing differences and not, as it ideally should, to create a new sense of oneness through difference. Placing too much emphasis on what makes us different might also prove counterproductive considering that, as Jeremy Waldron maintains, "We live in a world formed by technology and trade; by economic, religious, and political imperialism and their offspring; by mass migration and the dispersion of cultural influences. In this context, to immerse oneself in the traditional practices of, say, an aboriginal culture might be a fascinating anthropological experiment, but it involves an artificial dislocation from what actually is going on in the world" (Waldron, 1992: 100, cited in Song 2010). Furthermore, to aim at blindly and uncompromisingly "preserving or protecting a culture runs the risk of privileging one allegedly pure version of that culture, thereby crippling its ability to adapt to changes in

circumstances” (Waldron 1992: 110, cited in Song 2010). Waldron equally “rejects the premise that the options available to an individual must come from a particular culture; meaningful options may come from a variety of cultural sources. What people need are cultural materials, not access to a particular cultural structure” (Song 2010: 3). This view seems to be also upheld in the concluding pages of *Out of the Transylvania Night*: “I had been so set on [...] conquering the American dream – and I didn’t even know what it really was. I feel like Transylvania feeds my roots, but I define myself as an American of Romanian descent – that’s who I am” (Imbarus, 2010: 287).

Paradoxically, Aura’s journey leads her spatially away from Romania but inwardly into the very heart of her home culture. Obsessed with becoming “a true American” at all costs (even though one could argue that her definition of this term is, at least in the beginning of the novel, strongly shaped by her highly idealized and rather inexperienced East European immigrant image of the US) the author actually ends up being more of a Romanian than she had been upon departing Bucharest airport. In the process of properly assessing what she wants and needs to assimilate from her adoptive culture in order to survive within its elusive boundaries, the narrator becomes a true cultural hybrid and even manages to reestablish some of the ties that she had so readily cut off with Romania upon abandoning it with nothing more than a couple of suitcases and the classical chimera of the American dream (“America is everything I dreamt of and more. And yet, I need to stay in touch with my community. Our community” (Imbarus, 2010: 287). Cultural hybridity thus becomes an important aspect of Aura’s journey towards self-discovery and the only way to reconcile her two “imaginary homelands”<sup>2</sup>. But every culture, no matter how homogenous it might appear to the undiscerning eye, is to some extent heterogeneous and hybrid-like, as Bhikhu Parekh (n.d.: 1) argues: “All societies today are culturally heterogeneous in different degrees [...] A culturally homogeneous society whose members share and mechanically follow an identical body of beliefs and practices is today no more than an anthropological fiction”. Therefore we can assert that what the Romanian American Aura seems to morph into at the end of the novel is actually a mixture of various traits that already existed within her even prior to her immigration – various more or less distorted images of the individual self, projected upon an intricate network of desires, aspirations, expectations and possibilities.

Another aspect of central focus in *Out of the Transylvania Night* is cultural hegemony, and the uncomfortable position of the partially assimilated immigrant in the face of the inevitable realization that superiority and inferiority of cultures (at least in terms of general perception) are more than

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<sup>2</sup> Adapted from Salman Rushdie’s collection of essays and criticism *Imaginary Homelands* (1992).

sterile laboratory terms employed by a group of postcolonial theorists. When she becomes the victim of a robbery and precious family heirlooms disappear from her sumptuous home, the LA police do little to help a bewildered Aura who ends up being indirectly accused of having staged the robbery herself:

It seemed to me that the police were never very interested in solving the case. Maybe if my name were 'Hilton', they would have moved very quickly. [...] Ultimately, the detective called one more time. I hoped for a second that he'd caught Victoria and found the jewels, but he got right to the point. 'Ms. Imbarus' – he pronounced it *embarrass* – 'did you stage this robbery yourself?' (Imbarus, 2010: 259).

This, we argue, is the zenith of the cultural struggle in the novel, the moment when the carefully crafted veil of the American dream dissipates into thin air. Because, as Parekh (n.d.: 2) claims in his seminal essay "A Commitment to Cultural Pluralism":

Contemporary multiculturalism is more defiant. In premodern societies minority communities generally accepted their subordinate status, and remained confined to the social and even the geographical spaces assigned them by the dominant groups. Thanks to the spread of liberal and democratic ideas, they today demand equal status, rights, power and opportunity to participate in and shape the collective life of the wider society.

Ironically, it is in the land of the free, in the country of equality, democracy and justice that Aura is marginalized in an even more painful manner than she had been by the pre-1989 realities in Romania. The would-be American (who had initially so readily adopted the values of consumerism, materialism and pop culture) turns into a more discerning observer and judge of the intricate interplay between personal and cultural self, between the way cultural belonging is mirrored by the individual consciousness and by the cultural "other" – in this case the American authorities to whom an Eastern European immigrant might well have staged an elaborate robbery in order to cash in on insurance. Being a Romanian haunts Aura throughout her entire journey, both in a constructive and a destructive way. The self struggles to emerge out of the Transylvania night, only to find out that more chains and hurdles await the one who ventures beyond the artificial boundaries of a chaotic home culture.

"Just as multicultural society necessitates an institutionalization of intercultural dialogue", Dorota Kolodziejczyk (n.d.: 1) argues, "the theory of multiculturalism [...] must be adequately of a dialogic character, it is developed out of a dialogue with, roughly speaking, liberal and non-liberal traditions, and its task is to stress the centrality of a dialogue between cultures and the ethical norms, principles and institutional structures presupposed and

generated by it". Rather than being simply about a dialogue of cultures, *Out of the Transylvania Night* is a dialogue of the selves: the woman, the Romanian, the American, the immigrant, the teacher, the wife, the seeker Aura are permanently involved in an engaging debate centered on values, beliefs, expectations and cultural realities as well as their shifting boundaries, which are merely the background against which identity formation takes place. One could argue that what Aura experiences in the end of her journey is a renewed perception of the private, personal self, which finally takes center stage after the cultural self had been the object of most of the author's struggles for the initial part of the novel. We could further state that her evolution unfolds along the coordinates of cultural diversity described by Bhikhu Parekh (n.d.): from subculture to community to personal perspective. Diversity of subculture, according to Parekh, refers to the fact that social individuals participate in a common culture while at the same time enjoying the benefits of personalized private beliefs. Diversity of community refers to the existence within society of not only individuals, but also sub-communities with a different mindset and value system. Finally, diversity of perspective stipulates that some social individuals move from merely having different beliefs to actively defending them against the dominant culture, in a determined struggle to permanently and significantly change the latter. In communist Romania, Aura is a revolutionary individual who undermines the system by her mere presence, but without being necessarily part of a wider community with a similar mindset. The private individual dominates the social one at this stage:

Even under a Communist regime that frowned upon anything that made an individual stand out, including personal appearance, I was picky about my clothes and had been creating my own wardrobe since I was fourteen. [...] On the black market [...] I constantly sought out fabrics, accessories, zippers, buckles, thread, buttons, and lining, purchasing these treasures with money I'd earned tutoring during the last four years of high school (Imbarus, 2010: 4-5).

After the fall of Ceaușescu's regime, Aura Imbarus becomes part of a new community with a new set of values, aspirations and desires: first the Romanian post-revolutionary community, and then the American community which becomes her adoptive culture:

Now, I thought of freedom as something outside me. I was a determined woman on a mission. I meditated from 6:15 to 6:30 every morning. I exercised in the gym, hurrying to fit it in between teaching and taking classes. I worked. And worked. I earned salaries that were unimaginable in Romania. I [...] zoomed my BMW into the parking lot of a wonderful school and jetted away in the afternoons. My students thought I was pretty cool. I thought I was pretty cool (Imbarus, 2010: 233).

Finally, during the third stage of her development, she begins questioning the values she had adhered to by immigration and redefines her public persona in keeping with her true private self:

This past year has been one of learning to apply the lessons that freedom has taught me. I am acutely aware that the things that drive me today have little to do with the material comforts I once pursued so slavishly. No possession can ever have the lasting power to satiate the deep hunger and longing within me: no, that requires the people in our lives who love us and root for us and make us better human beings than we would have been without them (Imbarus, 2010: 289).

To conclude, we could state that identity formation in *Out of the Transylvania Night* is simultaneously private, social and cultural and that the three levels overlap permanently within the narrative structure of the novel. The dynamic forward movement alluded to by the title is in fact a spiraling journey inwards. *Out of the Transylvania Night* is more than just a spatial relocation – it is also, and primarily, an emotional and moral one. Aura, the immigrant, has to fight her own stereotypes and prejudices much more than the ones representative of the new home she tries to craft for herself. In the end, the private sphere remains the only true source of personal fulfillment: her reuniting with Michael after their relationship had been crushed by her multicultural ambitions partially erases the scars left by Aura's half failure to completely adapt to a foreign cultural environment. The author returns to a self-image she believed had been left behind in post-Communist Romania: to belonging to the Imbarus clan, to the fighter spirit, to the idealism that had once moved her to seek a brighter future abroad. Her journey out of the darkness, however, does not lead directly into the light. It is a foggy road paved with self-doubt and constant re-evaluation. In the end, Aura's experience seems to mirror her wise grandmother's words, according to which the hungriest of wolves come out of the darkest of nights. The darkness she leaves behind in a confused post-revolutionary Romania is replaced by the cultural darkness of an insufficiently understood adoptive country. Identity is replaced by "multi-identities", culture by multiculturalism. And, in the end, out of a seeming chaos of multitudes, out of the darkest of nights, the newly defined self emerges as a glorious testimony to the fact that unity can only exist within, and because of, diversity.

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## LA CONSTRUCTION DU « ROMAN PUZZLE » ET LA QUÊTE IDENTITAIRE CHEZ J.M.G. LE CLÉZIO ET GÖRAN TUNSTRÖM

ROXANA-EMA DREVE<sup>1</sup>

**ABSTRACT.** *The construction of the 'puzzle novel' and the search for identity in J.M.G. Le Clézio's and Göran Tunström's works.* This paper presents the narrative techniques used by J.M.G. Le Clézio and Göran Tunström in the construction of their respective novels. The mixture of autobiographical and autofictional elements as well as the intertextual references to music and painting represent some of the key features of the 'puzzle' or 'oratorio' novels. Always oscillating between birth and death, atavism and imagination, fracture and continuity, the characters find themselves on the quest for a true identity, hidden between fragments of childhood memory and self-created images of the past.

**Keywords:** autobiography, autofiction, memory, intertextuality, childhood, passage, fracture, identity.

**REZUMAT.** *Conceperea «romanului puzzle» și căutarea identității la J.M.G. Le Clézio și Göran Tunström.* Lucrarea de față își propune să analizeze diferitele tehnici narative utilizate de J.M.G. Le Clézio și Göran Tunström în alcătuirea romanelor lor. Amestecul de elemente autobiografice și autoficționale, precum și trimiterile intertextuale la muzică și pictură reprezintă doar o parte din componentele cheie ale romanului « puzzle » sau « oratorio ». Oscilând mereu între naștere și moarte, atavism și imaginație, ruptură și continuitate, personajele pornesc în căutarea unei identități reale, ascunsă printre fragmente de amintiri și imagini despre trecut scornite de propria lor imaginație.

**Cuvinte cheie:** autobiografie, autoficțiune, memorie, intertextualitate, copilărie, trecere, ruptură, identitate.

Pour expliquer « les destins des multiples personnages, qui ne sont pas toujours en lien les uns avec les autres [mais qui] finissent par donner lieu à une certaine unité »<sup>2</sup>, Amélie Nadeau propose dans son mémoire intitulé "L'univers

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<sup>2</sup> Amélie Nadeau, "L'univers musical dans *Les Chroniques du Plateau Mont-Royal* de Michel Tremblay et *L'Oratorio de Noël* de Göran Tunström. Une passerelle entre le réel et l'imaginaire", mémoire de maîtrise, Université de Québec, Montréal, avril 2005, p. 12.

musical dans *Les Chroniques du Plateau Mont-Royal* de Michel Tremblay et *L'Oratorio de Noël* de Göran Tunström. Une passerelle entre le réel et l'imaginaire" le terme de « roman oratorio ». Dans sa démarche critique, Nadeau part de la composition de *L'Oratorio* de Bach pour l'opposer ensuite à la structure formelle de l'œuvre tunströmienne. Elle explique, ainsi, qu'à la fragmentation de la pièce musicale, interrompue successivement par les insertions du chœur qui « brisent le rythme », correspond au plan littéraire l'introduction des « extraits du texte original normalement chanté par le chœur ou récité par l'évangéliste dans *L'Oratorio de Noël* », ainsi que la reprise « à deux endroits [du] même passage de *La Passion selon saint Jean* »<sup>3</sup>.

L'effet de brisure causé par l'alternance entre le discours littéraire, écrit en suédois, et les paroles de *La Passion selon saint Jean* ou bien de *L'Oratorio de Noël*, introduits dans le texte dans leur version originale, allemande (sauf quelques insertions en anglais), est augmenté par la présence des récits secondaires dont le plus suggestif reste le journal de Sidner, intitulé *Des caresses*. Outre les poèmes, les télégrammes, les hallucinations ou les pensées sur la famille et la religion qui y sont inclus, ce journal, étendu sur trente-deux pages, s'avère être le moyen d'expression de la paternité refusée, sorte de lettre postdatée adressée au fils Victor. Des phrases telles : « Je t'ai vu, mon fils » (p. 368), « Et s'il me fallait te dire maintenant, Victor, ce qu'est l'Amour [...] » (p. 381), « ma décision est prise. Victor ! » (p. 399), sont parsemées le long du texte comme pour montrer que le dialogue entre père et fils peut continuer malgré la séparation physique, par le biais de l'irrégularité et de la rupture.

Tenant compte de l'émergence des héros à parcours identitaires similaires, ainsi que de la récurrence de plusieurs réminiscences personnelles malgré la « fragmentarité » textuelle évidente, nous considérons, toutefois, que la notion de « roman oratorio », désignant surtout la musicalité des écrits tunströmiens, ne peut pas s'appliquer à sa juste valeur à l'ensemble de la création le clézienne. Nous préférons plutôt la notion de « roman puzzle », qui explique d'une manière plus pertinente l'image de l'enfance chez J.M.G. Le Clézio et Göran Tunström.

Créé à partir de la juxtaposition de l'imaginaire et de la réalité, l'« entre-deux » qui caractérise l'écriture de ces deux auteurs est constitué de diffractions, de fractures, rapprochées à l'aide d'un élément connecteur autobiographique : la perte / la découverte de la figure paternelle. Ainsi, par son geste d'autoréflexion, le « moi » de l'enfance s'expose en tant que témoin et sujet de l'histoire, se projette en des doubles imaginaires, devenant multiple, mouvant, fragmenté, au niveau d'un texte singulier, mais unitaire, complémentaire, autosuffisant, au niveau de la création romanesque en général. Le lecteur se

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<sup>3</sup> *Idem*, p. 74.

trouve devant un « réseau complexe de significations » (Madeleine Borgomano), développé avec chaque nouveau texte, par l'intermédiaire duquel les écrivains nous offrent des bribes autoréférentielles ou biographiques, avec un accent sur les événements susceptibles d'avoir influencé leurs enfances : l'absence du père, la guerre, la solitude, etc. Le texte devient fondateur du moi actuel, attaché à la réalité historique, mais aussi en résonance avec l'héritage culturel des ancêtres, car « [...] les livres qu'on écrit, comme tout ce qu'on fait, d'ailleurs, c'est un peu avec l'idée d'un retour possible »<sup>4</sup>.

La fracture, le fragment, la rupture qui correspondent à la scission du moi entre le temps de l'enfance et la période adulte, surgissent parfois dans la création romanesque par l'insertion des récits secondaires, des chansons, des correspondances, etc.

Ces micro-récits sont intercalés dans plusieurs romans écrits par J.M.G. Le Clézio et Göran Tunström dont nous mentionnons à titre d'exemple *Désert*, *Onitsha*, *L'Oratorio de Noël*, *Le voleur de Bible*. « Les effets d'écho » qui en résultent, pour reprendre le syntagme de Jeana Jarlsbo, se traduisent au niveau littéraire par « des ramifications fines, difficilement saisissables dans tout le roman »<sup>5</sup>.

Nous considérons, toutefois, que ces prolongements à essence fractale traversent non seulement les récits nommés plus haut, mais en même temps l'œuvre entière de ces deux écrivains. La chanson du voleur se retrouve, ainsi, dans plusieurs textes le cléziens comme le remarque, d'ailleurs, Madeleine Borgomano dans l'article *Le voleur comme figure intertextuelle dans l'œuvre de J.-M.G. Le Clézio*<sup>6</sup>, alors que le berger<sup>7</sup>, dont le principal représentant reste le Hartani, ou l'image de l'orphelin (Esther, Alexis, Lalla, Mondo, Sidner, Pétur, Johan) deviennent des éléments connecteurs pour des narrations telles *Désert*, *Les bergers*, *Étoile errante*, *L'Oratorio de Noël*, *Les saints géographes*, *Le voleur de Bible*, etc. En plus, la récurrence du mythe de Robinson (*Le Chercheur d'or*), d'Ulysse (*L'Oratorio de Noël*), d'Orphée (*L'Oratorio de Noël*), d'Œdipe (*Onitsha*) ou d'Icare (*L'Oratorio de Noël*) renvoie à l'appropriation d'une atemporalité générique qui donne parfois l'impression d'une narration simultanée, convergeant origine ontologique, chronique de famille, passé personnel et présent.

Le caractère « morcelé » de l'univers littéraire chez J.M.G. Le Clézio et Göran Tunström désigne, par conséquent, une pluralité de métamorphoses et

<sup>4</sup> J.M.G. Le Clézio, *Ailleurs. Entretiens avec Jean-Louis Ezine*, Paris, Arléa, 1995, p. 25.

<sup>5</sup> Jeana Jarlsbo, *Écriture et altérité dans trois romans de J.M.G. Le Clézio (Désert, Onitsha et La Quarantaine)*, études romanes de Lund 66, Romanska Institutionen, Lunds Universitet, 2003, p. 133. Le critique fait ici référence à *Onitsha*.

<sup>6</sup> Madeleine Borgomano, « Le voleur comme figure intertextuelle dans l'œuvre de J.-M.G. Le Clézio », in Bruno Thibault et Sophie Jollin-Bertocchi, *Lectures d'une œuvre: J.M.G. Le Clézio*, ouvrage collectif, Nantes, Éditions du Temps, 2004, p. 19-30.

<sup>7</sup> Bruno Tritsmans, « Figures du berger chez J.-M.G. Le Clézio et A. Dhôtel », in *Nouvelles études francophones*, vol. 20, n° 2, Lafayette, Los Angeles, 2005, pp. 57-69.

de transformations qui s'opèrent pendant de l'évolution physique et spirituelle de l'enfant. Dans la construction narrative, l'accent est mis sur les procédés génétiques empruntés à la théorie fractale. Nous remarquons ainsi la prédilection pour la technique du collage (*Le Voleur de Bible*), pour l'interruption de la narrativité par l'introduction des récits secondaires ou des fragments non-linéaires (*Désert, Onitsha, L'Oratorio de Noël*) ou bien par l'itération d'une partie auto-similaire dans une structure chaotique, non identique.

Le labyrinthe thématique que les deux auteurs proposent relève d'un « tressage » (Isabelle Roussel-Gillet) qui argumente la dissolution de l'enfance et son fonctionnement dans la création littéraire. Le rapport antagonique parent / fils / fille ainsi que les relations d'affectivité qui se créent entre les enfants d'une même famille, l'effondrement des valeurs dans une société pervertie et le besoin de « spécularité », en tant que découverte de soi, représentent les facettes de l'univers enfantin qui tourne autour de la crise identitaire de l'adolescent et détermine l'itinéraire initiatique de celui-ci tout en suivant la structure d'un puzzle.

Fin connaisseur de la société actuelle, J.M.G. Le Clézio, "notre contemporain"<sup>8</sup>, marche, paraît-il, non seulement sur les traces de ses ancêtres, mais aussi « sur les traces des plus anciens textes »<sup>9</sup> qu'il a écrits. Nous nous référons surtout à des personnages qui transgressent le cadre romanesque et qui semblent "communiquer" au-delà des limites temporelles imposées par la lecture<sup>10</sup>, des héros qui ressemblent à l'auteur sans que J.M.G. Le Clézio le déclare ouvertement<sup>11</sup>, ou bien des avatars plus ou moins évidents du père<sup>12</sup>. Le caractère itératif de certains thèmes (comme, par exemple, l'enfance, le voyage, l'errance, le rêve) souligne à son tour l'idée d'une re-naissance romanesque ininterrompue, l'originalité des livres le cléziens étant donnée surtout par la capacité de joindre des traits apparemment conflictuels<sup>13</sup> afin de créer des personnages révoltés, uniques, de vrais antihéros, séduits par l'idée d'un retour cyclique<sup>14</sup> à l'enfance.

<sup>8</sup> Référence au titre d'un volume critique de Marina Salles, *Le Clézio : notre contemporain*, Rennes, Presses Universitaires de Rennes, coll. « Interférences », 2006.

<sup>9</sup> Isabelle Gillet, *Étude sur J.M.G. Le Clézio- Le chercheur d'or*, Paris, Ellipses, coll. « Résonances », dirigée par Étienne Calais, 2001, p. 26.

<sup>10</sup> Nous retrouvons la figure d'Alexis aussi bien dans *Voyage à Rodrigues* que dans *Le chercheur d'or*.

<sup>11</sup> Nous faisons allusion à Fintin ou à Alexis.

<sup>12</sup> Nous faisons référence à Geoffroy ou à Bradmer.

<sup>13</sup> Pensons à Fintin, héros d'*Onitsha*, qui déteste Geoffroy, son père, pour la dureté et la sévérité qu'il adopte dans son éducation, mais qui finira par accepter et même pratiquer cette violence lui-même avec ses copains.

<sup>14</sup> Cf. Mircea Eliade, *Mythe de l'éternel retour. Archétypes et répétition*, traduit du roumain par Jean Gouillard et Jacques Soucasse, Paris, Gallimard, coll. « Les essais », 1949; nouvelle édition revue et augmentée, Paris, Gallimard, coll. « Idées », 1969.

Fortement marqué par l'incapacité de l'écrivain d'être totalement innovant, car limité par les contraintes linguistiques, d'un côté, et les réminiscences personnelles, de l'autre, Le Clézio adopte, donc, l'intertexte et l'intra-texte comme outil de travail contre le déjà-dit<sup>15</sup>, créant, par la suite, un « roman puzzle ». La polyphonie mise en scène par l'écrivain, marque d'une structure de type stochastique, devient, selon Madeleine Borgomano « un réseau complexe de significations où se laissent entrevoir non des messages, mais des questions et des incertitudes »<sup>16</sup>. Contrairement à l'opinion du critique, nous considérons que la répétition des thèmes, des personnages, des textes ou des idées ne sert pas à rendre l'écriture ambiguë ou incompréhensible, ne l'oriente pas vers une prévisibilité qui détruit l'intérêt du lecteur, mais, plutôt, lui donne un sens, une continuité.

Si pour J.M.G. Le Clézio l'intertextualité, comme le remarquent d'ailleurs, Bruno Thibault et Sophie Jollin-Bertocchi dans la préface du volume *Lectures d'une œuvre: J.-M.G. Le Clézio*, comporte deux aspects bien distincts: l'un relationnel et l'autre transformationnel<sup>17</sup>, pour Göran Tunström l'intertexte est un prétexte de jongler avec de différentes techniques d'écriture, afin de créer un « roman puzzle », qui attire l'attention du lecteur non seulement par l'histoire de ses personnages, mais aussi par le rapport aux éléments interchangeables, aux mythes<sup>18</sup>, aux symboles, à d'autres textes ou écrivains<sup>19</sup>. *L'Oratorio de Noël* représente, dans ce sens, un très bon exemple de l'écriture tunströmienne. Si Ingrid Elam l'appelle « un roman antihistorique »<sup>20</sup>, Anita Varga le considère « un entrecroisement entre une chronique familiale et une autobiographie fictionnalisée »<sup>21</sup>[n.t.], et propose cinq stratégies de lecture: magico-fantastique, allégorique, religieuse, métatextuelle et idyllisante. Hans H. Skei fait référence lui aussi à *L'Oratorio de Noël* tout en l'appelant un « métaroman », en raison du fait

<sup>15</sup> Cf. J.M.G. Le Clézio, *L'Extase matérielle*, Paris, Gallimard, 1967, p. 88: « Toute littérature n'est que pastiche d'une autre littérature ».

<sup>16</sup> Madeleine Borgomano, « Voix entrecroisées dans les romans de J.-M.G. Le Clézio », in *Le Français dans tous ses états* 35, Montpellier, 1997, p. 10.

<sup>17</sup> Bruno Thibault et Sophie Jollin-Bertocchi, *op.cit.*, p. 8.

<sup>18</sup> Tout comme Le Clézio qui favorise dans ses livres le dialogue entre plusieurs mythes orientaux ou occidentaux (par exemple dans *Désert*, *Le chercheur d'or* ou *La Quarantaine*), Göran Tunström intercale dans ses écrits des mythes en miroir, des symboles ou des références qui captent l'intérêt du lecteur (tels le mythe d'Orphée ou d'Ulysse dans *L'Oratorio de Noël*, le mythe d'Icare dans *Le voleur de Bible* etc.).

<sup>19</sup> Selma Lagerlöf, Francesco Pétrarque ou Emanuel Swedenborg ne sont que quelques écrivains et philosophes qui apparaissent dans l'œuvre romanesque de Tunström, soit comme personnages eux-mêmes (voir *L'Oratorio de Noël*), soit par l'intermédiaire de leurs écrits qui, à l'aide de l'intertexte, se retrouvent aussi dans le texte tunströmien.

<sup>20</sup> Ingrid Elam *apud*. Anita Varga, *Såsom i spegel. En studie i Göran Tunströms Juloratoriet*, Norma, Bjärnum, 2001, p. 20.

<sup>21</sup> Anita Varga, *op.cit.*, p. 186. « Romanen framstår därmed som en kosning mellan släktkronika och fikcionaliserad självbiografi ».

que le narrateur oscille entre son histoire et celle du personnage, essayant de vivre à travers la narration<sup>22</sup>, tandis que Tyrberg déclare que le lecteur est invité à participer activement dans la création littéraire<sup>23</sup>. L'intertexte fait, par conséquent, partie intégrante de l'œuvre littéraire de l'écrivain suédois, s'affirme en tant que tremplin vers des univers artistiques complémentaires, tels la musique ou la peinture et accentue le rôle essentiel que l'art joue pour beaucoup de personnages<sup>24</sup>.

À l'effet de véridicité qui caractérise l'œuvre de Tunström, par l'insertion des éléments auto similaires de souche biographique, s'ajoute l'effet de transformation aléatoire, marque d'un mécanisme à base stochastique. Nous observons, par conséquent, que les éléments (auto)biographiques et fictionnels s'entrecroisent, mythes et événements réels se juxtaposent, de sorte qu'il nous est difficile de différencier entre « la réalité intérieure et celle extérieure »<sup>25</sup> [n.t.] des héros, ce qui aboutit dans une image « puzzle » de l'enfance. Dans cet amalgame de souvenirs et d'imagination, c'est l'écriture qui est mise au centre de l'univers littéraire, c'est le langage celui qui occupe « une fonction presque ontologique et qui devient constructif pour l'existence comme un tout »<sup>26</sup>.

Il paraît que l'écriture tunströmienne, souvent influencée par Mircea Eliade, Mikhaïl Bakhtine, Martin Buber ou Jakob Böhme<sup>27</sup>, est, malgré son caractère morcelé, libératrice et cathartique. Le mot écrit rejoint le mot parlé pour créer la figure de l'enfant antisocial, gardien de la langue par l'emploi des dialectes et des régionalismes, toujours repris à la région de Sunne, le lieu de naissance de l'écrivain.

Rolf Alsing, critique littéraire, met, dans ce contexte, l'accent sur l'admiration que l'auteur suédois attirait par chaque lecture de ses textes en public : « Lorsque Tunström lisait ses textes, il était une sorte de magicien qui pouvait mettre en lumière ce qui était caché, et il était à même de raconter de telle manière qu'il pouvait faire l'auditoire, majoritairement les femmes, pleurer »<sup>28</sup> [n.t.]. Avec chaque nouveau roman, le lecteur peut non seulement

<sup>22</sup> Cf. Hans H. Skei, "Fra Sunne till Darjeeling. Göran Tunströms: *Juloratoriet*", in *På litterära lekeplasser. Studier i moderne metafiktionsdiktning*, Oslo, 1995, pp. 133-153.

<sup>23</sup> Anders Tyrberg, « Att berätta ett jag. Narrativitet och identitet i Göran Tunströms författarskap », in *Berättelse i förvandling: berättande i ett intermedialt och tvärvetenskapligt perspektiv*, Åke Bergvall, Yvonne Leffler et Conny Mithander (coord.), Karlstad, 2000, p. 43 : « [...] vi läsare inbjuds att stiga in i och bli delaktiga i ».

<sup>24</sup> Hans H. Skei, *op.cit.*, p. 151.

<sup>25</sup> Stina Hammar, *Duets torg. Göran Tunström och tankekällorna*, Stockholm, Akademisktryck, 1999. « [...] den yttre och den inre verkligheten » (p. 27).

<sup>26</sup> Anita Varga, *op. cit.* « Det fyller en närmast ontologisk funktion och blir konstitutivt för tillvaron som helhet » (p. 73).

<sup>27</sup> Rikard Schönström, « Att vara i sig själv och världen. Kring ett tema i Göran Tunströms diktning », in *Författarförlagets tidskrift*, n° 4, 1979, p. 26.

<sup>28</sup> Rolf Alsing, *Prästungen och Maskrosboll. En bok om Göran Tunström*, Stockholm, Albert Bonniers förlag, 2003. « När Tunström läste sina texter var han ett slags magiker som kunde ta fram det som varit dolt, och han kunde berätta så att han fick publiken, kvinnor mest, att gråta » (p. 104).

se projeter dans le destin du personnage devenu son alter-ego, mais il a aussi le pouvoir *d'entendre* l'écrivain parler, car Tunström « a écrit pour lire ensuite ses textes à haute voix pour soi-même et les autres »<sup>29</sup>.

Si Tunström « a trouvé son Macondo »<sup>30</sup>, la quête de J.M.G. Le Clézio n'est pas arrivée à une fin. L'oscillation permanente entre deux mondes (le réel et le fantastique), renforcée par l'appartenance à deux nationalités et à deux cultures (mauricienne et française), décrivent la présence d'un écrivain errant, « vagabond », sans équilibre dans la réalité immédiate, mais qui trouve le refuge dans l'onirique :

Il y a d'un côté la réalité quotidienne, la prose, sur laquelle il n'y a absolument rien à écrire, à moins de réussir à ne pas la prendre au sérieux ; de l'autre il y a l'univers onirique que l'on porte en soi, toujours réprimé par le quotidien : c'est lui qui fuse l'écriture. Là, converge tout ce que la prose refoule : l'écriture est rêve, rêve libéré qui prend consistance.<sup>31</sup>

Nous remarquons, pour conclure, que malgré les différences évidentes entre les deux auteurs, le clivage entre la réitération des effets (auto)biographiques et l'intertexte représente le facteur générateur de nouvelles perspectives interprétatives chez Göran Tunström et J.M.G. Le Clézio, dont les plus suggestives restent le « roman chronique », en tant qu'histoire d'une famille, « le roman oratorio » ou bien « le roman puzzle ». L'influence (auto)biographique et la nécessité de transcrire les sentiments au plan fictionnel caractérisent les écrits de ces auteurs d'une telle manière qu'il ne s'agit plus d'écrivains qui créent des romans, mais plutôt, pour paraphraser l'opinion de Pleyne sur l'œuvre de Lautréamont, *d'un texte qui signe un nom*<sup>32</sup>.

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<sup>29</sup> *Idem.* « Det låter som om han skrev i syfte att läsa det skrivna högt för sig själv och andra » (p. 103).

<sup>30</sup> Svante Weyler, « Hur många älskande ser du? Göran Tunströms nya roman 'Julatoriet' », in *Ord & Bild*, n° 2, 1983, p. 27: « Tunström har funnit sitt Macondo ».

<sup>31</sup> *Ibid.*, p. 209.

<sup>32</sup> Cf. Jean- Louis Baudry, *Théorie d'ensemble*, Paris, Seuil, coll. « Tel Quel », 1968.

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## CONSTRUCTION SOCIALE DU CORPS FÉMININ CHEZ JACQUELINE HARPMAN

VLAD-GEORGIAN MEZEI<sup>1</sup>

**ABSTRACT.** *Social Construction of Women's Bodies in the Works of Jacqueline Harpman.* This article studies the relationship between the bodily features of the typical female character in Jacqueline Harpman's works and femininity as conceived by the Western culture. First, it demonstrates that the body is a social construction. Then, it presents the major social influences that contribute to the shaping of women's bodies. Finally, it explores the strategies Jacqueline Harpman uses to tackle the social canons of femininity in the construction of her female characters.

**Keywords:** women, character, femininity, body, society, norms, construction, stereotypes.

**REZUMAT.** *Construcția socială a corpului femeii la Jacqueline Harpman.* Prezentul articol studiază relația dintre caracteristicile corporale ale personajului feminin tipic la Jacqueline Harpman și feminitatea în cultura occidentală. Întâi se demonstrează natura socială a construcției corpului. Apoi se prezintă influențele sociale majore asupra modelării corpului femeii. În final, se explorează atitudinea lui Jacqueline Harpman față de canoanele sociale ale feminității în construcția personajelor ei feminine.

**Cuvinte cheie:** femeii, personaj, feminitate, corp, societate, norme, construcție, stereotipuri.

### 1. Construction sociale du corps

Loin d'être uniquement le lieu de l'intime et du personnel, le corps est le nœud qui établit un lien étroit entre l'individu et le groupe, la nature et la culture, la contrainte et la liberté<sup>2</sup>. Par sa célèbre remarque « il n'existe peut-

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<sup>2</sup> Christine Détrez, « La construction sociale du corps féminin », in *Labrys. Études féministes*, n<sup>o</sup> 4, août-décembre 2003, consulté à <http://vsites.unb.br/ih/his/gefem/labrys4/textos/christine2.htm>, le 24.02.2010.

être pas de “façon naturelle” chez l’adulte »<sup>3</sup> faite lors de la communication présentée à la Société de Psychologie le 17 mai 1934, Marcel Mauss souligne la prépondérance de l’acquis sur le naturel dans la construction de la manière dont les êtres humains se servent de leurs corps. En effet, il échafaude toute sa théorie des techniques du corps sur l’influence de l’éducation sociale sur l’usage individuel du corps. Selon lui, les « techniques du corps » sont « les façons dont les hommes, société par société, d’une façon traditionnelle, savent se servir de leur corps »<sup>4</sup>. Mauss insiste sur la dimension traditionnelle et pragmatique de la technique du corps qu’il conçoit comme « un acte *traditionnel efficace* »<sup>5</sup>. Le trait traditionnel fait référence à la transmission de génération en génération d’un ensemble de connaissances somatiques et le caractère efficace signale l’intention de parvenir à un résultat par l’exécution d’un certain montage d’actions musculaires. Qu’il s’agisse d’une éducation formellement administrée ou de l’imitation d’un acte en raison de son efficacité, il y a invariablement une influence extérieure au sujet. L’individu emprunte la combinaison des mouvements auxquels il assiste et qu’il perçoit comme réussis ou auxquels il participe sous la conduite d’autres acteurs sociaux avertis. Pour indiquer le lien indissoluble qui unit le social et l’individuel dans l’expérience corporelle, le sociologue français montre que l’« adaptation constante à un but physique, mécanique, chimique [...] est poursuivie dans une série d’actes montés, et montés chez l’individu non pas simplement par lui-même, mais par toute son éducation, par toute la société dont il fait partie, à la place qu’il y occupe »<sup>6</sup>.

À part la mise en évidence du rôle joué par l’instruction sociale dans l’apprentissage de la condition corporelle, la notion de « techniques du corps » a le mérite de signaler la dimension symbolique du corps. Sitôt inséré dans un contexte social, le corps devient la composante d’un système symbolique culturel :

toutes ces techniques se rangeaient très facilement dans un système qui nous est commun : la notion fondamentale des psychologues [...] de la vie symbolique de l’esprit ; cette notion que nous avons de l’activité de la conscience comme étant avant tout un système de montages symboliques. Je n’en finirais plus si je voulais vous montrer tous les faits que nous pourrions énumérer pour faire voir ce concours du corps et des symboles moraux ou intellectuels<sup>7</sup>.

Quant à l’insertion dans un réseau symbolique, Pierre Bourdieu note qu’elle implique une codification qu’il conçoit comme « une opération de mise

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<sup>3</sup> Marcel Mauss, « Les techniques du corps », in *Sociologie et anthropologie*, Paris, Quadrige/Presses Universitaires de France, 1991, [1950], p. 370.

<sup>4</sup> *Ibid.*, p. 365.

<sup>5</sup> *Ibid.*, p. 371.

<sup>6</sup> *Ibid.*, p. 372.

<sup>7</sup> *Ibid.*, p. 372.

en ordre symbolique, ou de maintien de l'ordre symbolique »<sup>8</sup>. Conformément à cette assertion, une fois inséré dans la trame sociale, le corps devient à son tour l'objet d'une mise en code. Transformée en élément significatif en relation permanente avec son environnement symbolique, sous la pression constante d'une multitude de prescriptions, la chair n'appartient exclusivement à un individu. Elle n'est pas façonnée uniquement par une volonté individuelle, mais à la suite d'un processus de naturalisation elle finit par incorporer les valeurs que lui assigne le code somatique social. D'après Pierre Bourdieu,

cette incorporation s'accomplit, soit au travers de la familiarisation avec un monde symboliquement structuré, soit au travers d'un travail d'inculcation collectif, plus implicite qu'explicite, dont font partie notamment les grands rituels collectifs, et par lequel s'opère une transformation durable des corps et de la manière usuelle d'en user<sup>9</sup>.

Ce travail social d'inculcation a comme résultat l'inscription d'une identité sociale dans la nature biologique. De ce point de vue « la définition du corps propre, support vécu du travail de naturalisation, est en effet le produit de tout un travail social de construction, dans sa dimension sexuelle notamment »<sup>10</sup>. Cette opinion au sujet du façonnage culturel du biologique est partagée par Luc Boltanski qui pense que

les déterminismes sociaux n'informent jamais le corps de façon immédiate par une action qui s'exercerait directement sur l'ordre biologique mais sont relayés par l'ordre culturel qui les retraduit et les transforme en règles, en obligations, en interdits, en répulsions ou en désirs, en goûts ou en dégoûts<sup>11</sup>.

D'après David Le Breton, le corps met en équilibre un double conditionnement : son existence est conditionnée par son contexte en même temps qu'il conditionne à son tour l'existence de ce contexte. Passif en tant que construction sociale et actif en tant qu'agent constructeur du monde qui entoure l'individu, le corps ne peut pas exister ailleurs qu'à « la rencontre d'une trajectoire individuelle et d'une dimension collective »<sup>12</sup>. Dépourvu de qualités inhérentes, le corps est :

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<sup>8</sup> Pierre Bourdieu, « Habitus, code et codification », in *Actes de la recherche en sciences sociales*, vol. 64, septembre 1986, p. 41.

<sup>9</sup> Pierre Bourdieu « La domination masculine », in *Actes de la recherche en sciences sociales*, vol. 84, septembre 1990, p. 11.

<sup>10</sup> *Ibid.*, p. 14.

<sup>11</sup> Luc Boltanski, « Les usages sociaux du corps », in *Annales. Économies, Sociétés, Civilisations*, 26e année, n° 1, 1971, p. 209.

<sup>12</sup> David Le Breton, *Corps et société. Essai de sociologie et d'anthropologie du corps*, Paris, Librairie des Méridiens Klincksieck, 1991, [1985], p. 15.

cet objet à la fois pensé et façonné par la communauté humaine particulière qui l'entoure. Celui-ci n'est pas un fait en soi, mais une projection sociale et culturelle. De surcroît, il faut compter sur l'histoire personnelle de chaque acteur, qui conduit celui-ci à s'inscrire à sa façon dans le symbolisme général de la société<sup>13</sup>.

## 2. Construction sociale du corps féminin

Le premier principe selon lequel Marcel Mauss classifie les techniques du corps est la différence entre les sexes. Il justifie ce critère de distinction par la présentation des dissemblances entre la manière dont les hommes et les femmes ferment le poing. Il observe que l'homme serre le poing le pouce en dehors, tandis que la femme le serre le pouce en dedans. Malgré son explication de la technique du corps chez les deux sexes qu'il appuie surtout sur des différences biologiques, Marcel Mauss entrevoit déjà la possibilité de justifier ces dissimilitudes par les normes somatiques collectives transmises aux enfants par l'intermédiaire de l'éducation :

Peut-être y a-t-il là le cas de deux instructions. Car il y a une société des hommes et une société des femmes. Je crois cependant qu'il y a peut être aussi des choses biologiques et d'autres psychologiques, à trouver. Mais là, encore une fois, le psychologue tout seul ne pourra donner que des explications douteuses, et il lui faut la collaboration de deux sciences voisines : physiologie, sociologie<sup>14</sup>.

Si les observations pionnières de Marcel Mauss à l'égard des particularités comportementales somatiques des hommes et des femmes sont encore lourdement tributaires du déterminisme biologique, l'analyse d'Erving Goffman de l'image féminine popularisée par les photographies publicitaires dans les années 70 démasque la ritualisation de la féminité, c'est-à-dire la naturalisation des stéréotypes corporels assignés socialement à la femme. En partant du postulat que « le travail du publicitaire qui doit mettre en scène la valeur de son produit n'est pas tellement éloigné de la tâche d'une société qui imprègne ses situations de cérémonial et de signes rituels destinés à faciliter l'orientation mutuelle des participants »<sup>15</sup>, le sociologue étudie la mise en scène sociale du corps féminin et découvre une série de constantes posturales.

Ainsi, lorsqu'elle partage la photographie avec des hommes, la femme apparaît dans des positions de subalterne ou d'assistée. L'homme, qui par sa taille plus élevée évoque son statut supérieur, est représenté dans une posture

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<sup>13</sup> *Ibid.*

<sup>14</sup> Marcel Mauss, *op. cit.*, p. 373.

<sup>15</sup> Erving Goffman, « La ritualisation de la féminité », in *Actes de la recherche en sciences sociales*, vol. 14, avril 1977, p. 37.

protectrice. En ce qui concerne le contact physique avec les objets présentés, les femmes, plus fréquemment que les hommes, en effleurent et caressent les surfaces pour les mettre en valeur. En se touchant elle-même, la femme réifie son propre corps. Cet attouchement ritualisé signale à quel point la femme est perçue comme une chose délicate et précieuse. D'autres constantes posturales que Goffman identifie et explicite à l'aide de la même méthodologie sont la femme cachée, la femme lointaine, la femme soumise, la femme docile, la femme enfant, la femme jouet, la femme joueuse.

À la suite de son investigation, Erving Goffman conclut que les expressions corporelles présentées par les publicitaires comme « naturelles » sont « autant d'illustrations d'unités comportementales de type rituel, portraits d'une conception idéale des deux sexes et de leurs relations structurelles, réalisés en partie grâce à l'indication, là encore idéale, de l'attitude des acteurs au sein de la situation sociale »<sup>16</sup>. En d'autres termes, au lieu de créer les expressions ritualisées qu'ils emploient, les publicitaires puisent dans le même corpus de parades commun à tous les acteurs sociaux. Plutôt que d'inventer de nouvelles attitudes expressives, la photographie publicitaire renforce le statut normatif des conventions déjà existantes, ce qui aboutit à une « hyper-ritualisation »<sup>17</sup>.

Une autre contribution importante à l'éclaircissement des mécanismes qui régissent la construction sociale du corps féminin est l'étude de Pierre Bourdieu sur la naturalisation du biologique. Il explique ce processus de la manière suivante :

le travail visant à transformer en nature un produit arbitraire de l'histoire trouve en ce cas un fondement apparent dans les apparences du corps en même temps que dans les effets bien réels qu'a produits, dans le corps et dans les cerveaux, c'est-à-dire dans la réalité et dans les représentations de la réalité, le travail millénaire de la socialisation du biologique et de biologisation du social qui, renversant la relation entre les causes et les effets, fait apparaître une construction sociale naturalisée [...] comme la justification naturelle de la représentation arbitraire de la nature qui est au principe et de la réalité et de la représentation de la réalité<sup>18</sup>.

Le sociologue belge met en lumière les moyens par le truchement desquels la distinction sexuelle des acteurs sociaux perpétue son existence. Il montre que le codage somatique social est d'autant plus difficile à repérer qu'il est naturalisé et profondément enraciné dans l'esprit et le corps des sujets, par un long et subtil processus de naturalisation des différences anatomiques et physiologiques entre les hommes et les femmes et d'inscription des normes

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<sup>16</sup> *Ibid.*, p. 50.

<sup>17</sup> *Ibid.*

<sup>18</sup> Pierre Bourdieu, « La domination masculine », *op. cit.*, p. 12.

somatiques sociales dans le corps. La force symbolique n'a besoin d'aucune contrainte physique pour maintenir intact le fonctionnement de son mécanisme. Elle s'appuie sur l'activation perpétuelle des dispositions insérées, tels des ressorts, au plus profond des corps.

L'explication de la construction sociale du corps féminin doit beaucoup également aux recherches de Christine Détrez. Elle analyse la façon dont les encyclopédies scientifiques pour les enfants essentialisent et naturalisent des distinctions sexuées par l'intermédiaire des explications du fonctionnement du corps<sup>19</sup>. Détrez observe que les représentations du masculin et du féminin dans ces encyclopédies qui se réclament de l'autorité scientifique fonctionnent à l'instar de la ritualisation de la féminité dans les photographies publicitaires remarquée par Erving Goffman<sup>20</sup> presque vingt ans auparavant. Pareillement à l'hyper-ritualisation du social dans l'imagerie publicitaire, les explications biologiques et les planches anatomiques dont usent les encyclopédies naturalisent des distinctions et des hiérarchisations arbitrairement construites par la société. Elles présentent ces différences comme biologiques en raison de leur inscription dans le fonctionnement du corps.

### 3. Construction sociale du corps féminin chez Jacqueline Harpman

Après avoir démontré que le corps, et notamment le corps féminin, est une construction sociale, dans ce qui suit nous analyserons la manière dont les personnages féminins de Jacqueline Harpman se positionnent par rapport aux normes somatiques sociales de la féminité. De surcroît, le degré de conformisme des héroïnes aux prescriptions corporelles collectives nous permettra d'établir si l'écrivaine belge adopte une attitude passive ou bien créative vis-à-vis des convenances.

En tant qu'écrivaine « profondément féministe » telle qu'elle s'est déclarée au cours d'un entretien<sup>21</sup>, Jacqueline Harpman prend un plaisir délicieux à démasquer et à ridiculiser la construction culturelle arbitraire du corps féminin en Occident. L'artificialité de la façon dont on assigne une appartenance sexuelle aux acteurs sociaux transparaît dans le fragment suivant qui rend la perplexité de Cornélie à l'aube de l'adolescence devant l'identité de jeune fille qu'on lui impose :

je ne m'accoutumais pas plus aux lieux qu'à ce corps changeant qui m'accompagnait opiniâtrement. Il me semble que, enfant, je n'avais pas d'appartenance sexuelle particulière et que tout soudain il m'avait été imposé de

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<sup>19</sup> Christine Détrez, « Il était une fois le corps ... La construction biologique du corps dans les encyclopédies pour enfants », in *Sociétés contemporaines*, n° 59-60, 2005, pp. 161-177.

<sup>20</sup> Erving Goffman, *op. cit.*

<sup>21</sup> Mezei Vlad-Georgian, « Corps féminin et texte chez Jacqueline Harpman », in *Dialogues francophones*, n° 14, Timișoara, Editura Universității de Vest, 2008, p. 219.

reconnaître qu'un choix s'était fait, auquel je n'avais aucunement participé. Je pensai peut-être qu'un corps de garçon eût mieux succédé à mon maigre corps de gamine. J'étais exilée de l'enfance et je n'étais pas encore entrée dans mon identité de jeune fille<sup>22</sup>.

L'arbitraire du choix de l'identité sociale féminine réside, selon la jeune fille, dans la dissemblance entre la maigreur de son corps enfantin et les rondeurs culturellement attachées à la féminité.

Nous avons choisi l'extrait suivant du roman *Orlanda*<sup>23</sup> comme point de départ et d'appui de notre analyse pour deux raisons. Premièrement, il contient quelques éléments constitutifs de la construction culturelle du corps féminin et, deuxièmement, nous le trouvons représentatif de l'attitude de Jacqueline Harpman envers la féminité telle qu'elle est perpétuée par la culture occidentale :

– Et si on changeait de sexe ? Si je t'abandonnais, ô âme timide, ce corps de fille et si j'allais loger dans un garçon, tiens ! celui qui est là, en face de moi, blond, un peu hirsute, il a le regard furtif, mais la bouche large et ferme des résolutions opiniâtres ? Assise dans sa tête – ou assis ? – comment m'apparaîtraistu ? Oh ! je crois que je me détournerais vite de toi, car sans ma vigueur, sans ma rage et ma force qui te font parfois si peur car tu les nommes violence, tu serais terne, vite vaincue, tu irais de défaite en défaite à travers une vie étriquée. Je te dérange depuis toujours, et tu me caches comme tu peux, avec du rouge à lèvres, de longs cheveux et des jupes de soie que le moindre mouvement fait virevolter, on te trouve charmante et féminine, mais moi j'habite ta peur et j'y suis à l'étroit. Si j'étais un homme, je ne rechercherais pas les femmes, je les connais trop bien, je me dresserais joyeux devant d'autres hommes, je ferais ce que, fille, je n'ai pas osé faire, je les défierais ! [...] Ah ! être un garçon ! Il suffit que je lâche la bride à ma pensée que tu tiens toujours si durement enserrée, et je peux imaginer cet autre corps, plus ferme, avec un large torse plat où les pectoraux jouent librement, mes hanches deviennent étroites [...] Tu as peur, tu te crispes, tu m'ennuies. Je marcherais d'un pas tranquille, je regarderais les hommes en face, ce qui t'épouvanterait. [...] Amant, je sens que je serais plus habile qu'amante car rien ne me ferait peur, c'est aux filles qu'on apprend la pudeur et la retenue, comme garçon je n'ai rien appris [...] À quoi penses-tu ? , [...] éperdue, solitaire, enfermée dans ce corps de femme qui s'est toujours soumis aux peurs médiocres que tu n'oses pas quitter<sup>24</sup>.

*Orlanda* est l'histoire d'Aline Berger, une jeune femme dont une fraction de l'esprit décide de quitter le corps féminin pour s'incarner dans un jeune homme. L'extrait ci-dessus appartient à la voix d'Orlanda, cette partie

<sup>22</sup> Jacqueline Harpman, *L'orage rompu*, Paris, Grasset, 1998, p. 126.

<sup>23</sup> Jacqueline Harpman, *Orlanda*, Paris, Grasset, 1996.

<sup>24</sup> Jacqueline Harpman, *Orlanda, op. cit.*, pp. 14-16.

même de la conscience qui se rebelle contre le statut de femme embrassé par Aline. Le reproche qu'Orlanda fait à Aline pour s'être identifiée avec un « personnage de femme raisonnable »<sup>25</sup> au point de percevoir la féminité stéréotypée comme naturelle énonce les deux objections majeures que Jacqueline Harpman fait à la construction de l'identité sociale féminine occidentale. En premier lieu, elle s'insurge contre les limitations imposées par les attentes somatiques sociales inhérentes au genre féminin, en deuxième lieu elle dénonce les subterfuges dont la société use pour naturaliser ces contraintes.

La phrase interrogative par laquelle l'idée de changement de sexe surgit dans le texte est immédiatement suivie du qualificatif « timide » assigné à l'âme féminine. À cela s'ajoutent les adjectifs « terne », « vaincue », « étriquée » ainsi que le nom « défaite » pour renforcer l'expression du manque d'audace par lequel Orlanda qualifie la manière d'être d'une femme. De surcroît, le champ sémantique de l'incertitude est élargi par les verbes « enserrer », « se crispier » et la périphrase verbale « avoir peur ». Si selon Le Petit Robert<sup>26</sup>, le verbe « oser » signifie « entreprendre, tenter avec assurance, audace », l'utiliser à la forme négative équivaut à la privation de la féminité de toutes ces qualités. La description de la sujétion féminine aux contraintes atteint le comble à la fin de l'extrait où le corps de la femme est décrit comme une prison qui renferme l'esprit dans la solitude, derrière des peurs médiocres. Car faute d'audace, Aline cache Orlanda, c'est-à-dire le désir de liberté, derrière le rouge à lèvres, les longs cheveux, et les jupes de soie qui représentent justement l'incorporation des normes sociales associées à la féminité. La mention de l'adresse érotique masculine est un prétexte de plus pour dénoncer la naturalisation de ces normes. Orlanda blâme l'éducation formalisée administrée aux filles de la socialisation du biologique.

Tandis que le corps féminin est perçu comme un élément restrictif, le corps masculin est le garant de toutes les libertés psychiques et somatiques. De cette manière, du point de vue psychologique, à la passivité, à l'apathie et à l'indécision féminines, la masculinité oppose la vigueur, la rage et la force. Grâce à ces qualités, en homme, Orlanda parviendrait à défier les hommes, ce qu'Aline, en tant que femme, n'a jamais réussi.

La liberté et l'assurance dont jouit l'esprit masculin ont comme équivalents au niveau de la morphologie corporelle la fermeté, la largeur et la platitude du torse. Les premières impressions d'Orlanda après la transmigration confirment ces suppositions et portent un nouveau jugement favorable sur les valeurs corporelles masculines : « Je me tâte l'épaule : ferme, musclée, et le thorax, ah ! qu'il est agréable de n'y sentir pas l'éternelle rondeur des seins. J'ai

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<sup>25</sup> *Ibid.*, p.17.

<sup>26</sup> Version électronique du Nouveau Petit Robert, VUEF, 2001.

le ventre parfaitement plat et les cuisses dures à souhait »<sup>27</sup>. Pour ce qui est de l'usage du corps, l'assurance masculine transparaît dans la marche tranquille et dans l'adresse érotique de l'homme.

La révolte contre ces limitations somatiques et psychologiques imposées à la femme par le féminin culturel influe énormément sur la façon dont Jacqueline Harpman conçoit ses héroïnes. L'écrivaine semble construire ses principaux personnages féminins par réaction à ces restrictions. Si les règles de la bienséance veulent qu' « on épouse les filles qu'on croit qu'on peut soumettre »<sup>28</sup>, les femmes imaginées par Jacqueline Harpman refusent toute forme de contrôle. Contrairement aux femmes qui appartiennent « à la race pitoyable de celles qui n'ont pas de pouvoir sur leur vie, que toujours une règle de conduite, un homme ou un scrupule régissent »<sup>29</sup>, les protagonistes harpmaniennes sont des femmes du monde « que rien ne déconcerte »<sup>30</sup>. Elles se guident sur les valeurs mêmes que les convenances attribuent au genre masculin. L'assurance, la force, la vigueur tellement estimées par ces personnages ne se manifestent seulement au niveau intellectuel mais elles sont inscrites à même leurs corps. Cela est évident dans les descriptions suivantes qui comparent deux types féminins que Jacqueline Harpman met souvent en contraste :

Or Mariette était jolie comme un cœur [...] Est-ce qu'elle m'agaçait avec son charme naturel, son air d'innocence, le visage un peu penché et ce sourire intense qui lui donnait, pendant quelques secondes, une beauté à couper le souffle ?<sup>31</sup>

Mariette [...] avait une robe rose qui me semblait le comble de l'élégance et dont j'étais sûre qu'elle rendait ma robe blanche parfaitement ennuyeuse. Jacques et les autres jeunes hommes étaient visiblement ravis de la regarder. La moutarde me monta au nez et je devins brillante<sup>32</sup>.

La vivacité de mes propos mit, cela est certain, dans mes yeux les paillettes qui me semblaient leur manquer, ma robe blanche brilla Persil et la robe rose de Mariette plongea dans l'ombre. Jacques, subjugué, ne vit plus que moi<sup>33</sup>.

D'une part, on aperçoit Mariette qui doit sa beauté uniquement à l'étalage involontaire des apanages de la féminité culturelle (charme naturel, innocence, air pensif, robe rose), de l'autre on découvre Cornélie, une fille cérébrale qui met volontairement sa beauté physique en lumière grâce à ses qualités spirituelles. Ce cas d'embellissement que l'esprit opère dans la constitution matérielle du corps

<sup>27</sup> Jacqueline Harpman, *Orlanda*, op. cit., p.19.

<sup>28</sup> Jacqueline Harpman, *La plage d'Ostende*, Paris, Stock, 1991, p.115.

<sup>29</sup> Jacqueline Harpman, *L'orage rompu*, op. cit., p. 128.

<sup>30</sup> Jacqueline Harpman, *Le temps est un rêve*, Bruxelles, Le Grand Miroir, 2002, p. 21.

<sup>31</sup> Jacqueline Harpman, *L'orage rompu*, op. cit., p. 21.

<sup>32</sup> *Ibid.*, p. 23.

<sup>33</sup> *Ibid.*, p. 24.

n'est pas singulier chez Jacqueline Harpman. En effet, cette soumission du corps à la volonté est une condition essentielle à la beauté selon l'écrivaine belge. Émilie d'après qui « dans la beauté, les traits ne sont que pâte modelée par l'esprit »<sup>34</sup>, avoue « je fis venir ma beauté par volonté »<sup>35</sup>.

Par contre, si la beauté qui surgit de la volonté de la femme qui maîtrise son corps est durable, la beauté purement biologique s'altère facilement :

Sa beauté avait été un effet du hasard, quelques chromosomes avaient joliment réglé, l'un par rapport à l'autre, l'emplacement du nez et la forme des yeux. Elle n'avait pas été belle par volonté ou pour exprimer son âme. Rien d'intérieur n'avait nourri l'équilibre des traits, ni la qualité du teint. À la première défaillance, tout succomba<sup>36</sup>.

Voilà donc l'attitude que Jacqueline Harpman adopte à l'égard des normes somatiques culturellement attachées à la féminité. Malgré sa révolte contre les restrictions corporelles imposées aux femmes, elle ne rejette aucunement les marques sociales de la féminité. Quoiqu'elle soit construite par réaction à ces repères, la femme harpmanienne ne se définit ni comme dénégation totale du féminin, ni comme incorporation de la masculinité. En effet, à l'intérieur de ces héroïnes le masculin et le féminin se tiennent en équilibre dynamique. En dotant le biologique féminin des libertés réservées au genre masculin, Jacqueline Harpman restitue à la femme sa véritable dimension corporelle après l'avoir affranchie de toute contrainte.

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<sup>34</sup> Jacqueline Harpman, *La plage d'Ostende*, *op. cit.*, p. 103.

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## THE GOTHIC CATHEDRAL AS REPRESENTED BY SCIENTIFIC THEORY AND LITERATURE: DIFFERENCES OF PERCEPTION AND PERSPECTIVE

FRANCISC-NORBERT ORMENY<sup>1</sup>

**ABSTRACT.** *The Gothic Cathedral as Represented by Scientific Theory and Literature: Differences of Perception and Perspective.* The present paper approaches the cultural concept of the Gothic cathedral from the perspective of the scientific theories (the first section) and from that of the literary discourse (the second section). When transposed from theory into literature, the cathedral discourse undergoes a significant change at the level of representation and it induces a radical emotional reorganization within the ethos of the recording subject. From a principle of intrusion, domination and seizing of the landscape it becomes a principle of mystic absorption (the case of the Gothic castle) and a principle of mythological entrapping (the case of the Gothic cathedral). The second part of our study focuses mainly on Dan Brown's descriptions of Gothic cathedrals from the novel *The Da Vinci Code*. Both sections of the study try to identify the physical and metaphysical pagan roots of such edifices and, as well, to follow their diachronic trajectories and adaptations. The concluding section returns to the structures of the Ego and, according to Alfred Schütz's socio-phenomenological vision, it tries to recapture the essence of such transpositions and transformations from their reflections into the human subject, meaning from the balances and imbalances it creates therein.

**Keywords:** Gothic cathedral, pagan reminiscence, transgression, absorption, entrapping, intrusion, fantasized version of the past, mythologizing of the present.

**REZUMAT.** *Catedrala gotică și reprezentările ei în teoria științifică și în literatură: diferențe de percepție și de perspectivă.* Lucrarea de față abordează conceptul cultural al catedralei gotice din perspectiva teoriilor științifice (în prima secțiune) și din cea a discursului literar (în a doua secțiune). Atunci când este transpus din teorie în literatură discursul despre catedrală este supus unei schimbări semnificative la nivelul reprezentării și induce o reorganizare emoțională radicală în cadrul etosului subiectului care își înregistrează experiența. El se transformă dintr-un principiu al intruziunii, al dominării și al capturării peisajului într-un principiu mistic al absorbției (este cazul castelului gotic) și într-un principiu mitologic al prinderii în cursă (este cazul catedralei gotice). A doua parte a studiului nostru se axează în principal pe descrierile catedralelor gotice

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din romanul lui Dan Brown, *Codul lui Da Vinci*. Ambele secțiuni ale studiului încearcă să identifice rădăcinile păgâne, atât fizice cât și metafizice, ale acestor tipuri de edificii și de asemenea, să le urmărească diacronic traiectoriile și adaptările. Secțiunea concludivă se reîntoarce la structurile Ego-ului, și conform viziunii socio-fenomenologice a lui Alfred Schütz, se străduiește să re-capteze esența acestor transpoziții și tranformări din reflecțiile lor în cadrul subiectul uman, adică din echilibrele și dezechiliberele pe care le creează în acesta.

**Cuvinte cheie:** catedrala gotică, reminiscente păgâne, transgresiune, absorbție, prindere în cursă, intruziune, versiunea fantasmatică a trecutului, mitologizarea prezentului.

## 1. Introduction

Today the Gothic architecture embellishes our urban landscapes with its rich historical legacy and with its fertile constellation of symbolic significations and cultural implicatures. As such, it constitutes a source of inspiration for a variety of artists and theoreticians, directors and architects transcending gracefully the boundaries that separate different academic disciplines and artistic spheres, and creating simultaneously complex trans-ideatic corridors. The best summing up of this reality was formulated by Stephanie Glaser, a specialist in medieval studies and Gothic cathedrals who assigns the “cathedral discourse” to the domain of cultural studies:

“the Gothic cathedral and its reception both in academic fields as well as in literature, the visual arts and music often transcend medievalism and constitute a discourse of their own (...) the idea-of the Gothic cathedral has generated texts and visual works in different national and cultural contexts. Moreover, because the Gothic cathedral as a physical edifice as well as an ideological symbol was implicated in nearly all aspects of cultural discourse and practice: political and social thought, issues of national history and identity, aesthetic stances and artistic creation, as well as religious dogma, architecture, and practice from the late eighteenth through the early twentieth centuries, the ‘cathedral discourse’ falls naturally within the domain of cultural studies.”<sup>2</sup>

In this paper we will present both the theoretical and the artistic (literary) perspective upon the Gothic cathedrals, trying to see how the concept evolves and shifts its main coordinates when it is transposed from the

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<sup>2</sup> Stephanie Glaser, „The Gothic Cathedral and Medievalism” in *Universitas*, The University of Northern Iowa Journal of Research, Scholarship, and Creative Activity, <http://www.uni.edu/universitas/archive/spring06/stephanieglaser.htm#17>, consulted on the 14th of March 2013, 00:35 a.m.

academic discourse into the effective literary one. In the second part of our study (the one devoted to literature) we will focus mainly on Dan Brown's descriptions of such edifices in his famous novel *The Da Vinci Code*. The material revolves constantly around the pagan legacy which constitutes the hidden aura and the deepest heart of such buildings.

## 2. The Gothic Cathedral as reflected in academic theory (the cathedral as a principle of intrusion)

Henry Bradley in his famous work *The Goths: From the Earliest Times to the End of the Gothic Dominion in Spain* describes the Germanic populations (of which the East Germanic tribes known as the Goths constituted a significant group) as some highly nomadic tribes, with a devastating love for warfare (mostly carnage and pillaging) and for *radical forms of liberty*, and with a significant dislike for agriculture – which occupation they interpreted as a proof of decay and laziness:

“We must imagine them as dwelling, not in cities or compact villages, but in habitations scattered over the woods and plains, each with his own enclosure of farmed land, which they cultivated with the help of slaves, the descendants of captives taken in war. Their chief subsistence, however, was not derived from their crops, but from their vast herds of cattle, which they pastured on their wide common lands. Their drink was mead and beer, in which, no doubt, like the other Teutonic peoples, they often indulged to excess. At their feasts they entertained themselves with songs relating the deed of famous heroes of the past.” (Bradley, 2005, p. 12)

Inside this logic, the alternative to agriculture cannot be but the intensive raids due to which they could procure instantly what they needed, with their own hands and as a result of their own initiative, enterprising spirit and vision of intrusion (that is, not having to wait for the land and the seasonal alternation to provide for them the necessary goods): “In many respects the career of this people is strikingly different from that of any other nation of equal historic renown. For three hundred years – beginning with the days of Tacitus – their history consists of little else than a dreary record of barbarian slaughter and pillage.” (Bradley, 2005, pp. 2-3)

Both Robert Mighall and Andrew Smith interpret the Gothic tendency in architecture during the Renaissance (an era that privileged rationality, order and [moral] symmetry) as a “pure” matter of *preconceived perception* of what is uncivilized and untamable (that is, as a socially-biased and stereotypical enough notion of *historical antithesis*); as “(pseudo-)historical inflection” (Mighall) or as a “fantasised version of the past” (Smith):

"The 'Gothic' by definition is about history and geography. The term itself derives from the mythologizing of Renaissance humanists who attributed a style of architecture to the northern tribes who sacked Rome in the fourth century. From the start, the idea of the Gothic carries a (pseudo-)historical inflection, and testifies to one culture's view about its perceived cultural anthesis. The term generally carried derogatory connotations, originally serving as a metonym for the Germanic and, by association, the Medieval. To the Classical mind this meant brutish architecture and intellectual stagnation. John Evelyn's comments on Gothic architecture, with its 'nonsensical insertions of marbles impertinently placed; [its] turrets and pinnacles thick set with monkeys and chimeras...and other incongruities'<sup>3</sup>, find their moral counterpart in Johnson's *Dictionary* definition of a 'Goth' as 'one not civilized, one deficient in general knowledge, a barbarian.'" (Mighall, 1999, pp. xiv-xv)

„The Goths were a Germanic tribe who settled in much of Europe from the third to the fifth centuries AD. In architecture the term refers to a revival (more accurately a cultural reconstruction) of a medieval aesthetic that was in vogue in Britain from the early eighteenth to the late nineteenth century. Such reconstructions of a somewhat fantasised version of the past (combined with a sense of ‚barbaric‘ Germanic tribes) provide a context for the emergence of Gothic as a literary mode." (Smith, 2007, p. 2)

The Gothic architecture did retain something of the daring spirit of the Goths, *namely the desire and the pleasure to force the limits of territory and those of aggression and intrusion alike, as well as their overwhelming presence in the landscape.*

The term "Gothic" first designated a certain architectural style, a style developed in Northern France that spread throughout Europe during the 12th and 16th centuries and beyond. It was characterized by slender vertical piers and counterbalancing buttresses and by vaulting and pointed arches. The forms and the significance of that architecture created a sense of freedom, of mightiness and force. For that reason the term Gothic came to be connected to a sense of thrills, to extreme emotion and to the sublime: "A Gothic cathedral raises ideas of grandeur in our minds by its size, its height, its awful obscurity, its strength, its antiquity, and its durability." (Botting, 1996, p. 39) The Gothic as an architectural style ultimately meant conceptual freedom and profuse self-expression. The builders of Gothic cathedrals wanted to convey the impression that they could re-invent boundaries beyond present acknowledgements. Their architectural style illustrates a shift in the cultural thinking of the detail and of the excess: very flamboyant (Swaan, 1982, p. 156), bold, extravagant, but also delicate and fancifully intimate (we illustrate

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<sup>3</sup> Mighall's citation: Evelyn, 'Accounts of Architects and Architecture', repr. In *Miscellaneous Works* (London, 1825), 367.

here this statement with an example from Wim Swaan's book *The Gothic Cathedral*):

"Monumental figures of Prophets, Apostles and Martyrs, executed with an almost savage boldness, appropriate to work seen from such a distance, preside from the great clerestory lancets. The medallion windows, composed of a myriad tiny fragments of glass, were placed in the aisles and ambulatory, where their small scenes from the lives of the Saints could easily be 'read' in the prescribed manner: from left to right and from bottom upwards(...)." (Swaan, 1982, p. 122)

Having the sky as the limit, the cathedrals often reached it by the pointy arches and mighty tours, creating what Jean Bony (when referring to the cathedral in Reims) interpreted as an overwhelming horizontal continuity, resulting from the clarity and articulateness of the exterior appearance:

"Reims is renowned for its invention of bar tracery, which was one of the many refinements that characterize its design. But the major originality of the building lies in the clarity and articulateness of its exterior appearance and, while the basic effect of regularity results largely from the repetition of the same composed window type (two pointed lights and a circle above) at both aisle and clerestory levels, the pinnacles which top the buttresses are another key element in the design. These tall spirelets, each sheltering the winged figure of an angel, are not merely a lovely three-dimensional motif which gives firmness and unity to the upper part of the buttresses, nor is their end simply to accentuate the cadence of the bays: still more important is the horizontal continuity they create all around the building by their succession(...)." (Bony, 1983, p. 271)

*The Gothic architects preferred to put a window where needed regardless of the classical demands of symmetry and to shape-shift the form, the scheme and the concept, wherever needed, in order to give full free road to the force of imagination. In this way they managed to grasp the energy of change and the essential fascination of unpredictability and of unrestrained subterranean voices:*

"(...)Gothic is not only the best but the only rational architecture, as being that which can fit itself most easily to all services, vulgar or noble. Undefined in its slope of roof, height of shaft, breadth of arch, or disposition of ground plan, it can shrink into a turret, expand into a hall, coil into a staircase, or spring into a spire, with undegraded grace and unexhausted energy; and whenever it finds occasion for change in its form and purpose, it submits to it without the slightest sense of loss either to its unity or majesty – subtle and flexible like a fiery serpent, but ever attentive to the voice of the charmer." (Ruskin, 2003, p. 174)

In the following section of the study we will attempt to identify the pagan “code” to which such buildings respond (or which they embody) in Dan Brown’s interpretation in his famous novel *The Da Vinci Code*, and we will try to emphasize the fantastic cultural shift that actual literature produces inside the conceptual sphere of the concept of Gothic cathedral as presented by critical academic theory.

### **3. The Gothic Cathedral as reflected in literature (the cathedral as a principle of entrapping)**

As we have seen in the previous section of this study, critical theory regards the Gothic cathedral as reminiscent of *masculine* pagan urges: an intrusive, overwhelming and powerfully pervasive instance of domination and seizing. When transposed into literature, the concept of Gothic cathedral undergoes a dramatic conceptual shift or conceptual reversion: from a masculine principle of aggression and intrusion, it becomes a feminine instance of absorption (although still a pagan one).

This shift culminated in Dan Brown’s *The Da Vinci Code*, where the author explicitly calls the entrance to these architectural instances “vaginas” and compares the edifice as such to a uterus (of which the Holy Grail is just a super-symbolic replica). According to him, the Templars built the gateway of Gothic cathedrals having as model the functions and the power of influence of the human vagina (in its relation to the uterus in matters of fertility and transit):

“The photo showed the main entrance of a Gothic cathedral—the traditional, recessed archway, narrowing through multiple, ribbed layers to a small doorway. Collet studied the photo and turned. “This is peculiar?”

“Turn it over.”

On the back, Collet found notations scrawled in English, describing a cathedral’s long hollow nave as a secret pagan tribute to a woman’s womb. This was strange. The notation describing the cathedral’s doorway, however, was what startled him. “Hold on! He thinks a cathedral’s entrance represents a woman’s...”

The examiner nodded. “Complete with receding labial ridges and a nice little cinquefoil clitoris above the doorway.” He sighed. “Kind of makes you want to go back to church.” (Brown, 2003, pp. 325-326)

#### **3.1. Gothic castles**

But *the Gothic cathedral* as such made rare appearances in literature, this artistic field being one in which a “historical career” was assumed by another example of Gothic architecture: *the Gothic castle*. The Gothic castles present most of the architectural features of Gothic cathedrals, but they also add a supplementary dash of wildness to the concept; a ruggedness and an archaic

corrosiveness. Despite their inevitably austere, morose, provincial and murky aspect, their most famous authors (we are thinking here of Bram Stoker and H.P. Lovecraft) presented them as monstrous, womb-like, engulfing and amoebic architectural instances of absorption:

Bram Stoker: "I was desolate and afraid, and full of woe and terror. But when the beautiful sun began to climb the horizon life was to me again. At the first coming of the dawn the horrid figures melted in the whirling mist and snow. *The wreaths of transparent gloom moved away towards the castle, and were lost (our italics).*" (Stoker, 2007, p.583)

Yet Bram Stoker did not manage to convey such a terrifying, baroque and apocalyptic vision of a beastly building as Howard Phillips Lovecraft did in his famous tale "The Rats in the Walls" – where we are presented with a strange property called "Exham Priory", one that is built almost geologically, in architectural layers: the Gothic towers are erected on a Saxon or Romanesque substructure, which, in its turn, rests upon the remains of some Druidic or ante-Druidic construction "which must have been contemporary with Stonehenge"<sup>4</sup> and which seems to have served as a place for various sacrifices.

The pagan deep layer of the building influences all the future inhabitants, magnetically turning them into man-eaters, responsible "for the occasional disappearances of villagers through several generations."<sup>5</sup> All the skeletons of the victims remained gathered below in fantastic sub-urban labyrinthine structures made of bones, as well as in some overwhelming piles that basically reproduced geographical formations such as hills and valleys. As the ages passed, they attracted a fantastic population of rats that became more and more ferocious and bloodthirsty, as they got used to the abundance of food. When the building was finally deserted by its inhabitants, the rats remained without food and swarmed like wasps across the neighboring lands, instilling unprecedented dread in the hearts of peasants: "(...)accursed infinity of pits in which the rats had feasted, and whose sudden lack of replenishment had driven the ravenous rodent army first to turn on the living herds of starving things, and then to burst forth from the priory in that historic orgy of devastation which the peasants will never forget."<sup>6</sup> Yet some of them remained in the galleries from the walls of the building, awaiting diabolically for their labyrinths to be filled again with fresh meat:

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<sup>4</sup> H.P. Lovecraft's, "The Rats in the Walls, <http://www.hplovecraft.com/writings/texts/fiction/rw.aspx>, consulted on the 15th of March 2013 02:56 a.m.

<sup>5</sup> H.P. Lovecraft's, "The Rats in the Walls, <http://www.hplovecraft.com/writings/texts/fiction/rw.aspx>, consulted on the 15th of March 2013 02:56 a.m.

<sup>6</sup> H.P. Lovecraft's, "The Rats in the Walls, <http://www.hplovecraft.com/writings/texts/fiction/rw.aspx>, consulted on the 15th of March 2013 02:56 a.m.

“The oak-panelled walls were alive with rats, scampering and milling whilst Nigger-Man was racing about with the fury of a baffled hunter. Reaching the bottom, I switched on the light, which did not this time cause the noise to subside. The rats continued their riot, stampeding with such force and distinctness that I could finally assign to their motions a definite direction. These creatures, in numbers apparently inexhaustible, were engaged in one stupendous migration from inconceivable heights to some depth conceivably or inconceivably below.”<sup>7</sup>

From the descriptions made by Stoker and Lovecraft of such edifices, we see that the Gothic castle is presented in literature as a fabulously carnivorous hellish uterus, one that wants to diabolically recuperate its lost fetuses, constrict them within its fleshy walls, and eat them and their spirit down to the bones. To this end it telepathically mobilizes armies of possessed humans and beasts who are living manifestations (agents) of the thirst of the building. *The Gothic buildings are no longer intrusive elements in the landscape (as the theory presented them) but rather discrete, placentary beasts, using the very landscape as camouflage and malevolently awaiting their victims as geological traps: “Architects and antiquarians loved to examine this strange relic of forgotten centuries, but the country folk hated it. They had hated it hundreds of years before, when my ancestors lived there, and they hated it now, with the moss and mould of abandonment on it (our italics).”*<sup>8</sup>

### 3.2. Gothic Cathedrals

In his *The Da Vinci Code*, Dan Brown radically changed this literary paradigm of the Gothic building as uterus. The shift took place first at the level of the building itself, as the author *no longer speaks of castles but of cathedrals* – and, along with the changing of the architectural status of the building, a change appears in its ontological status as well. From a mystical organic building (as it was the case with the Gothic castles) the Gothic cathedral becomes in Brown’s novel a massive trap, a true geographical abyss, sometimes gaining the dreadful massive depth of a natural canyon.

Continuing Lovecraft’s tradition of holy places built upon pagan ruins stained by intense and visceral sacrifices<sup>9</sup>, Dan Brown describes in his *The Da*

<sup>7</sup> H.P. Lovecraft’s, “The Rats in the Walls, <http://www.hplovecraft.com/writings/texts/fiction/rw.aspx>, consulted on the 15th of March 2013 02:56 a.m.

<sup>8</sup> H.P. Lovecraft’s, “The Rats in the Walls, <http://www.hplovecraft.com/writings/texts/fiction/rw.aspx>, consulted on the 15th of March 2013 02:56 a.m.

<sup>9</sup> In this respect we should mention the American author’s description of Exham Priory’s past: „The reference to Atys made me shiver, for I had read Catullus and knew something of the hideous rites of the Eastern god, whose worship was so mixed with that of Cybele. Norrys and I, by the light of lanterns, tried to interpret the odd and nearly effaced designs on certain irregularly rectangular blocks of stone generally held to be altars, but could make nothing of them. We remembered that one pattern, a sort of rayed sun, was held by students to imply a non-Roman origin, suggesting that these altars had merely been adopted by the Roman

*Vinci Code* three edifices: the Church of Saint-Sulpice, Westminster Abbey, and Rosslyn Chapel or “the Cathedral of Codes”.

*The Church of Saint-Sulpice* is represented as being built over the ruins of an ancient temple dedicated to Isis, and as having a rich history of unorthodoxy and of clandestine meetings and unholy rituals. It appears to its visitors as a large and heavy trap<sup>10</sup> - “the hull of an enormous overturned ship” - we could say, a trap meant to protect mythological demons and their godly powers from the destructive magnetic sphere of the profane world. It is no longer invasive, nor absorbing, on the contrary, we could say that it is a radical grandiose hermetic structure of encapsulation camouflaged in mellow, placid, stony urban forms:

“The Church of Saint-Sulpice, it is said, has the most eccentric history of any building in Paris. Built over the ruins of an ancient temple to the Egyptian goddess Isis, the church possesses an architectural footprint matching that of Notre Dame to within inches. The sanctuary has played host to the baptisms of the Marquis de Sade and Baudelaire, as well as the marriage of Victor Hugo. The attached seminary has a well-documented history of unorthodoxy and was once the clandestine meeting hall for numerous secret societies.

Tonight, the cavernous nave of Saint-Sulpice was as silent as a tomb, the only hint of life the faint smell of incense from mass earlier that evening. (...) Unlike Notre Dame with its colorful frescoes, gilded altar-work, and warm wood, Saint-Sulpice was stark and cold, conveying an almost barren quality reminiscent of the ascetic cathedrals of Spain. The lack of decor made the interior look even more expansive, and as Silas gazed up into the soaring ribbed vault of the ceiling, he imagined he was standing beneath the hull of an enormous overturned ship”. (Brown, 2003, p. 88)

*Westminster Abbey* takes the hyperbolic vision of the author one step further and becomes “a great abyss”, a “deep canyon flanked by cliffs of stained glass”, a “massive hollow”. Here the power of encapsulation is of a pure labyrinthine nature and, consequently, it is assured by the “passageways

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priests from some older and perhaps aboriginal temple on the same site. On one of these blocks were some brown stains which made me wonder. The largest, in the centre of the room, had certain features on the upper surface which indicated its connexion with fire—probably burnt offerings.” H.P. Lovecraft’s, “The Rats in the Walls, <http://www.hplovecraft.com/writings/texts/fiction/rw.aspx>, consulted on the 15th of March 2013 02:56 a.m.

<sup>10</sup> In this respect, Dan Brown basically returns to Horace Walpole’s initial tradition of the Gothic building as a quaternary inescapable trap: “The lower part of the castle was hollowed into several intricate cloisters; and it was not easy for one under so much anxiety to find the door that opened into the cavern. An awful silence reigned throughout those subterraneous regions, except now and then some blasts of wind that shook the doors she had passed, and which, grating on the rusty hinges, were re-echoed through long labyrinth of darkness. Every murmur struck her with new terror(...)” (Walpole, 2004, p. 17)

surrounded by high walls”, walls “exploding” over the heads of the travelers. It is not a structure of invasion, nor one of absorption, *but one of sacred sealing*, resembling the gigantic labyrinth holding the Minotaur. The building breathes a sacred scientific air of encryption, one that seems able to both lock and unfold (in elaborate ways) hard psychological nuclei. It is not a structure of absorption but rather one that calls for unraveling (unknotting) and for rectilization of existential trajectories at the risk of trapping, immobilizing and petrifying (stonifying) the adventurer:

“Langdon's and Sophie's eyes, like those of almost every visitor, shifted immediately skyward, where the abbey's great abyss seemed to explode overhead. Gray stone columns ascended like redwoods into the shadows, arching gracefully over dizzying expanses, and then shooting back down to the stone floor. Before them, the wide alley of the north transept stretched out like a deep canyon, flanked by sheer cliffs of stained glass. On sunny days, the abbey floor was a prismatic patchwork of light. Today, the rain and darkness gave this massive hollow a wraithlike aura... more like that of the crypt it truly was.(...) Westminster Abbey was a tangled warren of mausoleums, perimeter chambers, and walk-in burial niches. Like the Louvre's Grand Gallery, it had a lone point of entry—the door through which they had just passed—easy to find your way in, but impossible to find your way out. A literal tourist trap, one of Langdon's befuddled colleagues had called it. Keeping architectural tradition, the abbey was laid out in the shape of a giant crucifix. Unlike most churches, however, it had its entrance on the side, rather than the standard rear of the church via the narthex at the bottom of the nave. Moreover, the abbey had a series of sprawling cloisters attached. One false step through the wrong archway, and a visitor was lost in a labyrinth of outdoor passageways surrounded by high walls.” (Brown, 2003, pp. 396-397)

Last but not least, *Roslyn Chapel or the Cathedral of Codes* represents the last level of the idea of mantrap in Dan Brown's architectural vision. It is presented as having the strongest magnetic influence (some tourists come here simply in order to “absorb the lore” of mystery, or to get dizzy with the super-real call of the abyss), as influencing from within the main geographical lines of the surrounding landscapes, through symbolic influence, geometric organization and subterranean tectonics (“This longitudinal Rose Line is [...]considered the central pillar of Britain's sacred geometry”), and as being built not upon some sacred dark ancient ruins, but upon the corrosive and darkly-venomous center of the Earth itself – a place where the lasting strings of Chaos unleash the unprecedented violence of creation and destruction. The walls of its abyss cast the longest evening shadows and its depths run almost infinitely, just like Alice's rabbit hole:

"Rosslyn Chapel—often called the Cathedral of Codes—stands seven miles south of Edinburgh, Scotland, on the site of an ancient Mithraic temple. Built by the Knights Templar in 1446, the chapel is engraved with a mind-boggling array of symbols from the Jewish, Christian, Egyptian, Masonic, and pagan traditions. The chapel's geographic coordinates fall precisely on the north-south meridian that runs through Glastonbury. This longitudinal Rose Line is the traditional marker of King Arthur's Isle of Avalon and is considered the central pillar of Britain's sacred geometry. It is from this hallowed Rose Line that Rosslyn—originally spelled Roslin—takes its name. Rosslyn's rugged spires were casting long evening shadows(...)Gazing up at the stark edifice framed against a cloud-swept sky, Langdon felt like Alice falling headlong into the rabbit hole.(...) For centuries, this stone chapel had echoed with whispers of the Holy Grail's presence. The whispers had turned to shouts in recent decades when ground-penetrating radar revealed the presence of an astonishing structure beneath the chapel—a massive subterranean chamber. Not only did this deep vault dwarf the chapel atop it, but it appeared to have no entrance or exit. Archaeologists petitioned to begin blasting through the bedrock to reach the mysterious chamber, but the Rosslyn Trust expressly forbade any excavation of the sacred site.(...) Rosslyn had now become a pilgrimage site for mystery seekers. Some claimed they were drawn here by the powerful magnetic field that emanated inexplicably from these coordinates, some claimed they came to search the hillside for a hidden entrance to the vault, but most admitted they had come simply to wander the grounds and absorb the lore of the Holy Grail." (Brown, 2003, pp. 432-433-434)

#### 4. Conclusions

The complex cultural concept of the Gothic building undergoes a radical shift when transposed from academic theory into literature: from an invasive testimony of the past it becomes, in turns, a carnivorous uterus (the Gothic castle) and a massive still-life trap, gaining geographical dimensions and tectonic powers of influence (the Gothic cathedral). This shift in the paradigm is both a matter of perspective and of perception.

A special wild sense of energy, might, domination (overwhelming presence) as well as an instinct to penetrate the landscape characterize the Gothic cathedrals in Europe. From the point of view of their capacity to intrude and impress, they are both an effective and consistent way of exploring subconscious (primordial and archetypal) fear and longings and a way to position and firmly anchor the human subjectivity against the tides of history.

Novelists approached them from within the dense, viscid matter of such fears and longings, while theoreticians tried to classify them from above antagonist emotional pairs and historical trends in symmetry and fantasy. The intersecting points between these two visions invested the Gothic buildings with new ideatic stems, stems capable of negotiating inside new emotional and visual spheres the constant tension between background and

foreground (in Alfred Schütz's terms) and of thus mellowing down our constant tendency towards schizophrenic slippages:

"The corollary to the fact that we live simultaneously in various provinces of reality or meaning is the fact that we put into play various levels of our personality – and this indicates a hidden reference to the *schizophrenic-ego hypothesis*. The delimitation of the field itself (and within the delimited field the structurization into thematic kernel and surrounding horizontal levels) is itself a function of the level of our personality involved (...)the *schizophrenic hypothesis of the ego*<sup>11</sup> – namely the fact that in order to make something thematic and another thing horizontal we have to assume an artificial split of the unity of our personality." (Schütz, 1970, pp. 11-12)

The message and the reason behind the choice to end this paper inside Alfred Schütz's "system of relevance" is that, in our relationships with the surrounding objects (buildings included), a constant split in our personality is necessary: one side of our Ego has to somehow remain neutral and objective and monitor the other more "sentimentally-attached" side, and it must do so in order to avoid taking for granted things and assumptions (the unproblematic cultural heritage) and thus become subject to easy manipulation and ignorance. In other words, in our relationship with historical edifices a theoretician should constantly be doubled by a prose-writer, and the two of them should assume in turns the background and the foreground, the theme and the (latent) horizon behind that theme – making functional Schütz's *schizophrenic hypothesis of the ego*.

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<sup>11</sup> In what concerns the "schizophrenic-ego hypothesis" – it must be noted that Schütz uses this phrase not so much with its psychoanalytical (negative) meaning but with a phenomenological meaning and, in our interpretation, it denotes a split in man's personality. Here we must pay special attention to the nuances with which we operate: a *split in our personality* is not same thing as a "split personality": "We do not intend to consider here the pathological cases of split personality or schizophrenia in the psychiatric sense, nor phenomena such as aphasia or apraxia which prevent certain levels of our personality from entering into play"(Schütz, 1970, p. 13).

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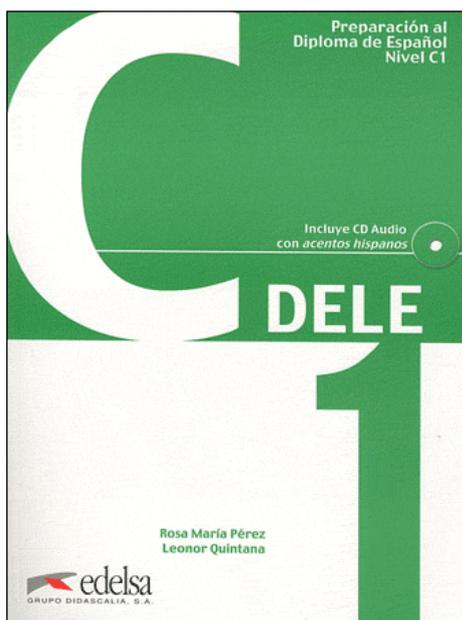


## BOOK REVIEWS

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**ROSA MARÍA PÉREZ, LEONOR QUINTANA, *Preparación al Diploma de Español, nivel C1*, Madrid, Edelsa Grupo Didascalía, S.A., 2012 (primera edición)**

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El libro de *Preparación al Diploma de Español* es una recopilación de exámenes que resulta una herramienta muy útil y fácil de manejar para los candidatos al DELE y para los profesores de español como lengua extranjera, no solo para preparar a los estudiantes al examen, sino también como soporte para las clases de lengua, para avanzados, visto que el nivel C1 supone un dominio operativo eficaz del idioma, con el fin de mejorar las habilidades, las destrezas en español, y de preparar a los alumnos para su integración al mundo laboral, donde los conocimientos de lenguas extranjeras

resultan un requisito imprescindible en el contexto de la globalización y de la internacionalización.

Este libro presenta la estructura del examen DELE para el nivel superior, C1 del marco común europeo de referencia para las lenguas, mediante seis modelos completos, similares a los reales, con tareas para cada una de las cuatro pruebas que supone el examen, respectivamente: comprensión de lectura y uso de la lengua, comprensión auditiva y uso de la lengua, destrezas integradas: comprensión auditiva y expresión e interacción escritas, destrezas integradas: comprensión de lectura y expresión e interacción orales.

Para cada examen, todas las actividades propuestas giran en torno a un tema general, como por ejemplo: educación y formación, bienestar y salud, mundo laboral, ciencia, tecnología y transportes, manifestaciones artísticas, medios de comunicación y deportes.

Cada unidad temática empieza por la recomendación de un libro publicado por la misma editorial, el cual es práctico para la profundización y la consolidación de los conocimientos en español.

Asimismo, los autores del libro ofrecen una ficha de ayuda (un vocabulario temático y expresiones relacionadas con el tema) muy eficaz para la expresión e interacción escritas y orales, puesto que el candidato debe tener un buen dominio de un amplio repertorio léxico, incluidas

expresiones idiomáticas (frases hechas) y coloquiales. Los documentos auténticos y los artículos adaptados, además de asegurar una amplia variedad de textos con cierto nivel de exigencia, con temas adecuados para fines sociales, académicos y profesionales, también pueden fomentar la expresión tanto oral, como escrita.

De mucho provecho son los dos CDs audio que acompañan al libro, dado que el estudiante puede familiarizarse con varios acentos hispanos (acento peninsular, mexicano, argentino) y reconocerlos luego, lo cual es muy importante tanto para la comprensión global, como para la comprensión detallada del texto. Las grabaciones completan el tema de la unidad mediante contenidos informativos, argumentativos, narrativos, conversacionales, extraídos de conferencias, conversaciones, entrevistas o informes emitidos a través de los medios de comunicación.

Al final de la unidad temática hay más sugerencias para la expresión e interacción orales y escritas: por ejemplo, ideas que se pueden desarrollar, expresiones formales, útiles para redactar cartas de solicitud, de presentación, maneras diferentes para expresar su opinión, su intención, para mostrar interés, para argumentar, para explicar, para aconsejar, para reclamar, para pedir explicaciones o aclaraciones, para advertir, para agradecer, etc.

Para la preparación individual, los modelos de conversación ayudan a la familiarización de los candidatos con la tarea: hay varias preguntas para los candidatos y ejemplos de intervención del examinador. Asimismo, los alumnos pueden prepararse en autonomía sirviéndose de las *Claves. Transcripciones y soluciones justificadas*, que son un anexo al libro y que se adquieren

separadamente. Las claves de los ejercicios son una buena manera de averiguar las soluciones dadas, confrontándolas con las soluciones correctas justificadas.

De igual manera, las pautas para los exámenes (que aparecen al final, aunque se recomienda leerlas antes de resolver las pruebas) ofrecen ejemplos, comentarios, explicaciones y consejos escritos para que los alumnos puedan desarrollar estrategias y habilidades en vista de tener más éxito en el examen y de obtener el diploma. Los ejemplos de textos (descriptivos, narrativos y de opinión pertenecientes a los ámbitos público, profesional y académico), que se conforman a las exigencias del examen presentando las características propias del lenguaje escrito, ponen de relieve la significación del uso correcto de los mecanismos de organización, articulación y cohesión del texto de los cuales los candidatos deben servirse para redactar textos o exposiciones orales, para asegurarse la obtención del diploma.

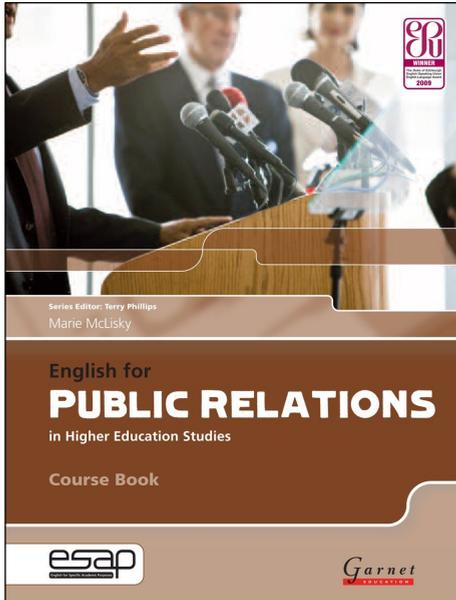
En este sentido, el libro de *Preparación al Diploma de Español* cumple plenamente con el objetivo de facilitar la adquisición de las habilidades necesarias para obtener el DELE, nivel C1, posibilitando la adquisición de una competencia comunicativa, oral y escrita, en ámbitos públicos, académicos y profesionales, que permita al usuario de la lengua española desenvolverse en cualquier situación que requiera ese nivel, no solamente en situaciones comunes de la vida cotidiana, sino también en el mundo laboral.

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**MARIE MCLISKY, *English for Public Relations in Higher Education Studies*,  
Reading: Garnet Education, 2011**

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The notion of a book review refers to the description of a written work. Yet each work has its own architecture which gives it individuality. This is particularly the case of textbooks. While textbooks are not works of art in their own right, they require a lot of artistry in order to achieve their educational purpose. The problem they have to solve is the adequacy to the needs of the students. Put briefly these needs are the level, the major and the method. *English for Public Relations in Higher Education Studies* seems to fulfil each one.

### Level

One has to keep in mind the targeted level of language skill and competence. Undergraduate students are not supposed to be taught pronunciation,

basic vocabulary and grammar. They are supposed to have closed this chapter in secondary school. They are however invited to get acquainted with the language of their trade. Students of Public Relations cannot learn English from scratch by relying on *English for Public Relations in Higher Education Studies*. But they can use this book to advance their knowledge, for it is targeted at B2-C2 PR undergraduates.

### Major

Undergraduate students are neither meant to study general concepts of human thought nor to busy themselves with general topics. This was again an attribute of the secondary education level. What students need and want is specialised language training. Such training is not easy to provide. Yet this textbook is doing just that, as it is built around topics of interest to the students of Public Relations.

To prove this statement, a comparison is in order. One will take into account the contents of *English for Public Relations in Higher Education Studies* and elements of the contents of a book on public relations called *Exploring Public Relations*<sup>1</sup>. For better understanding the thematic similarities one is invited to look at Table 1. This clearly shows that all the topics covered in the first book have a correspondent in the other.

Table 1: A graphic representation of the thematic similarities of *English for Public Relations in Higher Education Studies* and *Exploring Public Relations*

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<sup>1</sup> Tench, R., Yeomans, L. (2006). *Exploring Public Relations*. Harlow: Prentice Hall

<b>English for Public Relations in Higher Education Studies</b>		<b>Exploring Public Relations</b>	
<b>Unit 1</b>	What is public relations?	<b>Chapter 1</b>	Public relations origins: definitions and history
<b>Unit 2</b>	Public relations practice	<b>Chapter 2</b>	Management and organisation of public relations
<b>Unit 3</b>	Public relations research	<b>Chapter 11</b>	Public relations research and evaluation
<b>Unit 4</b>	Researching PR careers using technology	<b>Chapter 3</b>	Role of the public relations practitioner
<b>Unit 5</b>	PR for non-profit organizations	<b>Chapter 29</b>	Campaigning organisations and pressure groups
<b>Unit 6</b>	Crisis communication	<b>Chapter 20</b>	Crisis public relations management
<b>Unit 7</b>	External influences on public relations	<b>Chapter 14</b>	Public relations, propaganda and the psychology of persuasion
<b>Unit 8</b>	Public relations marketing	<b>Chapter 26</b>	Integrated marketing communications
<b>Unit 9</b>	Corporate social responsibility	<b>Chapter 6</b>	Community and society: corporate social responsibility (CSR)
<b>Unit 10</b>	Investor relations	<b>Chapter 22</b>	Business-to-business public relations
<b>Unit 11</b>	Public relations regulation	<b>Chapter 15</b>	Ethics and professionalism in public relations
<b>Unit 12</b>	Communication and technological change	<b>Chapter 25</b>	Public relations for information and communications technologies: principles and planning

## Method

This is actually a review of two books with the same title and the same table of contents. This peculiarity is due to the concept behind the textbook: the course book<sup>2</sup> is complemented by the teacher's book<sup>3</sup>. Of course the word complemented is only partially true as the information in the teacher's book is far more comprehensive than the information in the course book. While the course book encompasses 136 pages, the teacher's book is twice as large, spanning over 272 pages. The quantitative difference between the course book and the teacher's book is a good indicator of the fact that the two are supposed to be used at the same time (albeit the latter only by the teacher) as part of the same concept.

This concept is furthered by the actual architecture of the units. Each unit is divided into 4 lessons. Each of these four lessons is meant to cover two competencies. The odd-numbered units 1, 3, 5, 7, 9, 11 contain exercises which pertain to listening and speaking, while the even-numbered units 2, 4, 6, 8, 10, 12 are meant to develop the reading and writing skills.

While this may not be the perfect book, so far it is the only textbook for English for Public relations made available to the public at large. It is thus a milestone in this field. But what is more important is that it appears to be very well written, and thus very useful both for classroom use and self-study purposes.

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2 McLisky, M. (2011). English for Public Relations in Higher Education Studies Course Book. Reading: Garnet Education.

3 McLisky, M. (2011). English for Public Relations in Higher Education Studies Teacher's Book. Reading: Garnet Education.