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CUPRINS - CONTENTS

BRITISH CULTURAL STUDIES

Ana-Maria FLORESCU-GLIGORE, In Search of Language Teaching Awareness	3
Dorin CHIRA, Ethnic Identity: The South Asian Community.....	9
Mihai M. ZDRENGHEA, Eroticism in Advertisements	15
Corneliu NICOLESCU, Political Communication Techniques (Case Study on British Society)	23
Sanda BERCE, Metafiction: Identity and Mask in the Representation of the Self (Unveiling the "quest of the Author" in the novels of J. Fowles)	33
Mihaela MUDURE, Gendered Ambiguities of the Essay	39
Anca L. GREERE, Terminological Issues in LSP: Corpora Compilation and Analysys.....	47
Adrian RADU, D. H. Lawrence's Mind as Pacifist and Emerging Ecologist.....	53
Silvia IRIMIEA, A Functional and Genre-Analytic Approach to English for Business	61
Anda-Elena CREȚIU, Genre Analysis: Art Reviews in English	69
Cristina DUMITRU, Stereotypical Images of the Irish.....	77

Alina PREDĂ, Silence Versus Visibility: The Case of Radclyffe Hall.....	87
Ecaterina POPA, Is Textual Analysis Relevant to Coherence?	93
Anca Luminița GREERE, Bogdan ALDEA, Functionalism in Translator Training	103
Dorin CHIRA, Present Realities: Political Violence.....	111
BALÁZS Nyilasy, The Epic Poetry of János Arany.....	115

Recenzie ■ Book Review

Ștefan Oltean, <i>Ficțiunea, lumile posibile și discursul indirect liber</i> , Cluj-Napoca: Studium, 1996. (Mihaela MUDURE).....	129
---	-----

DIDACTICA - ENTRANCE EXAMINATION

Admiterea - Limba Engleza	135
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IN SEARCH OF LANGUAGE TEACHING AWARENESS

ANA-MARIA FLORESCU-GLIGORE*

ABSTRACT. This paper presents some of my investigation related to the concept of language teaching awareness that I have undertaken for my doctoral research and the framework that I am using to analyse my data.

"...when we call someone a *trainer* we normally mean that he or she has the role of facilitating the acquisition of technical competence... when we call someone a teacher we also simply mean someone whose role it is to facilitate the acquisition of information... A *developer* would be someone who facilitates development". (Allwright: 1996)

This quotation, I believe describes the three-fold 'identity' of anybody who is a teacher and I would like to use it as a motto for the present paper.

Being interested in the concept of Language Teaching Awareness I have looked at what two experienced teachers mention when writing about teaching, in their First-Degree dissertations. I considered that what they mention could be examples of these two teachers' Language Teaching Awareness.

One teacher (Matesan: 1999) mentions issues connected to the following:

- a) The Learner - learner characteristics, learning strategies, feedback from learner
- b) The Teacher - teaching methods, subject knowledge, pedagogical knowledge, classroom management
- c) The Classroom space (furniture and layout)
- d) The Lesson – curriculum, textbook, teaching aids, activities, language as communication, communication skills,
- e) The educational value of teaching and learning English.

The other teacher (Tuturuga: 1998) refers to

- a) The Learner - learning strategies, problem solving, critical thinking, communication techniques, individual and team work habits
- b) The Teacher - teaching methods, subject knowledge, pedagogical knowledge, research practices and techniques
- c) The Lesson – curriculum, textbook, teaching materials, classroom activities
- d) The wider social, economic, cultural contexts in which the teaching - learning process fits – the school and the educational system, the local and national authorities, professional associations

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In these two dissertations the main issues are those connected to technical competence: teaching methods, learning strategies, feedback from learner, classroom management, classroom space (furniture and layout) classroom activities. Subject knowledge is not mentioned as knowledge of English but as communication skills, language as communication, curriculum, textbook, teaching aids, learner characteristics, pedagogical knowledge. The teachers also mention the educational value of teaching and learning English that of providing the learner with problem solving abilities, critical thinking, communication techniques, individual and team work habits, which are linked to the educational and social context. The wider social, economic, cultural contexts in which the teaching - learning process fits – the school and the educational system, the local and national authorities, professional associations and research are areas that these teachers are also aware of. They both are aware of a larger context that has an impact or influences what goes on in the classroom.

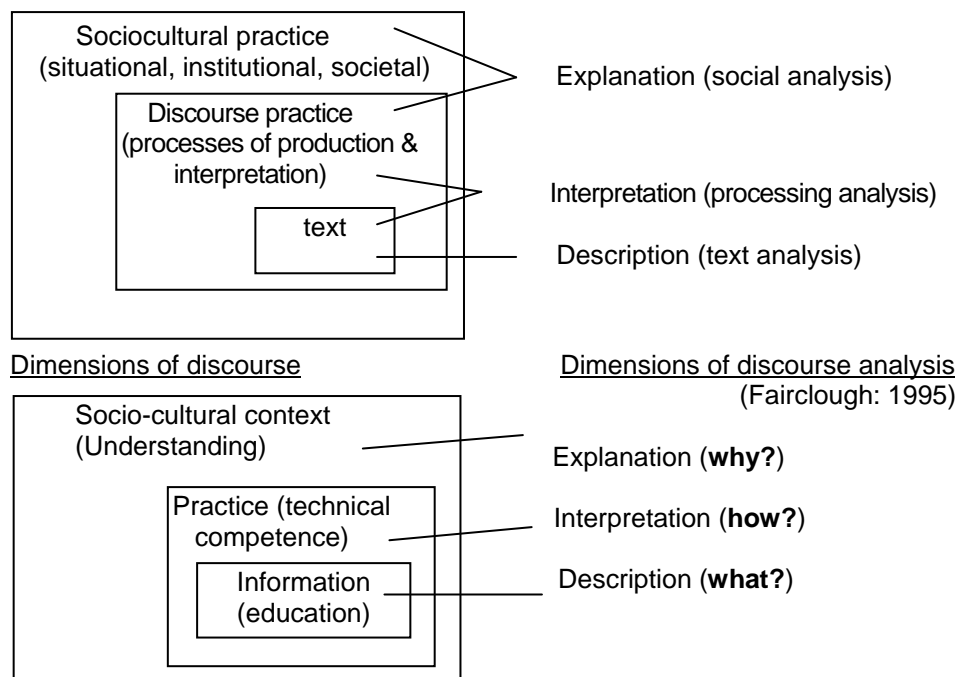
Allwright: (1996) describing the types of knowledge a teacher has, classifies different ways of knowing into:

Knowing **What?** – Information that is acquired through EDUCATION

Knowing **How?** - Technical competence that a teacher gets during TRAINING and

Knowing **Why?** – Understanding, which is the result of DEVELOPMENT

There is a multitude of elements that somebody needs to be aware of to be a teacher, because teaching is part of a complex socio-cultural system. The graphic representation of this complexity could look like Fairclough's frame for critical discourse analysis in which I would replace 'text' with 'information'. The three levels would correspond to the WHAT? HOW? and WHY? that Allwright (1996) considers to be the levels of teacher knowledge.



This is a three-dimensional representation of knowledge connected to teaching and I believe that in anything that a teacher does or says – as a professional – the three levels, that are interdependent, are also simultaneously present. A teacher will provide in a teaching situation the information they have acquired, in the way they were trained to do or in a way their experience trained them to do, which will be influenced by their understanding of the context they work in. When the teacher is not well acquainted with one of the levels problems could arise. Each of the levels – knowing WHAT, HOW and WHY – is present at each moment during the ‘emergence’ of a teacher and subsequently during their professional life. There is a core of informational knowledge (the WHAT) that is acquired (described), followed by a phase in which it is interpreted (HOW), going through a process of analysis or reflection which will lead to an explanation (WHY) and understanding. This happens during education, during schooling, and is later present during training and in development, during teaching or research. When the teacher goes into the classroom the WHAT, HOW and WHY gain different dimensions. The teacher provides information, which is presented via certain technical processes, which depend on the understanding that the teacher has. The understanding is a complex mixture of the social, institutional and personal.

Another issue that I am investigating is the awareness of the special nature of language teaching. Related to this matter - the special nature of language teaching - I would like to paraphrase the points that Allwright (personal communication) and Sunderland (2000) make regarding this issue (my summary)

1. Language teaching is unique in that the **medium of instruction is also the target of instruction**.
2. Language teaching is different from most other subjects because it is a **skill subject as well as a content one**. For language teachers there is an **open agenda of topics and a wide range of materials** while language need never be the topic of a lesson
3. Language learning is the only school subject where we know that **instruction is likely to be less effective than a less structured alternative**, like **being brought up in the target language community**
4. Language use: **more than one language will almost always be found** there (even if it's only the students talking together) since the subject matter is a target language.
5. There is more likely to be **a student who knows more than the teacher** (for whatever reason) than in other subject classrooms
6. Due to speaking being taught as a skill in its own right (Communicative Language Teaching) there is typically **more speaking than in any other subject classroom** and there is also the issue of **teacher and student talking time**
7. Language teaching is very **gendered**; for example there are lots of women teachers.
8. Language learner's identity: the language classroom may make available new beliefs and possibilities, so that **one may feel a different person when speaking a different (the target) language**.

Looking at all of these statements about language teaching it appears that language teaching is strongly linked to the social side of life, to who the Teacher and the Students are and how they behave as social beings.

Critical Discourse Analysis is based on the idea that language through its discourse has a role to play in constructing social practices and by doing so also in shaping them. The grammar and vocabulary, which realise the discourse, are options of their authors, even if not intentional, and these options are meaningful, they tell something about the identity of the author. (Fairclough:1992). Another issue is that of identity which from a social constructionist point of view is "the result of affiliation to particular beliefs and possibilities which are available...in [a] social context" (Ivanic, 1998).

Besides the CDA framework that I adapted to include the types of Knowledge a teacher has (What, How and Why) the frameworks I base my interpretation on are Halliday's grammatical categories and van Leeuwen's social actor analytical framework.

"Language enables human beings to build a mental picture of reality, to make sense of what goes on around and inside them." (Halliday, 1998:106) Using Halliday's interpretation of the meaning of word and process choices I hope to gain more insight into what 'my data' tells me and to understand it better.

I have re-written in table format Fig. 5-0 "The grammar of experience: types of process in English" (Halliday, 1998: 108)

PROCESS TYPE	"MEANING"	WORLD OF
1.MATERIAL:	"DOING"	} "DOING" THE PHYSICAL WORLD
1.1 EVENT	"HAPPENING"	
1.2 CHANGE	"CREATING, CHANGING"	
1.3 ACTION	"DOING" TO"	
2.BEHAVIOURAL	"BEHAVING"	} "SENSING" THE WORLD OF CONSCIUOSNESS
3.MENTAL	"SENSING"	
3.1 PERCEPTION	"SEEING, HEARING"	
3.2 AFFECTION	"FEELING"	
3.3 COGNITON	"THINKING"	
4. VERBAL	"SAYING"	} "BEING" WORLD OF ABSTRACT RELATIONS
5. RELATIONAL	"BEING"	
5.1 SYMBOL	"SYMBOLIZING"	
5.2 IDENTIFICATION	"IDENTIFYING"	
5.3 ATTRIBUTION	"ATTRIBUTING"	
6. EXISTENTIAL	"EXISTING"/BE, HAPPEN	

The other framework I refer to is that of the representation of social actors. Van Leeuwen takes up the ideas of Halliday in the sense that language gives us a set of choices and that the choice we make is meaningful. He draws up a framework that is linked more to the social – the social actor – rather than to grammar, to the representational effect of the specific language choice

The framework looks like a horizontal tree (van Leeuwen, 1996: 66 Fig 3.1) with *either or* choices in some branches and *simultaneous* choices in others. For example there is either 'inclusion' or 'exclusion'. If 'exclusion' is the option then it is either in the form of 'suppression' or 'backgrounding'. On the other hand if the choice is 'inclusion' the options are one, two or three of three that may be or not be chosen simultaneously. 'Inclusion' may be 1. 'activated' or 'passivated', 2. through 'participation', 'circumstantialisation' or 'possessivation' and 3. 'personalised' or 'impersonalised'. There are further branches of choices. In my analysis I am referring to only some of these choices.

These are the ideas I start from wishing to discover a 'better' definition of Language Teaching Awareness.

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ETHNIC IDENTITY: THE SOUTH ASIAN COMMUNITY

DORIN CHIRA

ABSTRACT. The Americans have adopted the 'melting pot' approach to this issue, where ethnic minorities have been encouraged to become integrated into the American society. Recent surveys suggest that many people in Britain are optimistic about race relations. The political Left has welcomed the influx of other nationals. Still, immigrants have not been encouraged to blend into and become assimilated by the British culture. For the political Right, immigration remains a heated subject: immigration must be halted to defend the British way of life; otherwise, the British identity has to be redefined. The Indian, Pakistani, and Bangladeshi communities are the focus of this paper. The changes within these communities are many in number and complex in nature.

Although the United Kingdom is a state, many of its people think about themselves in different ways. One way of describing themselves or the communities to which they belong is in terms of 'ethnicity'. Undoubtedly, ethnic status has important sociological and psychological implications for the individual's identity. Throughout this paper, 'ethnicity' is defined as the cultural values, patterns of behaviour or political affiliations shared by the South Asian communities in the United Kingdom.

Asian presence in Britain is not confined to the twentieth century. However, while in the past century the attempt of Indian seamen to settle in British seaports such as Liverpool and Cardiff (Solomos 1992:37, Thomas 1988:140) was signalled, its implications today are of a much more complex nature. The first large groups of immigrants came from the South Asian sub-continent in the 1950s and 1960s, being encouraged by the lack of labour in certain areas of the post-war British economy. The period between 1963 and 1976 particularly was characterised by a large influx of immigrants from the South Asian sub-continent (Hudson and Williams 1989:124). Their number was increased in 1972 by approximately 28000 Asian refugees from Uganda (HMSO 1991:5), most of whom were Indians. So, in 1988, the total Indian population in Britain amounted to 78000, while the Pakistanis and Bangladeshis came next with 428000 and 108000 respectively (HMSO 1991:9).

Before reaching these figures, the South Asian population went through several periods of fluctuation caused by the Government's efforts to limit the influx of immigrants. These efforts were materialised in the Immigration Acts which led to the accusation that the British state was racially biased, for the legal name of 'Immigration Acts' was not justified by the practical reality: they did not affect immigrants in general (for instance Irish workers were still welcome) but they did restrict the access of 'black' immigrants allowing only access of dependants (women, children and elderly relatives) (Hudson and Williams 1989:126).

Opinions concerning these acts do not vary too much: Abercrombie and Warde (1993:505) state very openly: 'that the British state is racist can be seen most clearly in the Immigration Acts of 1962, 1968 and 1982'; Hudson and Williams (1989:126) seem to hold the same convictions: '...these Acts were a racist response to popular prejudice and short-term political gains'; Smith (1989:159) defines immigration controls as 'restrictions that are commonly recognised to have had disproportionate applicability to *black* migrants'. Different points of view have also been expressed, many of them explaining the necessity of the introduction of such controls in a more positive manner (even though less credible and not supported by practical evidence). Whatever the reasons, it is a fact that the Acts discriminated against people, more or less directly on the grounds of the colour of their skin.

Not all the Asians who migrated to Britain were in search of better economic opportunities and not all of them made plans for a permanent settlement. Some were interested in pursuing further studies and some were strongly determined to return to their countries once they had made a significant contribution to the family budget. The former were represented especially by Sri Lankans who, after finishing their studies, remained in Britain and formed an educated social élite (Alladina 1991:72). The latter came from all parts of the South Asian sub-continent including Panjab, Bangladesh, and Gujarat where they worked as, for example, farmers but did not possess higher qualifications. Between these two groups, on a social scale, were the traders and entrepreneurs who arrived in Britain from East Africa and Fiji and who were also well educated (Alladina 1991:72).

The areas of settlement were mainly industrial conurbations and metropolitan counties such as Greater London, Greater Manchester, West Midlands, West Yorkshire, and others, for the reason that the shortage of labour was most acutely felt in these particular regions. The *Labour Force Survey* cited in HMSO (1991:10) shows that the highest concentration of Asian minorities is in 'Greater London and the six metropolitan counties of England' while the lowest is to be found in Scotland: 17000 Pakistanis and 5000 Indians. The same source indicates that in Northern Ireland the Indians are even fewer: just over 1200.

Another important factor in choosing the place of settlement was religion. Asians who shared allegiance to the same faith were closely joined together by their strong religious convictions. According to this aspect of Asian immigrant life Knott (1988) separates them into religious groups at the same time indicating their countries of origin and the size of their communities in Britain today. He distinguishes six such communities but only five of them are relevant to the present paper and some will be touched on later: the Muslim, the Hindu, the Sikh, the Jain, and the Parsi communities.

The third one in his classification is represented by the Buddhist community which has almost no followers of Asian origin but a vast majority of English, Scottish, Welsh, and Irish disciples. This could probably be explained by the increasing disappointment and disillusionment on part of the British youth with existing social and religious institutions. It is a phenomenon worthy of notice in this context because it points to the impact of Asian cultural and religious values upon British society. The change is thus mutual: Asia offers a religious and ethical alternative while Britain offers better economic opportunities and educational advancement.

The immigrants who came to work clustered in certain urban areas where the labour market was richer. However, the jobs available here required no qualifications and they were the dirtiest and the lowest paid jobs, which made them unacceptable for most of the white population. Consequently, the immigrants' role was very well defined in the beginning: they formed what received the name of 'replacement population' and did 'replacement work' which meant that they took over the jobs and the houses that the whites had abandoned. The choice of employment possibilities was not very large so that they provided what Matthews (1992:7) described as: 'a vulnerable and exploitable pool of cheap labour; a seedbed of social unrest had been sown'.

The concentration or, rather, agglomeration of South Asians in inner urban areas, poor and hostile as they were, caused Enoch Powell, the Conservative politician to speak of the 'extending of the numbers and area of the immigrant' but not as an expression of his concern for the situation of the South Asians in Britain but for fear of 'the transformation of whole areas...into alien territories' (cited by Smith 1989:159).

Even if this meant the end of Powell's political career during the Heath government, certainly his statements, expressed both in a television interview and in his Birmingham Speech, on 20 April 1968, were not beneficial for the image of Asian immigrants. On the contrary, they triggered racist manifestations within the white British population. And Powell's voice was not an isolated one. Both Labour and Conservatives expressed somewhat similar opinions, on different occasions, although the former enjoyed large support from ethnic minorities.

Ten years after Powell's speech in Birmingham, Margaret Thatcher expressed her views (and those of her party, presumably) quite unequivocally, on a 'World in Action' programme on immigration: 'people are really rather afraid that this country might be rather swamped by people with a different culture' (cited in Hudson and Williams 1989:127). It is no surprise that when the official attitude is unfavourable, racial tensions are in no way eased and that they sometimes degenerate into regrettable racial attacks and harassment.

Apart from being perceived as a potential threat, given their increasing numbers in the competition for jobs and houses, Asian immigrants were often thought of as causing social upheaval. Interestingly enough, the situation gave birth to racial prejudice and not to inquiries which might have identified institutional racism or discrimination as the causes of this prejudice.

Racial prejudice was not even new to the British, a nation of former colonisers, with an imperial past. Abercrombie and Warde (1993:259) express this idea very clearly:

'For the past 300 years, first as travellers to places deemed exotic, and later as imperial masters, the British have learnt to identify blackness of skin with inferiority, strangeness, and allegedly repellent religious and cultural practices. The decline of the empire has only made these deep-seated attitudes more pronounced. [...] For various historical reasons, therefore, British culture is, in a very general sense, racist.'

The weight of all this criticism directed against the government should be considered alongside the evidence that efforts have been made for the improvement of the current situation even if they are described by some as 'largely symbolic or

inadequate' (Solomos 1992:68). Several acts have been passed, a number of concrete measures have been taken in order to prevent racial discrimination, either indirect or direct, at the level of individuals and institutions. Positive steps have been taken since the 1960s with the passage of the 1965 and 1968 Race Relations Acts which aimed to 'ban discrimination on the basis of race, colour and ethnic origin through legal sanctions and public regulatory agencies charged with the task of promoting greater equality of opportunity' (Solomos 1992:72). Interestingly enough, these and subsequent related acts raised criticism from either side: blacks demanded more while whites complained that the blacks would thus be favoured in finding jobs and homes.

The 1976 Race Relations Act took these measures further and stated that discrimination is 'unlawful on grounds of colour, race, nationality or ethnic or national origin in the provision of goods, facilities and services, in employment, in housing and in advertising' (HMSO 1993:31). The Commission for Racial Equality was established in the same year. Among other things, the Commission was charged with investigating 'unlawful discriminatory practices', with issuing 'codes of practice in employment, education, health care and housing', with 'providing main advice to the general public about the Race Relations Act' (HMSO 1993:31). Finally, in 1986 the Public Order Act was passed, which made illegal any attempt to incite racial hatred.

In spite of all this legislation racial discrimination continued to affect Asian people at various levels and to different degrees. In the field of employment, for instance, discrimination on the job market led them towards self-employment as a solution which could offer a secure income and the chance of promotion on the social scale. Initially they had no alternative to accepting jobs that were below their qualifications, thus being forced into de-skilling. But, in time, some of them managed to save enough money to go into small business, often implying running restaurants or corner shops where the whole family would help.

There is now a recognized Asian middle class which has representatives in various spheres of economic, politic, and academic life and whose electoral support is sought by the Conservative Party. It should not be forgotten, however, that the large majority of Asians are still, in fact, employees.

On the same principle that self-employment provides more security and freedom, Asians have opted, where possible, for privately-owned houses. However, this has implied considerable financial efforts often not justified by the quality of the property thus purchased. Even if, subsequently, this quality improved, in the 1980s Asians still occupied poorer quality dwellings than did white owners (Hudson and Williams 1989) and were mainly concentrated in the inner cities.

Those who did succeed economically and socially showed an interest in consolidating their future position in society through the medium and for the benefit of their children. Education has been seen as an important factor both in opening doors to employment opportunities and in integration. More and more children are therefore sent to private schools where they usually perform at least as well as white children (the 1981 Rampton Report, cited in Hodson and Williams 1989), in spite of the language difficulties that they might encounter. Discrimination in schools takes the form of low expectations that some teachers may have of black children on the basis of deeply rooted prejudice. There are, of course, non-white pupils

who do not perform so well but reports show that these tend to be of West Indian origin. Furthermore, although these are causes of educational underachievement, caused by a combination of factors, these cannot, of course, be eradicated by racist strategies in the classroom or schoolyard.

Attitudes such as these at the level of education can have far-reaching effects at related social levels; for example, community integration is rendered highly unlikely by residential segregation, an alternative often preferred by the Asians, because isolation from the white community allows them to avoid the hatred of antagonistic whites. Separation may be interpreted as the result of a common wish to stay together in order to, as Richmond (1955:23) put it, 'preserve intact their languages, religions, and other cultural traits'. In this situation, any attempt to break down cultural barriers may be opposed by all concerned while communication between the whites and the Asians is further hindered.

Settlement patterns indicate that religion could determine the composition of such isolated Asian communities, but, at the same time, this may be explained by the fact that they came in compact groups from the same regions or countries and they settled together rather than as a result of an overt desire for religious independence.

Asians of the Muslim faith are generally known for their desire to retain their cultures and religions as intact as possible. They are preoccupied with developing a national organization which is representative for the community in the British context. In contrast, many Indian Hindu students and professionals no longer take part in religious activities either because they are strongly influenced by the culture of their white colleagues or because the communities they belong to, are very small and dispersed (Knott 1988). The Muslims are most of Pakistani, Bangladeshi, and Indian origin and have settled in Bradford, the West Midlands, and in London's East End. Hindus are settled in large cities and towns such as: Greater London, Leicester, Coventry, and Birmingham.

The Sikh community in Britain is a very distinctive group. Their ethnic origin is in North India (Punjab) and as a symbol of their identity they have preserved their traditional clothes and accessories, known under the name of 'the five Ks' which include the *kes* (uncut hair) and the *karha* (iron bracelet on the right wrist) (Alladina 1991).

All of the religions which have been brought to Britain by the immigrants have undergone the test of time. Some of them have passed it successfully, others suffered alterations dictated by the new cultural and social context. Some of the religious groups have allowed these changes to take place, others opposed them strongly because their religious beliefs and cultural values were part of their ethnic identity.

Yet the best solution so far appears to be multiculturalism, largely theorized but hardly exercised. Steps along this road have been taken but in Modood's (1992:83) opinion they neglect a basic need of the Asian (and not only Asian) minorities for psychological security: 'people who feel more secure in their own identities and in having some ability to control the pace and nature of change are more likely to adapt with confidence and become genuinely bi-cultural'.

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EROTICISM IN ADVERTISEMENTS

MIHAI M. ZDRENGHEA

ABSTRACT. Advertisers have discovered that the key to finding the way into the consumer's checkbook lies in identifying national attitudes towards sex and humor. The British are generally cold to sex in advertising. The Italians seem to like things that involve the family as well as things that make them laugh. In Germany, adverts tend to be pronouncements, whereas in France advertisers have increasingly turned to sexual innuendo. It seems that eroticism has become part of the advertisers' armory. The aim of this paper is to analyze how the erotic component is used to build adverts, how it is used to persuade the audience to buy a certain product.

When advertising does its job,
millions of people keep theirs.
(International Advertising Association)

1. 0. *The suggestive-looking blonde, lips parted eyes pleading to come hither implying that her libido is at full flood. "Who can satisfy me?" she asks. The answer to the question is not man but machine. For the inviting woman appears in a French advert for Rank Xerox's Office Communications System. Or take the television commercial for Rivoire & Carret pasta which provides proof, if it be needed, that eroticism can sell even the most mundane products: A man is listening to what appears to be phone sex. The camera zooms in on a woman's full, red lips as she whispers into the phone: "I am heating the water. I am putting cream and tomato on the pasta." The man in a state of high excitement, asks for the woman's telephone number. She hangs up. Equally excited consumers need not feel frustrated. They can call a pasta hot line to hear a wide range of recipes.*

In different countries advertisers have discovered that the key to finding the way into the consumer's checkbook lies in identifying national attitudes towards sex and humor. The British are generally cold to sex in advertising – not for nothing perhaps is one of London's longest running shows called "*No sex, please – We're British*". When the country's much admired advertising industry sets out to win over consumers, it tends to avoid the erogenous zones and go for the funny bone, with adverts that are slick, off-beat, witty and understated. The Italians seem to like things that involve the family as well as things that make them laugh. In Germany, adverts tend to be pronouncements. They fail to tempt. They tend to be commandments, textually and visually.

On the other hand, in France advertisers have increasingly turned to sexual insinuation, Freudian symbols and of course the exposure of human flesh, usually female. It seems that eroticism has always been part of the advertisers' armory.

Indeed, steamy advertising makes the habitually late French take their seats early for movies just to see the commercials, inevitably featuring bare breasts. The latest French advert for Dim bras could bring a Formula One Grand Prix to a screeching halt, as can the woman in the briefest underwear who, while embracing her lover on billboards across France, is selling Aubade lingerie.

On television, a commercial for Kronenbourg 1664 beer – filmed by Konievska, who directed the movie *Another Country* – erotically portrays the sexual fantasies of a man and a young mother who meet and exchange looks in a café. Products as far apart as Perrier and politics are using sexual themes; even taboo subjects like rape, sadomasochism and transvestitism are being employed in some campaigns (An advert for *Coreandre* perfume shows, for example, a demure blonde sitting in a chair, her blouse ripped from her shoulder or a Buffalo jeans advert features a half-naked, bejeaned woman tied up with coils of rope).

"France has always been a country obsessed with sex" says in an interview Alain Franchet, who directs TV and film adverts for European and US markets. "We are very macho in some respects and female nudity seems to appeal to everyone. Naked or half-naked men sell products for men, but naked women sell everything". However, the high sex content of French advertising is nothing to worry about as it does not take itself seriously enough to be erotic, let alone dangerous.

Others argue that what might appear to be gratuitous sex is part of advertising techniques that favor image creation over brand awareness. Consumers have to be seduced. They don't want to know what a product contains. A French woman wants to be persuaded that a product makes her sexy. So, to the extent that French advertising is image advertising, all the sex is perfectly legitimate. A French company is willing to take the time to seduce the public with beautiful pictures and music. American advertisers seem to think that people want all sorts of clinical information: what odors the product gets rid of, how many cold symptoms it relieves, etc.

2. 0. Advertising is one of the most important factors reflecting our lives today. It represents an inevitable part of everyone's life as one cannot ignore the images posted everywhere or the adverts that appear in newspapers or on television. The aim of this paper is to analyze how the erotic component is used to build adverts, how it is used to persuade the audience that they need a certain product. It is well-known that advertising is meant to persuade an audience to buy a certain product. But advertising has another function, too, i.e. to create structures of meaning. Williamson (1978:12) says that adverts "must take into account not only the inherent qualities and attributes of the products they are trying to sell but also the way in which they can make those properties mean something to us". That is why advertisers have to introduce their new product into the system of values of the public, investing the product with cultural values.

We can only understand *what* adverts mean by finding out *how* they mean, and analyzing the way they work. Interpreting the meaning of adverts requires the analysis of several signifiers: images, words, sounds, etc. A television advert combines the narrative with images and sounds. In the case of radio adverts, we deal with an auditory medium which depends entirely on sounds. There are several auditory signifiers for creating meaning: words, sounds and music, which contribute to the

overall meaning of a radio advert. In newspapers and magazines the narrative is present in adverts, but much can be left to the imagination as to what has happened or will happen.

The medium employed can affect the meaning and significance of an advert. For example, the radio offers the immediacy of the human voice, television can make use of special effects to enhance the appeal of the adverts, direct selling can be very powerful because it involves personal touch. The selection and combination of the right media for a certain product or campaign can be imaginative and rewarding. Many campaigns, cut across media, by running the same advert simultaneously in the papers and on television, placing it on billboards, in highly circulated places (such as crossroads or underground stations), etc.

3. 0. The main aim of any advert is to persuade the receiver to "respond" in a certain way. Competition between companies means new product development, improved quality and/or better service. On top of these all, many adverts are clever and amusing, and some are really artistic. However, advertising has many critics arguing that it is unfair, that it creates excessive profits for some companies and makes it difficult for new companies to enter the market. Due to their smaller advertising budgets they can't keep up with their competitors because they are not able to advertise as aggressively as the big firms. Though this might be true, we also have to accept that competition and advertising are the active factors in any free, market-oriented economy. With an intelligent marketing strategy, in which mass advertising is supplemented with other marketing techniques and devices, even smaller companies can get their messages through.

Another aspect that is actively criticized is that advertising is wasteful, that too much effort and money go into it, that if companies stopped advertising prices would go down. But again, advertising is only one of the factors that determine the price of the product. Along with salesmen, store displays, packages, etc. advertising is a selling tool. If advertising is eliminated, the other factors must take a more aggressive part in selling the product and the price would be the same, if not even bigger. In fact advertising is probably the least expensive and the most pervasive means of reaching the customers.

Advertising is a powerful and efficient instrument of communication and it can be used to sell ideas as well as products. A large proportion of advertising deals with matters that concern people's lives in general, such as the protection of the environment, safe driving, anti-AIDS campaigns, etc. The direct approach and rough techniques of the 1950s have been much refined, and today many adverts are subtle and entertaining. Many raise important social or ethical issues. However we have to admit that many adverts are still stupid and tasteless, if not utterly offensive, which offers a sound base for those that criticize advertising.

In spite of some vociferous criticism, advertising is becoming increasingly international and cross-cultural. In today's economic globalization many large companies have branches all over the world. Similarly, many advertising agencies work on an international level. Some adverts, produced by such companies, are aired internationally. Nevertheless, their messages are perceived differently in different parts of the world. Advertising is a dynamic phenomenon, typical of the society that produces it. As Cook (1992: 182) remarked "adverts reflect changes in our technologies

and mass media, our social and economic relations, our sense of personal and group identity". As such, advertising is an intrinsic part of our lives and determines our way of perceiving the world.

4. 0. Berger (1977: 40) distinguishes two main promises that adverts make and calls them the *Cinderella function* (the promise of personal transformation through the use or ownership of product) or the *Enchanted Palace function* (according to which the partners will enjoy an improved relationship if they use a certain product – e.g., a nice house, coffee, etc.). The *Cinderella function* is amply illustrated by an advert for the powerful television giant FOX which proclaims that "*you are what you watch*". It obviously implies that if you watch anything else except FOX you will be (i.e., 'look') like the decrepit old man pictured on the left side of the advert. Conversely, if you watch FOX, you will become like the muscular, handsome and cool-looking young man on the right side, a glamorous, sexually attractive star of a popular soap opera. The great promise implied in such adverts is that, if you buy or own a certain product, your personal image will be improved, you will become more attractive. The spectator-buyer is meant to envy him/herself, namely, the person s/he will become if s/he buys the product. S/he is meant to imagine him/herself transformed by the product into an object of envy for others, an envy which will then justify his/her loving of him/herself.

Advertising is always about the future buyer. It offers him an image of himself made glamorous by the product or opportunity it is trying to sell. The purpose of advertising is to make the spectator marginally dissatisfied with the present way of life. Not with the way of life of the society, but with his own life within it. It suggests that if he buys what it is offering, his life will become better. It offers him an improved alternative to what he is. Williamson (1978:13) even argues that adverts sell us something else besides consumer goods, namely, provide us with a structure in which we and those products are interchangeable, they sell us ourselves. And we badly need those selves. The materiality and historical context of this need must be given as much attention as the equation of people with things.

Advertising works upon anxiety. The sum of everything is money, to get money is to overcome anxiety. Alternatively, the anxiety on which publicity plays is the fear that having nothing, you will be nothing. Representing groups in the media often involves stereotyping. There are even stereotypes of those working in the media, such as football commentators, disc jockeys, tabloid journalists, etc.

5. 0. Women's place in the workforce was radically changed by WWII. New popular images in propaganda, like "Rosie the Riveter" (Brian Dutton, 1995:76) were used to recruit women to fill war-time defense jobs which suffered from the man-power shortage caused by the war. For the first time women found exciting new opportunities open to them in non-traditional, skilled and highly paid jobs. Nearly 20 million women were active in the workforce during the war, 6.5 million for the first time. However, when WWII came to an end, new propaganda was produced which encouraged women to leave the workforce so the returning soldiers could resume their old jobs.

Women's magazines also underwent changes. The main theme in the 1950s weeklies was **getting and keeping your man**, especially in short stories. Gradually, the theme of 'self help' appeared – either in the form of being a better

mother, lover, worker, cook, etc. or through overcoming misfortune such as divorce and illness. By the mid 1970s, women doing paid work outside the home had become a major concern. Magazines like *Cosmopolitan* were promoting the role of 'independent women' capable of earning their own living, and being sexually adventurous. It is interesting, however, that recently launched magazines like *Prima*, *Essentials* and *Best* seem to be placing the emphasis back once more on women's traditional domestic activities like sewing, cooking, staying beautiful, etc.

One of the few television series where women have been represented as independent, and often stronger than men, is soap opera. This has much to do with the fact that soap operas have traditionally had larger female audiences, especially during the daytime. The need to take into account female audiences helps to explain why representations of women have changed in recent years.

Advertising has also changed a lot. It is inconceivable now that a British advertiser would dare to screen that frightful *Shredded Wheat* advert, in which a housewife sang of her duties to the 'two men in my life' (i.e., husband and son). Commercials, generally show women as cool and capable; in charge and often funny. Women's power in advertisements has changed because their commercial power has changed. There are now a million single-parent families, roughly double the 1971 proportion. In more and more families, the woman is involved in purchasing decisions. Some women are now well-off in their own right. And with these changes in the marketplace have gone more changes in attitudes. Fewer and fewer people believe that a woman's place is in the home. These changes are not the product of advertising; advertisers never take the lead. But they have – more or less willingly – accommodated themselves to change. Indeed, crude calculations of self-interest have dictated that they must adapt or lose customers.

In fact glamour can hardly be separated from sex appeal. Except for endorsements and other voices of authority, advertising makes intensive use of physical beauty and sexual attraction. A pretty face and a well built body are likely to stir by themselves a positive reaction, and thus to induce sale. Sex and sexuality have always been intensely exploited by advertisers. The aesthetic pleasure offered by a beautiful (half) naked body or the thrill caused by the suggestion of sexual intercourse can be powerful tools for inducing the expected reaction to a product. The following commercial for AXE deodorant for men is a very good example for the most outrageous claims of advertisers concerning personal transformation:

The first camera shot shows a muscular young man spraying deodorant all over his naked torso before putting on his shirt and coat and entering the elevator. A meager looking young man inside looks shyly around. The next shot: the elevator stops, the muscular young man steps out and a pretty young woman steps in. The elevator door closes. Suddenly the woman begins to show signs of sexual excitement, she begins to bite her lips and pull at the collar of her blouse. She looks furtively at the man, who is ignorant of what is going on. Unable to control herself, the woman presses the elevator button to stop its descent, then turns to face the young man. The next shot shows the woman pulling down her skirt and arranging her hair. The young man, with an elated smile on his face and his hair disheveled, is arranging his tie. The woman gets out. But the elevator door does not close: another pretty young woman is standing in the doorway, waiting to get in.

In other cases, sexual implications are only hinted at, as in the *Lucky Strike* advertisement: the young hitch-hiker, smoker of *Lucky Strikes*, 'gets lucky', i.e., is picked up by a pretty mini-skirted driver.

Some products, such as perfumes and clothes go naturally with a sexual approach. Very often, though, advertisers use the sexual approach gratuitously, endowing with sexual connotations products that normally have nothing sexual in them. Using scarcely clad or naked women to sell items such as cars is usually referred to as the 'blond on the bonnet syndrome' and is widely exploited in advertising. Enjoyment of certain food products is often presented as a quasi-sexual experience. Cosmetics and detergents, jewels and cars, holidays and cruises, are often advertised by using sexual appeals. A recent commercial for *Swatch* (Swiss watch) shows the model wearing nothing except a watch.

Moreover, in spite of the seriousness of their endeavor, even politicians often employ the services of sexy youngsters to 'sell' their ware. However, many products don't accept a sexual (or humorous) approach: bankers, lawyers, or environmentalists are not likely to exploit sexuality because it would deprive their image of the required depth and seriousness.

The traditional 'object' of sexual admiration is the woman –this has been so ever since antiquity, as can be seen from the innumerable sculptures and paintings of ancient and Renaissance times. There are male nudes, too, but the number of female nudes exceeds by far that of the men.

In advertising, John Berger (1977:47) shows that "men act and women appear. Men look at women, women watch themselves being looked at". In other words, women are employed as objects to be looked at, no doubt for the aesthetic pleasure induced, but nevertheless viewed as lesser partners, unable or unwilling to take action, while men are those who do things and change the world. This attitude was partly induced by the traditional image of the male as aggressively opposed to female sensitivity. Yet, recently there have been signs showing that men have – if not relinquished, at least, - loosened their aggressively male attitude. This may be a consequence of women's more aggressive role in society and attitude towards action, responsibility, sex, etc.

But the contribution of advertising to bringing about this change has also been significant. For example, advertising convinced men that it was not effeminate to smoke tipped cigarettes. Similarly, it was advertisers who persuaded men to use deodorants. Realizing that most men were reluctant to use perfumes, which seemed to belong to women's cosmetics, advertisers overcame the effeminate image of deodorants by using euphemisms, such as *fragrance* and giving them aggressively macho brand names, such as *Brut* or *Egoiste*.

Today male models are also employed and presented as objects for aesthetic admiration. The 'just-showered guy getting all wrapped up', for example, delights in self-admiration and enjoys being looked at. Whereas the man in the *AXE* advert becomes the object, the woman in a commercial for *Impulse*, a women's deodorant, becomes aggressive. Both the *AXE* and the *Impulse* adverts present people who have been transformed as a result of buying and using a certain product. Yet there's a difference of focus between them. The meager-looking young man is not a user of *AXE*, he only accidentally falls under its influence. Consequently, he becomes a target of

sexual desire, but he remains a mere sex object, he is the innocent victim of women, 'used' by them (this only hints at how successful with women a man could be if he actually uses it). On the other hand, the female user of *Impulse* remains in control: her image is improved both sexually (men react to her presence) and emotionally (she preserves her calm, she is not even surprised to witness the effect she has on men). The user of the product is shown as initiated and emancipated: she takes her effect for granted because she knows of her new strength induced by the usage of the product.

An improved image also means **higher status**. Status refers to a person's position in relation to others, to his prestige and his social or professional standing. The idea of status also includes the financials aspect. A man in a *Mercedes, Audi or Porsche* advert is perceived as being financially well off, not only because otherwise he could not afford to use the expensive products advertised, but also because one feels instinctively that such a man must be well off – one can see the money inscribed all over the picture. Thus, owning and using expensive products is one of the most direct ways to improve one's image and status. Consequently, advertising draws heavily on this kind of popular belief and suggests that, if you use or own a certain product, you will be happier and your image will be improved.

Advertising also leans heavily on the suggestion that if you use or own a certain product, your relationship with your partner will be better. It cannot be denied that financial worries can affect negatively and often leave deep marks on family relations. Conversely, it is supposed that being financially secure or rich also means being happy. Advertising draws heavily on this popular belief and implies that it is the use or possession of a certain product that has brought about the much desired happiness (which is, obviously, written all over the faces of the people featured in the adverts). As Leech (1966: 36) remarks "advertising works hard to have the consumer identify her own needs with those answered by the product, through dramatic involvement with the secondary (i.e., represented) participants".

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MIHAI M. ZDRENGHEA

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POLITICAL COMMUNICATION TECHNIQUES (CASE STUDY ON BRITISH SOCIETY)

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ABSTRACT. This paper is concerned with basic techniques used in the political communication in British politics. It's part of a longer study, in this excerpt we deal with the Mass Media in politics, types of communication like broadcasting and television including the press.

Political communication has always presented a technical side. In the Greek Antiquity, rhetoric was its main manifestation allowing the strategic use of discourse with the aim of persuading people. For many sociologists one of the essential feature of the 20th century is the media revolution and the emergence of a communication society where the technical dimension tends to determine new practices. Thus, new political communication techniques develop in the 50's, especially in the United States. It is in the 1952 that the first TV advertising spots appear during the Eisenhower's presidential campaign. Political publicity and television are twins as former appears only after the latter covers all national territory.

The use of the opinion polls become a frequent practice starting with the American presidential campaign of 1960. The spread of audio visual mass media have changed the political communication functioning and have facilitated the emergence of new political technologies.

In this chapter we shall speak about three technical dimensions of political communication, namely the mediation of politics, the opinion polls and the political publicity. When dealing with these aspects we shall provide examples and cases referring mainly to the political situation in Great Britain.

The Mass Media in Politics

There can be little doubt that the mass media are a vital part of the political system. Political strategies now usually incorporate media strategies as well; indeed the two are no longer separate.

Media presentation has now become such a critical feature of the process of negotiations and public- image making that those who do not give it its due credit are likely to find their credibility in question. Sometimes, however, the media cannot be so easily deployed by political actors and the media may, in consequence, exert an indeterminate and sometimes capricious effect on the doings of political actors and institutions. In the 1985-86 Westland Affair two political opponents deployed the media as part of their armory, but, in the event, both were forced to resign as the affair gained a momentum of its own.

Undue concern with presentation can also create contradictions between media and reality and the substance of events. This problem is most acute when the individual (or group) courting media attention seeks to placate different and conflicting

audiences, for example an international/foreign audience and a home one. A good contemporary example is the meeting between the President Sadat of Egypt and Prime Minister Begin of Israel in Jerusalem in 1977. This superbly staged meeting between the two heads of states did little to further the peace process in the Middle East. In fact, it did much to disguise Sadat's unpopularity at home and his break away from the other countries of the Middle East. Those aware of his unpopularity and unilateralism had little difficulty in comprehending the motives of his assassins. In contrast, those abroad, notably in the West, who were fed the diet of stage managed events, found the assassination both momentous and incomprehensible.

Two significant points emerge from the above examples and both need to be considered in the context of a model of political communication. The first relates the differences between political actors and groups in their ability to use, influence or indeed manipulate the media; the second to the political consequences of these actors.

Few attempts to change public perceptions are achieved easily; nor can they be performed by all members of society. Those without power of legitimacy lack the resources to capture the mass media. The planning and organizations required to lead the media and so define the "real" issues and their meaning are outside the scope of "powerless" individuals. Members of the general public usually only respond and react to media content: they are rarely in control of media work. In such ways, political actors, aided and abetted by the mass media, help construct images of "reality".

At the same time, however, leading actors find themselves confronting, and responding to, those very same images that they help create. Such images or representations can possess great power. Their visibility, achieved on account of the mass media, forces them into the public and political domain. At times these images may be so powerful as to demand immediate response. "The winter of discontents" of 1978-79 played just such a powerful role in British politics because it was composed of extremely powerful images. Those images of chaos and of a nation purportedly tearing itself apart – despite much evidence to the contrary – demanded an immediate political response. Government simply had to act; no to do so would have amounted to avoiding a problem that was 'evident' and 'plain' to all, particularly to those who watched the news on television! The Prime Minister's (Callaghan) dismissive attitude towards those in the media who emphasized the critical state of affairs in Britain - an attitude condensed into the apocryphal 'Crisis? What Crisis? Statement - may have been in his eyes, a rational assessment of the situation and the media's tendency to exaggerate, but it ignored and misjudged the impact of media imagery, and consequently, the public's desire for reassurance and for the problem to be 'resolved'.

The images the media present of 'reality' are, for many, accounts of 'real' events and not fictional ones. The veracity of the media account may be questioned but few doubt that the events reported took place in some way. To question the 'realness' of the events reported, as Callaghan did, is to strain one's credibility since it demands the viewing public to ignore or disregard media imagery. Callaghan's mistake may have derived from his own inability to grasp the significance of media images irrespective of how closely they did or did not correlate with some other version of 'reality'. It may be that for the public gallery, media 'reality' is political reality.

Types of Media. The British Media

The media of communication are plural, with many differences in form. Radio and television differ from newspapers in that broadcasting requires a government license but newspapers do not. The majority of the media are run as part of profit-making companies: they differ from the British Broadcasting Corporation, which is a non-profit agency dependent upon government as its principal source of funds. Within any media organization, outlooks differ between corporate managers and journalists concerned with the news. There are also major differences between journalists who write about politics and those concerned with the entertainment function of the media. In the production of television and newspapers, technical considerations create opportunities and impose limitations upon what can be done. Each media institution is limited by its audience: A newspaper whose average reader is above average in education writes about politics in a far more sophisticated manner than a mass tabloid or a pop radio station.

Broadcasting

Television and radio (collectively described as broadcasting) are highly centralized but competitive. The British Broadcasting Corporation maintains two network television services, BBC1 and BBC2; four nation wide radio networks, each providing a distinctive range of programmes; and local radio stations. The Independent Broadcasting Authority (IBA) licenses companies to transmit programs for a particular region; to create a nationwide Independent Television (ITV) network.

Because broadcasting authorities can never be sure which party will be in office when their license is up for renewal, they have a strong incentive not to take sides between parties but to maintain a balance between differing points of view expressed in Parliament. In the 1987 general election campaign broadcasting divided coverage of the parties almost equally among the three main parties – 32 % each for Conservative and Alliance and 33% Labor with 4 % for other candidates.

Communicators see themselves as public watchdogs guarding against politicians manipulating the media. In their role as watchdogs for the public, television interviews can subject leading politicians to cross examination or run exposes of facts that government has tried to keep quiet. Programmes can themselves become a cause of controversy. Labour MP's and left-wing media critics have attacked television for projecting a superficial image of society or being insufficiently critical of society. Conservatives, including party Chairman Norman Tebitt prior to 1987 general election, have attacked television, and especially the BBC, for being too critical of society and displaying an alleged left-wing bias.

Most of the audience for television regards is as impartial. After the 1987 election, a substantial majority of the electorate said they thought that television coverage was not biased against any political party. Those who did think there was a bias disagreed about the direction; the fraction thinking a network was biased against the Conservatives was virtually the same as the proportion thinking it was biased against Labor.

During an election campaign, virtually all of the viewing public is exposed to reporting of the election campaign and statements by politicians. Two thirds report that they watch a party political broadcast on television, usually a broadcast given by the party that they favor. For most people, television is likely to reinforce established

views. People tend to judge political television by their prior party loyalty; they do not choose a party simply in response to a particular television programme. Longtime Conservatives like Conservative broadcasts best, the Labor supporters like Labor best, regardless of style. The less well known the personality or the less well known the party, the more important television is as a means of increasing popular awareness of a political cause.

Opinion	BBC	ITV
Unbiased	61	67
Biased	26	17
Against Conservatives	11	8
Against Labour	13	8
Other	2	1
no opinion	13	16

Source: Gallup Political Index No. 329, January, 1988, p.7

The long term influence of television upon mass political attitudes is less clear-cut. Television news and current affairs programmes are likely to increase political knowledge for the mass of voters. Insofar as party loyalties have been weakening for reasons independent of the media, television can reinforce this process by providing floating voters with information about all the available alternatives. In the long run, television does not tell voters what to think, but it does give them more food for thought than the typical popular newspaper.

The Press

The press is centralized in London, unlike the press in the United States, Canada and many European countries. Morning newspapers printed in London circulate throughout England and account for the great bulk of newspaper circulation. Non- London papers concentrate upon local news; politics is treated as an event that happens in London.

National newspapers are sharply divided between the popular and the quality press. England has five quality daily papers: The Times, The Guardian, The Telegraph, The Independent (started in 1986), and The Financial Times. By contrast, the United States has only three papers that can claim to be quality papers for a national audience: The New York Times, Washington Post, and the Wall Street Journal. While each paper has a distinctive editorial policy, all are prepared to report major political events and assume a substantial degree of sophistication and knowledge among their readers. One or more of these quality papers is invariably read by MP's and civil servant in Whitehall, while only a handful of the electorate read a serious weekly, such as The Economist, these publications are very widely read in Whitehall.

The six popular papers are better described as entertainment media than as papers printing news. Stories about TV celebrities, sports, sex, and crime- or some combination- receive more prominence than the actions of government and Parliament. Anyone who reads only the popular press could not be reasonably informed about events in England and abroad. Political stories consist of headlines, photographs and catch-phrases; there is little information. Three popular papers-

the Daily Mail, Today and the Daily Mirror- make some efforts to inform their readers. Two papers- The Sun and the Star- are best described as vulgar rather than popular newspapers, since their brief political reports are usually expressed coarsely. England lacks the middle- brow papers common in countries such as the United States.

Readers are usually very clear about the political party inclination of the paper that they read. A clear majority see five papers as favoring the Alliance parties; and one quality and two popular dailies as without any clear party leaning.

The existence of a correlation between the party preferences of readers and a newspaper is not proof that newspaper cues determine how people vote. First of all, while paper can only support one party editorially, its readers divide their support among several different parties. The readers of the Sun, the Star, Today and the Independent are so divided that no party secures the backing of half their readers.

Only two papers, the Telegraph and the Express, have two thirds of the readers backing a single paper. A second reason why readers do not vote their paper is that the popular press is not marketed on its political appeal, but by its entertainment value. Thirdly, the choice of a newspaper often reflects class and family influences that also affect the choice of a party. A manual worker from a Labor voting home is more likely to read the Mirror than the more up-market and similarly anti- Tony Guardian. The press does not create public opinion; they tend to reinforce the predisposition's of their audience.

Collectively, the media can reinforce of influence perceptions of politics by selecting some types of events as newsworthy and ignoring others as unsuitable for reporting.

Opinion Polls and Elections

Apart from television, the most important new factor which has influenced elections in the post-war period has been the public opinion polls. No politician worth his salt is now ignorant of the latest state of parties, as revealed by any of the pollsters receive incomparably more attention than the pronouncement of the candidates.

This is a relatively recent development. ON the eve of the 1945 general election the Gallup poll reported in the News Chronicle Labor lead over the Conservatives 6%. Nobody took the slightest notice of this; least of all the News Chronicle. So far from predicting a runaway Labor victory, the political correspondent of that paper that 'the final result may well prove very near a statement'. The most popular prediction in the other papers was a Conservative majority of 'around one hundred', and none of them mentioned the Gallup poll forecast. The lack of interest in the Gallup predictions in 1945 is in itself a commentary on British insularity, for nine years previously the methods of public opinion pills had been sensationally vindicated in an American presidential election.

The man who introduced opinion polling into Britain was Dr. Henry Durant. In 1937 he set up the British Institute of Public Opinion, normally known as the Gallup Poll, under the sponsorship of the News Chronicle, which published its findings from 1938 to 1960. The British Gallup poll has close connections with its American namesake, and often cooperates with it and other Gallup affiliates in international surveys but it has complete financial and managerial independence.

Gallup has carried out surveys of political opinion nearly every month since October 1938, has predicted the result of every general election since 1945 and of some 100 by-elections. As well as the regular questions on voting intention, a large number of further questions of a socio - political nature are included in Gallup questionnaires, which often yield valuable evidence of changing public attitudes over the years. Since the demise of the News Chronicle in 1960, Gallup findings have been published in The Daily Telegraph and the Sunday Telegraph.

The political polling undertaken by Gallup is only a small part of its work through as it is so prominently publicized it acts as a standing advertisement for the commercial market research which it undertakes, and which accounts for 90 % of its turnover. The same applies to most of the other polling organizations which also do political polling on behalf of clients whether they be newspapers, broadcasting organizations, or political parties. Currently, five organizations addition to Gallup are regularly active in the field. The longest standing of these is National Opinion Ltd. (NOP) founded in 1958 as a subsidiary company of Associated Newspapers. Its findings normally appear in the Daily Mail and the Mail on Sunday.

Between general elections, when there is less media interest, fewer polls are published, but four organizations- Gallup, Mori, NOP and Marplan- continue to conduct monthly surveys which are published in newspapers and, in more detail, in private subscription newsletters. Other polling organizations conduct once-off polls from time to time when they are commissioned to do so.

The normal national sample of each poll includes around 1000 respondents. During election campaigns, however, larger samples are by no means infrequent, particularly when the result seems like to be close. In the past these have sometimes approached 4000, though in the 1983 and 1987 elections when there was very little doubt that the Conservatives would win, most samples were of 2000 or less.

For the man in the street, the main interest in opinion polls is in whether they can succeed in picking the winner at a general election. In this respect the polls have a better record that they are often credited with. Apart from the old Daily Express poll, which few people including its proprietors took seriously, and which had the misfortune to pick the losing side twice, it was only in 1970 that most of the polls have gone wrong. In February 1974, a hideously close contest, all the polls predicted that the Conservatives would win the most votes. They did, but owing to the vagaries of the British electoral system the Labor Party won more seats and formed a new government. The polls have never sought to translate their vote predictions into seats, which is not a calculation, which can be made with precision.

The pollsters themselves do not claim that their polls should be any more accurate than plus or minus 3 % for each party's support, which means that in measuring the gap between two parties the error should not be more than 6 %. The margin error for by-elections and for individual constituencies in general elections is much larger and there have been several examples of poll predictions being far out of line with the actual result. The most recent was the Brecon and Radnor by-election of July 1985, where the polls had shown the Labour candidate to be well in the lead, but the Liberal captured the seat.

There are good reasons why it is more difficult to get an accurate result in a single constituency than in a national sample. A scratch organization must be set up on each occasion, and there are no previous poll results for the constituency against

which to check trends. Furthermore in national poll errors in one area tend to be cancelled out by others, in the opposite direction elsewhere. Above all there is no way of accurately forecasting the turn-out at by-election and of relating it to voting intention.

Things are made worse by the refusal or inability of most newspapers which sponsor local polls to provide sufficient funds for a large enough sample to be interviewed. In theory, as the electorate of the average constituency is less than 60,000, a much smaller absolute samples should yield comparable results to the minimum of 1,000 which is normally regarded as essential for national surveys. In practice it does not work out like that, and there are reasons for believing that 1,000 is the minimum surveys necessary to get good results in individual constituencies. Many constituency surveys involve no more than 300- 4,000 interviewers, so it is really surprising that some of the predictions have been hopelessly wrong. But even the best conducted local polls have shown margins of error much greater than in national forecasts.

Apart from the failing to pick the winner, the other main cause for skepticism over the polls is that on occasion different polls produce strikingly different findings in surveys which are published on the same day or in the same week. To some extent, the reasons for the disparities between the polls are still a puzzle, but for the most part they can be explained by the fact that the polls are seldom strictly comparable because their fieldwork is not usually done during exactly the same period and that the polls use different sampling methods. At this point it should perhaps be stressed that the size of the sample is less important than its representative nature. A badly drawn sample of 2,000,000 can be much less accurate than a well constructed one of 1,000 or so, as was demonstrated in the 1936 presidential election in the United States when the Literary Digest poll, with 2,376,535 respondents predicted a landslide victory for the Republicans, while Gallup accurately forecast an easy win for Roosevelt.

There are two principle methods of constructing a polling sample. A random sample consists of taking every hundredth of thousandth name from the election register and calling on voters in their own homes. With a quota sample, interviewers are instructed to contact so many voters of each sex, age, group, occupation and social class, worked out in proportion to the total population. Neither method provides a perfect sample, but they have different shortcomings.

Under the quota method, by which people are often interviewed in the street, it is elderly infirm who are left out. In a random sample, in which people are interviewed in their homes, young people who tend to spend most of their time out are invariably underrepresented. The random sample, which involves contacting named individuals and calling back several times if they are out, is much more expensive than the quota system. The consensus of opinion used to be that random samples were more reliable, as in theory they certainly should be. Because of this, and because of growing dissatisfaction with the accuracy of the election register, random sampling has now effectively been abandoned. In both the 1983 and the 1987 elections all the polls used quota samples.

Occasional marked variations between the polls should not cause concern; indeed it would be more suspicious if they were always in agreement. When there are consistent differences it is probably safer to be guarded by the average of several

polls effect improvements in their methods which should ensure a higher degree of accuracy. Such improvements (notably the employment of full-time trained interviewers in place of untrained part-timers) would be expensive, and it is unrealistic to criticize the polls for failing to implement them. The blame should rather attach to their clients, who seem to be quite happy to receive findings on the cheap.

Some critics of opinion polls have suggested that they may create a bandwagon effect in favor of the party, which they report to be in the lead. Others, rather more plausibly, have hypothesized an underdog effect, arguing that some voters may be put off voting for a party which seemed to be well in lead. Such an effect, it exits, could have influenced the results of two narrowly contested elections in 1974, depriving the Tories of victory in February and reducing to a minimal level the predicted Labor majority in October.

There have been periodic attempts to ban the publication of opinion polls during election campaigns, and in 1968 the Speaker's Conference on Electoral Law recommended a 72 hour ban before polling day. The then Labor government refused to act on this recommendation, but 17 years later, in October 1985, the House of Commons rejected a Private Member's Bill to impose a ban, by the narrow margin of 128 votes to 124. A further Bill was actually approved by 116 votes to 103 in February 1987, but made no further Parliamentary progress. Foreign experience has however shown that such bans are unworkable as well being objectionable in principle as being designed to deprive voters of information which would in any case be available to promoters of private polls, including the political parties themselves. The former Liberal MP, Clement Freud, aptly commented on the 1985 proposal: 'the effect of the bill would be rather like banning meteorologists from forecasting the weather a week before a garden party in case anyone might be put off from going.'

Whether the polls to any great extent affect the way in which people vote, they clearly influence the morale of party activists, though even here the effect it has on their efforts cannot be easily predicted. A disappointing poll may lead to a slackening of effort to gestures of defiance which give a sharper edge to party's campaign – a favorable one may equally lead to complacency or renewed dedication. More importantly, polls have a very considerable influence on the behaviour of politicians.

The most that a poll can do for a politician or a party is to help them put over, in an effective way, the policies on which they have already decided, and to determine which policies should be stressed to particular target audiences. It is difficult to see anything improper or dishonorable in this.

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**METAFICTION: IDENTITY AND MASK
IN THE REPRESENTATION OF THE SELF
(Unveiling the "quest of the Author" in the novels of J. Fowles)**

SANDA BERCE

*"The **consciousness** is a mirror reflecting a mirror reflecting a mirror; anything that enters this room can be endlessly reflected and its reflections reflected"*

John Fowles

ABSTRACT. The paper describes a very fashionable theoretical topic at the time John Fowles wrote his novels and the growing concern for the *representation of identity* that defines the contemporary world (i. e. postmodern world). The link between the well-known "death of the Author" (who has been, in the meantime, revived) and the *decline of Man* as a transcendental concept, following the nineteenth century "death of God" has been made clear in an age of uncertainty and is reflected by the *dispersion of identity within the pluralistic world*. Henceforth, the decomposition of the human psyche into a number of "faces" subjected to the influence of history and the play of hazard is paralleled by the *withdrawal of the Writer's Identity* by proclaiming the *return of the Author*.

It is common knowledge that the *convention of 'realism'* has been transformed into an object of attack on traditional forms of the novel. The 'image' of the Author gambling in order to decide the fate of his characters goes beyond the playful representation of the fictional status they all share, and may be interpreted as part of the **contemporary acceptance of hazard in the making of the Self**, framed by the radical subversion of the transcendental concept of Man that has been taking place in philosophy since Nietzsche's relativism. The realistic demand of *credibility*- formalized in the *sequential development of story and character*- is replaced by the *poetics of the fragment* (already visible in the unfinished stories and misleading paths of *The Magus*/ 1966, and sensibly extended in the puzzle-like structure of *A Maggot*/ 1985), and by inserting unpassable breaches between part of the novel, aimed at **defying deterministic images of reality**. Analyzing the installment of the modernist paradigm in the literary consciousness, Liviu Petrescu draws attention on the influence of the enlightened "meta-narrative of emancipation"¹ through knowledge, as described by J. F. Lyotard in *The Postmodern Condition*. Undoubtedly, the need for legitimation that drew the literary discourse into the sphere of knowledge (projected as the condition of human progress and independence

¹ Liviu Petrescu, *Poetica Postmodernismului*, Pitesti: Paralela 45, 1998, pp. 23-26.

from religious and political domination) needs to be taken into account in the understanding of the conventional realism that metafiction is meant to expose. The *cognitive principle* penetrated the realm of fiction beginning with the eighteenth century theory of the novel which means as early as the beginnings of the genre, roughly coinciding with the spreading of the Enlightenment ideology that post-related the rationalistic essence of the human mind (and of the world). Thus, in the preface to *Robinson Crusoe* (1719) we find the following convention of writing within the boundaries of realism: "*The editor believes the thing to be a just history of fact, neither is there any appearance of fiction in it*"². With Henry Fielding, the writers begin to lay claim to an *authority* that equates that of historiography, and also posits itself as different; they are consequently compelled to condemn "*those idle romances which are filled with monsters, the productions, not of nature, but of distempered brains*"³. *Verisimilitude is the principle that unites fiction writing* (in the current sense of the term, since Fielding seemed to have used it mainly in order to denominate the inventions of pure and "wanton" imagination) and *historiography* as studies of "human nature" in scientific guise: "*everything is copied from the Book of Nature, and scarce a character or action produced which I have taken from my own observation and experience*"⁴. In this context, the reader is constantly warned by authors in their attempt to establish the legitimacy of the novel against the rationalistic and positivistic spirit that emanates from the Enlightenment ideology. In this context as well, we read the *descent of the character* into the sphere of the "human nature" and its placing under the influence of the universal laws governing nature itself which triggers the deterministic view on the creation of fiction, that draws on the ***mimetic poetics in order to establish authority***.

What apparently attracted the contemporary admiration for the eighteenth century is the *author's overt imposition of subjectivity* and his interpretive work upon the raw material of reality. The exposure of the subjective origins of discourse is also the main focus of Fowles's novels, although oriented in a different direction, which was mainly determined by the postmodernist replacement of legitimation within the *local* and the *provisional* as a means *to represent co-operation of a disseminated identity with of the imposition of the Self*. Thus, if for Fielding and Defoe, history (endowed with the authority of truth and the scientific code of the Writer) comprised *novel writing as a subordinate species*, the contemporary consciousness reverses the relationship by revealing the fictional character of historiography (and of any representation of reality).

The growing concern for the *representation of identity* that defines the postmodern world as an age of uncertainty is reflected by the dispersion of identity within the pluralistic world. The decomposition of the human psyche into an indefinite number of "faces" subjected to the influence of history and of play of hazard is paralleled by the *withdrawal of the writer's identity by proclaiming the return of the*

² D. Defoe, *Preface to «Robinson Crusoe»* in *English Theories of the Novel*, II, Tübingen: Max Niemeyer Verlag, 1970, p. 260.

³ H. Fielding, *Tom Jones*, Chatham: Wordsworth Editions Ltd., London: 1992, p. 93.

⁴ *Idem*, p. 273.

Author as "the *intentional consciousness* governing the form and meaning of the text"⁵. Given the widespread implications of such a theoretical trend for the present-day concerns of the metafictional writing, the frequent attempts made by authors like John Fowles to explore it by means of the novel are fully justified and is an important theme of his fiction. In connection with the exposure of *the mechanisms that construct subjectivity through arbitrary selection of facts and discourses*, various projections of the authorial situation (from the pre-modernist convention of the author-god to the Self-narrating text) are repeatedly enclosed by his novels⁶.

By choosing to present the different images of the author according to the inner logic of their hierarchy, Fowles has solved technical difficulties through the use of metafiction and the degree of importance placed upon each aspect of the problem. In his *Order of Discourse*, Michel Foucault places the "author", as we might expect, among the devices that control the hazard or the dangerous expansion of meaning production by means of the principle of identity (defining the origin, the unity and the coherence of the discourse). According to the French theorist the gradual formation of the authorial convention within the domain of literary fiction signals the need to invest the work with the authority of truth. The "will of truth" that informs the Western discourse, dominated by the Platonic ethics, determines, although in opposite manners, both the language of science and that of fiction: if the language of fiction is constituted through the emergence of the author, the former relies on different principles (experiment, observation, a finite set of rules and practices etc.)⁷ in order to impose itself as true. It is in the awareness of fiction as product of imagination and, therefore, in its anthropological dimension, that the latter needs the "founding figure of the author". This paper does not discuss in detail the process that leads from the concept of the "zero degree of literariness" of the "death of the Author" both announced by Roland Barthes within the theoretical context provided by the structuralist dominance. The attack against the image of the reasoning, coherent subject producing the reasoned discourse comprised this issue as its extreme form. With regard to metafiction, however, the problem appears as more complicated, since its defining ambiguities are still not given up. While it can easily undertake to destroy the illusion of the author-god (by subverting the conventions of omniscience or "objectivity" that formed the basis of the 19th century and modernistic poetics), it simultaneously functions to reveal the *source of fiction as individual and highly subjective*. If John Fowles's "author", projected into the fictional world constructed by *The French Lieutenant's Woman* feels entitled "to regard the world as his to possess and use as he likes" (p. 462), the writer also informs the reader that "a genuinely created world must be independent of its creator; a planned world (a world that fully reveals its planning) is a dead world. It is only when our characters and events begin to disobey us that they begin to live" (p. 96).

⁵ Umberto Eco, *The Limits of Interpretation*, Bloomington: Indiana University Press, 1990.

⁶ Michel Foucault, *Ordinea discursului. Un discurs despre discurs*, Bucuresti: Eurosong, 1998, p. 26 («*autorul ca principiu de grupare a discursurilor, ca unitate si origine a semnificatiilor acestuia*»).

⁷ Idem, pp. 26-29.

As Patricia Waugh noticed⁸, the metafictional exposure of the selective mechanisms that turn a "story" into a "discourse" shows the *absence of a "teller" as an illusion*: the apparent impersonality of "histoire" is always finally revealed as personal "discours". And yet, often placed by critics in the category of "playful" authors, envisaging himself as a puppeteer coldly manipulating the destinies of the characters, John Fowles rarely resists the typically artistic (and romanticist) temptation to deplore the ambivalent position of the author, both *making* and *made* by his work. It is in *Mantissa* (1982), another of his metafictional novels that he depicts through the parodical revival of the motif of the muse, the ambiguous relationship between the author and his/her characters who are given as much power over the former mind and interests as he has over his own creations. This issue is addressed and subordinated to the obsessive metafictional concern with the difficulty to distinguish between fiction and reality, and with the creation of superimposed *ontological levels* that *construct the mind* to the same extent to which they are invented by it.

The Magus proves that the issue was present very early among the writer's favourite themes. In fact the very structure of the novel contains the germs of the future *protean projection of the authorial situations* in the following works. Superimposed on the idea of the "god-game" is Conchis'vision of the "meta-theatre", both involving the psychological manipulation of the participants ("*a new kind of drama. One in which the conventional separation between actors and audience was abolished. In which the conventional scenic geography, the notion of proscenium, stage, auditorium, were completely discarded. In which continuity of performance, either in time or in place was ignored. And in which the action, the narrative was so fluid, with only a point of departure and a fixed point of conclusion*" p. 215). This not only embodies the deconstruction of writing conventions but announces, as metafiction, the problematization of the Creator figure, encompassing the mutually exclusive notions of freedom and limits and, above all, of *erosion and installment of subjectivity by and within* the text. Significantly, Conchis is claimed to have been the author of a "famous lecture on art as institutionalized illusion". Art as it has been known in the Western culture (with its rationalistic separation between the real and the invented) is subverted in favour of a world whose inhabitants acknowledge their status as "characters in a book" and whose main function is to wear masks. Such a world will become "so entirely preordained that it might be written like a book" (*The Aristos*, p. 134).

What Nicholas Urfe seems, however, to regret eventually, is the creator's withdrawal from the universe of creation. His attitude is, essentially, archaeological: he is digging for the origins of his own story in an attempt to establish his lost identity. Conchis's absence interestingly parallels John Fowles' philosophical reflections in a volume published earlier, originally sub-entitled *A Self-Portrait*: "*The divine solution is to govern by not governing in any sense that the governed can call being governed; that is to constitute a situation in which the governed must govern themselves. If there had been a creator, his second act would have been to disappear...*". It is this disappearance that seems to disturb the "actor" of the experiment, Nicholas, who is

⁸ Patricia Waugh, *Metafiction. The Theory and Practice of Self-Conscious Fiction*, London: Methuen, 1984.

left in the dark with respect to any meaning or end. He performs his own *quest of the Author* which is to return frequently as a theme of Fowles' novels (the comparison with *A Maggot* is, as usual, relevant in this respect, especially because of the recreation by Rebecca and Ayscough of Mr. B's initial story. The quest of the Author is connected to the position of writing within the Western civilization which implies an interpretation of the novel. That takes into account Nicholas Urfe's function as the "teller" of the events: not only is he the one who *selects, orders and combines* them in a hierarchical construction that moves towards the ending, but the *act of writing* is meant to reconstitute the figure of the Creator. The *anthropological function of the narrative* – transforming the flow of time into meaningful development- is, thus, reenacted in the novel in close connection with the characters search for the origin of the fictional world. On the other hand, Nicholas's function as a first-person narrator turns him, implicitly, into the supposed author of the discourse. Allegorically speaking, Conchis and Nicholas are fulfilling complementary roles in the *mise-en-abyme* of writing that is performed by The Magus- which allows their readings as projections of the authorial self. The former is the "author" of the *story*, the latter-the "author" of the *discourse* which is revealed as a particular, subjective and fatally incomplete view on the events. The superimposition of narratological levels (since Urfe is at the same time a *character-subject of the events*, the *narrator* and the *receptor*- due to his attempts to interpret Conchis acts and tales) is what engenders the metafictional value of *The Magus*. The multifold function of Nicholas is, in a way, conditioned by the tension between a rather traditional form (that of the first person narration) and a highly subversive and *anti-canonical object of discourse*: a plural, unstable reality where history is undistinguishable from fiction. Hence the identification of writing with reading, verifying Brian McHale's assertion (1987) that the postmodern attitude towards the world is essentially hermeneutical. "*The world as a book*" is also one of the metaphors that Patricia Waugh attributes to the metafictional explanation of literature. Foregrounding the narrative contribution to the making of identity The Magus encloses, at an anthropological level, the threefold projections of the self (as "actor", "writer" and "reader") in relation with the real. The later novels will draw upon this interpretation of function (depicted thematically by *The Magus*) in order to put for a meditation upon the author's status within the postmodernist society. *The Magus* is revealed once again as an anticipation of what the metafictional form and ideology will eventually remain: *a form of mediation* it interposes between the narrated events and the audience- the positioning of the author towards the text may be also discussed in connection with the narrative strategies selected in particular cases. They are not an interest of the present paper but a narratological digression was felt necessary to support the theory about the representation of the Self in such novels. Defined as "the generic characteristic of narration"⁹, mediation accounts for the "literary" quality of the text (regarding the extent to which the linguistic material is handled in order to create the artifact). Not only does this raise interesting questions about the relationship between *fiction* and the *external world* and between the *author* and the *subject-narrator*, but mediation is revealed as the *most important starting point for the shaping*

⁹ Franz Stanzel, *A Theory of Narrative*, London: Cambridge UP, 1984.

of the subject matter by an author of a narrative work because the concept distinguishes fiction from the other kinds of discourses or other forms of the literary activity through the act of narrating or reporting events. Theorists have classified the *kinds and degrees of mediation* into three main "ideal" (therefore rarely encountered in a pure state) types: **the first-person narration** (which implies the identity of "realms of existence" between the narrator and the fictional characters), the **authorial narrative situation** (which is defined by the difference between the ontological levels of the narrator and the characters) and the **figural narrative situation** (which replaces the narrator with a reflector, thus foregrounding the illusion of immediacy, the thoughts and words of the character are depicted directly, the awareness of the reader's presence seems to be absent from the text)¹⁰. As metafiction overtly shows, although the distinction is necessarily made on the basis of the "degree of mediation", the work choosing or not to endorse its subjective character through the (non)-dramatization of a narrator (as the means of the mediation) is inscribed in the very nature of the language which is used to enact the illusion of direct presentation in order to enhance "objectivity" and "authenticity". One hardly needs to be reminded of the popularity of the use of reflectors enjoyed by the modernist poetics, dominated by Joyce's image of the artist-god, "above" and "beyond" his creation. The erasure of the author as a person from the purity of art's world, independent in its remarkable isolation became the main concern of the modernists (paralleled in poetry by T. S. Eliot's integration of the "individual talent" within the great, *self-making*, system of literature). The return to the eighteenth century dramatized-narrators as an acceptance of the subjective source of fiction and the recognition of fiction's anthropological dimension, resulted in the playful-ludic discarding of naturalistic truths. Subjectivity in narration, triggering the renouncement to the claim to any final truth of stable meaning is what unites the otherwise different instances of mediation in Fowles's novels. A closer look at the mediation discloses "metanarrative signs"¹¹ contained by the fictional work meaning that the very first word of the discourse is "I", while the first sentence narrates the **emergence of the narrating self into the world**.

The origin of the discourse marks the powerful *self-positioning* of the narrative "I" into the world, while placing the genesis within the *ontological realm of the story*, that is, in terms of the narrative theory, it establishes the equivalence between the *experiencing* and the "narrating"self.

¹⁰ Idem, pp. 5-8.

¹¹ Mark Currie, *Postmodern Narrative Theory*, London: MacMillan Press, 1998.

GENDERED AMBIGUITIES OF THE ESSAY

MIHAELA MUDURE

The theoretical frame of the paper is the intersection gender and genre through the analysis of two essays by two early modern English writers: Francis Bacon and Mary Astell. The essay itself is an ambiguous genre. We are using the word ambiguous in the sense that it has more than one meanings.¹ Gender increases this "ambiguity" by pointing to mentality differences. These differences are also mitigated by writers' different aesthetic capabilities.

The latest Romanian evaluation of the essay² distinguishes the essay proper (as a genre) from essayism, the disposition towards unsystematic discussion and theorizing which may be present in the novel or in other genres, as well as from a plethora of writings which claim to be essays purely by authorial will and in order to exclude any claim of totality. According to Alina Pamfil, the essay is characterized by diversity, complexity and ambiguity. The essay is imprecision, the pleasure of thinking and looking for meanings, the anxiety of recognizing that the spirit is unable to cope with the totality of the world completely. Therefore, the essay wanders between polar qualities: formal vs. informal, critical vs. creative; argumentative vs. meditative; aesthetic vs. didactic; expert vs. lay knowledge.

How can Francis Bacon and Mary Astell be situated against these considerations about the essay? It is interesting that although Francis Bacon is usually listed in English literary histories as an essayist, his works rather contradict the requirements established by the most serious and, therefore, draconic researchers of the topic. Bacon's bookish spirit (he was a royal bookkeeper, after all), his methodical minuteness and precision, his ability to come to a definite conclusion are excellent for the coherence of his texts but they do not fit the essay as a genre. Bacon's so called essays are propositional and not experiential. They are sermonic and short, and instead of representing the arcades of thought (which is one of pleasures of the real essayist) they rather report its results as a clerk having done his duty and now reporting his conclusions. The only characteristic of the Baconian essayistic writings which truly belongs to the essay is the author's conviction that not authority and deduction but observation and experience are fundamental in knowledge. And the essay is also a form of knowledge, hence its disquieting closeness to the lyrical. Bacon's essayistic writings rather belong to essayism, a form of intellectual disposition which valorizes the partiality of the essay without enjoying the pleasure of thought for itself, because it looks for conclusions. Mary Astell's *Proposal* can also be rather considered an essayistic piece because she has the pleasure of conducting the reader's thought but she

¹ See Hornby's *Dictionary*.

² Cf. Alina Pamfil, *Eseul. O formă a neliniștii*, Cluj-Napoca (Dacia, 2000).

cannot miss the precise and inevitable conclusion necessary for her ideological purposes. Like Bacon, Astell seems rather to belong to the essayistic disposition of a time when the pleasure of argumentation was plentifully taken both in public life and in culture, literature. Therefore, even if neither Bacon's attempts (essays in their etymological sense), nor Astell's meet the exigencies of the essay proper, even if they both are rather representatives of essayism than of the essay proper, we shall use the term *essay* for lack of any other appropriate term and with the nuance that they are rather essayistic compositions, closer to the didactic genre of the essay.³

We have selected for our analysis Francis Bacon's *Of Marriage and Simple Life* which may constitute an excellent gendered analytical couple with Mary Astell's *A Serious Proposal to the Ladies for the Advancement of their True and Greatest Interest*. Our analysis aims at pointing to the influence of gender upon the ambiguity of the essayistic genre itself.

From the title Bacon's essay shows the conflicting perspectives of Christianity towards marriage and sexuality. On the one hand, it is our duty to breed and multiply in order to increase the number of believers, on the other hand, a single ascetic life is highly valorized. Bacon subscribes to these views but he emphasises the gendered masculine perspective on the issue and not the religious one.

For Francis Bacon one's wife and children are like giving hostages to the future and "impediments to great enterprises either of virtue or of mischief."⁴ The aggressive and exclusive masculine perspective is reinforced by Bacon's conviction that single men, unmarried and childless, do the best and the most for the public benefit because they have no private concerns.

Slightly, Bacon also points to some negative points of single lives. "Unmarried men are best friends, best masters, best servants, but not always best subjects, for they are light to run away and almost all fugitives are of that condition."⁵ Single life is sometimes spent amassing riches or in selfish pleasures. Methodically, Bacon classifies professional categories according to their suitability to single life. "A single life doth well with churchmen, for charity will hardly water the ground where it must first fill a pool."⁶ It does not matter with judges and magistrates, but with soldiers it may lead to the neglect of the family for the people under their command. A Eurocentric note nuances these considerations. According to Bacon, the Turks despise marriage and this makes "the vulgar soldier more base." The need to define Europe's boundaries by Othering is already felt by late Renaissance thinkers like Bacon.

Single life is associated by Francis Bacon with liberty and with the necessity of the modern state for individual selfishness in order to have faithful servants. However, the author recognizes that 'wife and children are a kind of

³ Consider the well known assignment that everybody got in school: "For next time write an essay on..."

⁴ Francis Bacon, "Of Marriage and Single Life" *The Norton Anthology of English Literature*, volume 1, New York (W.W. Norton & Company, 1974) p. 1565.

⁵ Francis Bacon, *op. cit.*, p. 1566.

⁶ Francis Bacon, *op. cit.*, p. 1566.

discipline of humanity"⁷ and, therefore, single men tend to become "more cruel and hard-hearted"⁸ and they are "good to make severe inquisitors."⁹

After dedicating most of his essay to single men, the most important part of humanity in his opinion, Bacon focuses on single women as well. In his opinion, "chaste women are often proud and forward." A good wife, namely, a chaste and obedient wife is almost always in the making of the husband. If the husband is not jealous, she will be chaste and obedient, namely, an excellent wife according to the Baconian perspective. In spite of their obvious inferiority, women are sometimes useful in men's lives. "Wives are young men's mistresses, companions for middle age, and old men's nurses..."¹⁰ Bacon's aggressive misogynist stance is clear from his answer to the question: When should a man marry? His answer is unequivocally: "A young man not yet, an elder man not at all."¹¹ However, if men do make the "mistake" of marrying, the problem is for wives to be "good wives" because husbands can be bad. This kind of wickedness does not matter so much. "It is often seen that bad husbands have very good wives, whether it be that it raiseth the price of their husbands, kindness when it comes, or that the wives take a pride in their patience."¹² Wonderful conclusion to an essay which otherwise impresses by its beautifully led logical reasoning within its own selfish and restrictive frame! Bacon's conclusion is categorical whereas the final points of the essay proper should tentative and exploratory. (See Montaigne, for instance.) But despite these ideological limitations the Baconian essay impresses by its balanced sentences, a succession of aphorisms often inspired from ancient wisdom (Thales or Homer). Bacon's rich and ornate sentence is not ornamentation for the matter but trying to make sense of things. Though transitory and occasional work, supplemental to library and philosophical works, Bacon's prose is an achievement of the English language.

Mary Astell, Bacon's counterpart in our comparative and analytical exercise, is less known by British Studies specialists in Romania. She was born in Newcastle in 1666. She moved to London in 1687 and she became the intellectual companion of John Norris, the last representative of the philosophical Platonic School from Cambridge. Mary Astell's philosophical stance is a combination of conventionalism and avant-garde. Astell is in disagreement with John Locke on the marginalization of God and the limitation of the divine working. In her essay *The Christian Religion* (1705) she is against the contractual theory and she supports the idea of royal sacredness. Astell rejects liberalism and is in favour of passive submission. In her works *A Fair Way with the Dissenters and Their Patrons* and *An Impartial Enquiry Into the Causes of Rebellion and Civil War in This Kingdom* Mary Astell is for the punishment of religious dissenters and for the non-resistance doctrine.

But Mary Astell's best known work is *A Serious Proposal* which can be seen as a fundamental work of proto-feminism. The *Proposal* follows the six-part structure of traditional rhetoric: 1. Exordium paragraphs 1-7 2. Narration paragraphs 8-16

⁷ Francis Bacon, *op. cit.*, p. 1566.

⁸ Francis Bacon, *op. cit.*, p. 1566.

⁹ Francis Bacon, *op. cit.*, p. 1566.

¹⁰ Francis Bacon, *op. cit.*, p. 1566.

¹¹ Francis Bacon, *op. cit.*, p. 1566.

¹² Francis Bacon, *op. cit.*, p. 1566.

3. Digression paragraphs 17-19 4. Confirmation paragraphs 20-28 5. Refutation paragraphs 29-30 6. Peroration paragraphs 31-33.

Mary Astell's essay is the response of the chaste, proud and forward ladies mentioned by Francis Bacon in his perspective on marriage and single life. Astell also appreciates ascetic values but they are seen as a means to empower women. It is also interesting that while Bacon relies on ancient wisdom in order to give more credibility to his ideas, Astell uses William Wotton's *Reflections upon Ancient and Modern Writing*, therefore, she uses contemporary male authority in order to support her ideas.

According to Mary Astell, education is a jewel for a woman's person. Education completes physical beauty which is so much appreciated in a woman that it has even become a duty. Education will: "not permit those Ladies who have comely Bodies to tarnish their Glory with deformed Souls."¹³ Lacking education, being interested only in the frivolous aspects of life: "Twill not be near so advantageous to consult with your Dancing-Master as with your own."¹⁴ Mary Astell is able to maintain a very delicate balance between her aversion to frivolity ("How can you be content to be in the World like Tulips in a Garden, to make a fine *show* and be good for nothing... No longer trudge on in the dull beaten road of Vanity and Folly... Let us learn to pride our selves in something more excellent"¹⁵) and her urge that women should become Orinda's and find their own voice and place. "Why are you so preposterously humble...?"¹⁶ The use of the name Orinda is symptomatic. Orinda was the poetical nickname of Katherine Philips (1631-1664), a challenging early modern woman writer, who tried to find her authorial space as woman.

Mary Astell strongly recommends the practice of intellectual exercise and knowledge instead of the superficial enticements of the traditional feminine role. "She who has opportunities of making an interest in Heaven, in obtaining the love and admiration of God and Angels, is too prodigal of her Time, and injurious to her Charms, to throw them away on vain insignificant men. She need not make her self so cheap, as to descend to court their Applauses; for at the greater distance she keeps, and the more she is above them, the more effectually she secures their esteem and wonder."¹⁷ Both essayists are argumentative, dense but if Bacon is sentential and categorical, Astell is conversational and more easy-going. Where Astell is imploring, Bacon is categorical because he defiantly represents the male perspective, the empowering perspective. With Astell the religious sentiment improves women's mind and soul because by cultivating your spirit you approach God. Astell is conversant with Bacon in assuming the exigencies of patriarchy but she also tries to mitigate a woman's way in a world she is convinced it is a man's world.

Practically, what does Astell propose? She suggests a retreat for women to educate themselves. "Here are no serpents to deceive you, while you entertain

¹³ Mary Astell, "A Serious Proposal" *British Literature 1640-1789. An Anthology*, ed. Robert Demaria, Jr., Cambridge, Massachusetts (Blackwell, 1996), p. 574.

¹⁴ Mary Astell, *op.cit.*, p. 575.

¹⁵ Mary Astell, *op.cit.*, p. 575.

¹⁶ Mary Astell, *op.cit.*, p. 575.

¹⁷ Mary Astell, *op.cit.*, p. 576.

your selves in these delicious gardens"¹⁸ Here there would be only "love" and "good works"¹⁹ and "you'll have as little inclination as leisure to pursue these follies, which in the time of your ignorance passed with you under the name of love"²⁰ Astell wants women to be simple but not simpletons. They have "to expel that cloud of ignorance."²¹ Astell wants "that the souls of women may no longer be the only unadorned and neglected things."²² In her opinion, educating the spirit is like training one's body. One needs exercise for both. "And as exercise enlarges and exalts any faculty, so through want of using it becomes cramp and lessened; if therefore we make little or no use of our understandings, we shall shortly have none to use..."²³

Women's souls may no longer be the only unadorned and neglected thing. We must not neglect to "furnish it with good materials,"²⁴ otherwise predicaments may occur. "A woman may study plays and romances all her days, and be a great deal more knowing but never a jot wiser."²⁵ Education is, with Mary Astell, not an addition, not an ornament, but a fundamental condition which humanizes us.

Echoing hot debates during early modern English history on the role of women in Church²⁶ Mary Astell demands women's right to be educated in order to fulfil their traditional duties. "We pretend not that women should teach in the church, or usurp authority where it is not allowed them, permit us only to understand our duty, and not be forced to take it upon trust from others..."²⁷ Although Astell radically questions the alleged natural superiority on which men base their superiority, it is interesting that she accepts subjugation of wives to husbands and the legal, vocational and economic subordination of women. Her strategy and tactics combine the revolutionary demand for education and intellectual emancipation with conformity because the aim of this enrichment is that women should continue to fulfil their traditional roles. Education will, apparently, only help them to fulfil these roles even better. If women learn, their company will be more agreeable and more useful to their male partners and to family, in general.

Interestingly, Mary Astell does not see matrimony as the only life style for women. The monastery is for her a female educational enclave where women can prove that they are "as capable of learning as men are, and that it becomes them as well."²⁸ Astell fully realizes the intellectual competition that her proposal entails

¹⁸ Mary Astell, "A Serious Proposal" *The Norton Anthology of Literature by Women. The Tradition in English*, ed. Sandra M. Gilbert and Susan Gubar, New York and London (W.W. Norton & Company, 1985), p. 114.

¹⁹ Mary Astell, *op.cit.*, p. 114.

²⁰ Mary Astell, *op.cit.*, p. 114.

²¹ Mary Astell, *op.cit.*, p. 114.

²² Mary Astell, *op.cit.*, p. 114.

²³ Mary Astell, *op.cit.*, p. 115.

²⁴ Mary Astell, *op.cit.*, p. 116.

²⁵ Mary Astell, *op.cit.*, p. 116.

²⁶ See the writings of Priscilla Cotton, Mary Cole, and Anemarie Fell, female Puritans who argue for women's right to preach in the church.

²⁷ Mary Astell, *op.cit.*, p. 116.

²⁸ Mary Astell, *op.cit.*, p. 117.

as well as the challenging consequences that the possibility of an alternative option for women's life will create. "The ladies, I am sure, have no reason to dislike this proposal, but I know not how the men will resent it to have their enclosure broke down, and women invited to taste that tree of knowledge they have so long unjustly monopolized."

On the other hand, the knowledge that Astell wants women to acquire is "a true practical knowledge, such as will convince us of the absolute necessity of holy living as well as of right believing, and that no heresy is more dangerous than that of an ungodly and wicked life."²⁹ The gnosological effort always has an ethical corollary for Astell. Arguments are drawn from contemporary male authors, who are asked to O.K. Astell, as well as from the history of early Christian Church. Priscilla, one of the followers of Saint Paul together with her husband Aquilas, was an eloquent preacher of Christianity and nobody found fault with her sex. Everybody praised her virtues and strenuous efforts for the cause of Christianity. Ladies should follow Priscilla's example. "It will therefore be very proper for our ladies to spend of their time in this retirement, in adorning their minds with useful knowledge.

Ironical and witty, Mary Astell gives a different significance to the importance and usefulness of learning French. As French, the language of the eighteenth-century fashionable, is known by most ladies, they could improve their command of the language by studying philosophy. Like Mary Wollstonecraft, Mary Astell is keen on reading and on the matter that is read. She is against reading romances, a source of role models for weak characters. Ladies should better read philosophy. But Astell pushes her perspective much farther. She wants not only women to change their reading habits but the general public to encourage and appreciate this change. "And why shall it not be thought as genteel to understand French philosophy, as to be accoutred in a French mode?"

If we compare Francis Bacon's *Of Marriage and Simple Life* and Mary Astell's *A Serious Proposal to the Ladies for the Advancement of their True and Greatest Interest* we notice that conclusions flow logically in both essays. But whereas Bacon prefers to use the beautifully polished and balanced sentences to suit the logical content, Astell is more jocund, preferring wit and irony. She is also much more reader oriented than Bacon. Astell prefers to make her essayistic piece work upon the opposition between the feminine and the feminist stance which, in her opinion, also presupposes asceticism. Her strategy is meant to dilute the importance of female sexuality prone to suggest a fickle and corruptible woman. Bacon is interested in synthesising the male perspectives on marriage. And last but not least, it is interesting how Bacon and Astell end their essay. Bacon's last sentence of the essay is oriented towards the pettiness of the contingent in order to ensure male supremacy in everyday life. Astell ends her essay with a vision and a reference to time – ladies spending an eternal present reading and educating their spirit. There is hope for the future in this future oriented finale of the Astellian essay.

²⁹ Mary Astell, *op.cit.*, p. 116.

In conclusion, we think that the comparison between Francis Bacon's *Of Marriage and Simple Life* and Mary Astell's *A Serious Proposal to the Ladies for the Advancement of their True and Greatest Interest* fully justifies us in adding to the ambiguous status of the essay as a genre, the ambiguities brought about by the connection between gender and genre. Though the notion of feminine essay vs. masculine essay seems not entirely convincing to us, the authors' gender does put its imprint on the genre in different ways.

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TERMINOLOGICAL ISSUES IN LSP: CORPORA COMPILATION AND ANALYSIS

ANCA L. GREERE

ABSTRACT. The article describes the importance of using parallel and comparative texts for ESP translation courses in undergraduate translator training programs in Romanian universities. We consider that such courses should reflect an approach which views the compilation of terminology for the purpose of LSP translation as being driven by the result of a functionally triggered analysis of text-type conventions and target audience expectations. The framework proposed by scholars working within the functionalist approach to translation enables the trainee-translator to have a more systematic approach to the task of LSP translation and compiling of terminology with the aid of corpora. By familiarising the trainee with the method of analysis of parallel and comparative texts, s/he will feel better equipped to tackle ESP translation problems, especially those relating to terminology. The trainee-translator will be professionally more confident in the translation strategies adopted in the decision-making process, thus creating a functionally more efficient target text.

With the development of Departments of Modern Applied Languages, a common working framework is called for in teaching translation students at all levels of training. Such a framework should provide theoretical and practical insights for students, guiding them in their training towards understanding the specificity of their future profession. It is the responsibility of translation tutors to equip students with the necessary background translation knowledge and skills to assist them in the decision-making process involved in translation. As suggested in the paper entitled *Integrating a Functionalist Approach to Teaching Translation in Romanian Translator Training Programs* (Greere and Aldea, 2001), the functionalist model can serve as a didactic working model for translator training programs in the Romanian context, if and only if it is adopted integrally by all translation tutors of a specific department as to offer students a systematic and unified approach. The authors attempt to describe how basic functionalist concepts and methodology could be introduced to students at an introductory level in a general translation context. It is the scope of this paper to reflect on how the general functionalist framework already introduced can be extended to include more specialised translation training, such as courses on LSP Translations, which are scheduled in the curricula for the third and fourth year of study.

Due to the specific characteristics of such texts to function for a quite restricted source and target audience, we have to question the relevance of applying the functionalist model to the senior level and see how or if the aforementioned concepts can find their place in LSP translation training. How should we, the tutors

of LSP translations, make use of coordinates already introduced and what other elements configure the functionalist approach for LSP translations? What methodological LSP framework is compatible with the functionalist approach?

It is quite obvious that LSP texts used in translation exercises differ considerably from texts employed in general translation practice. In the former case, the decision-making process is centred on such issues as text-genre and text-type conventions and aspects regarding terminology use. Other variables such as place, time, addressee, purpose, i.e. *skopos* of target text to be found in the extended translation model are not as relevant in shaping the translation strategies and in providing a degree of flexibility. It becomes thus crucial for students to be aware of the importance of text standardisation and terminology rather than to focus on such aspects, which determine the adoption of specific problem-solving strategies for the translation of general knowledge texts. With LSP translation courses the focus should change, thus elements which determined translation strategies as taught in the first years of study are not as relevant and will play a secondary role. As a result, the need arises to expand the functionalist model presented at an introductory level to a more in-depth analysis, not to seek a supplementary or alternative model. We will refer here mainly to the two aspects deemed instrumental in LSP translations: text-type conventions and terminology. Reference will also be made to functional elements of the extended model that complement these issues thus assisting the student in the decision-making process regarding proper translation strategies. Students have to be taught to identify the degree of relevance of functional elements for each individual text and adapt their strategy in this respect.

We will draw here on examples from a course on LSP Translations in the domain of Business Law taught to 4th year students at the Department of Applied Modern Languages, Faculty of Letters, Babes-Bolyai University, Cluj-Napoca, Romania. This course centres on contrastive standardisation and terminological problems. In view of fostering a proper professional working habit based on the five competences: language competence, textual competence, subject competence (also termed domain-specific competence), cultural competence and transfer competence presented by Neubert (2000: 6) as components of translation competence, the course aims at confronting the student with such LSP situations that require an extensive analysis of the conventions employed for the purpose of terminology and not only. Students should be guided towards reaching the conclusion that appropriate solutions meant to function for that specific text involve more than a simple dictionary-based search for corresponding terms, which- it must be noted- is their favoured method for solving terminological problems.

The method proposed for this course is based on the extensive use of parallel and comparative texts. The compilation of terminology for the purpose of LSP translation should be driven by the result of a functionally triggered analysis of text-type conventions determining acceptability features of texts (Neubert and Shreve, 1992). This approach depends on the gathering of a corpus of texts in each language for the domain and text-type (in our case Business Law Contracts) and also authentic source and target translated texts.

The method of analysis involves reference to contrastive linguistic aspects i.e. sentence structure, vocabulary in use, which students have no difficulty in comprehending, as well as domain specific aspects of text production, cultural

conventionality as regards knowledge organisation. The analysis aims at establishing some model characteristics regarding layout and content, characteristics which are afterwards to be employed in the translation process.

Romanian documents differ considerably from English documents as they are much less standardised both in what regards the structure of the content and the nature of content. The analysis of these differences can lead to appropriate translation strategies, and will develop in the translator a more flexible approach based on the variability of the translation situation. It must be said here that this flexible decision-making process is hindered by the Romanian legislation regarding accredited translations as it confines the approach of the Romanian translator to a narrow approach of layout and content reproduction. Students must be made aware of this fact, but they must also realise that a flexible approach enabling adaptation of conventions as to make the text more acceptable in terms of target reader is called for in situations where no legalisation of the target text is required. In these situations an analysis as the one proposed proves extremely useful.

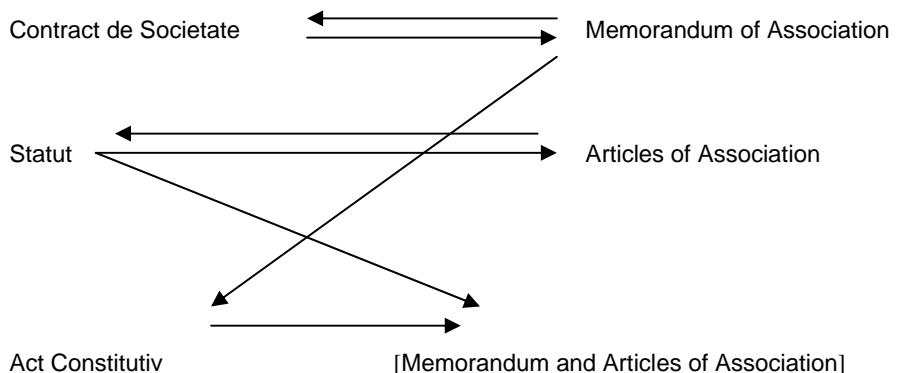
A well-targeted analysis of the corpora can also enable the trainee to choose the target language term that may prove functionally more efficient. If layout and structure cannot be adapted in legalised translations as to facilitate the reaction of the target reader, terminology on the other hand must be employed correctly, as in target language domain-specific use complementing the expectancy of the reader. Transposition of terms is inadmissible in a professional translation. The compiling of terminology should be supported by a corpus-based analysis regarding terms in use, terms in context. It is my belief that a corpus of parallel and comparative texts for terminology purposes does not suffice and that background texts are a key element in validating a terminological solution extracted from the content analysis of parallel and comparative texts. Students should learn that they need supporting material for a terminological solution and they understand early in the course that the dictionary is an undesired method to turn to as in this field of Business Law Romanian-English and English-Romanian dictionaries rarely offer a correct and complete terminological entry.

In LSP translation emphasis is on domain-specific competence. This is acquired or supported by background texts providing also metalanguage statements that can be used as input for terminology validation. Students find it hard at the beginning of the course to understand the imperative need for theoretical domain-specific knowledge. But as they use such information more and more they acknowledge its relevance in the decision-making process involved in translation. They understand that decisions regarding terms are extremely context-bound and that usage of domain-specific knowledge really does help the translator to be confident about his or her terminological decisions.

Illustrative of the relevance regarding the methodology of such an analysis as the one presented for terminology regards the complex issue of title terms of incorporation company documents. Company documents are a text genre constantly translated on the Romanian market. The titles of these documents are frequently mistranslated because as other domain specific terms they are often decontextualised and not enough emphasis is placed on the analysis of textual features of the whole text they belong to, text-type conventions and target readership. The translation of

these title-terms is highly context-bound and due to their nature to stand as labels a quality translation can be produced only by taking into consideration the functional filters referred to above, which are to be applied to the whole text, and by a systematic analysis of the corpora compiled of parallel, comparative and especially background texts. The findings based on such a strategy may then constitute valid terminology entries.

Five terms are employed in English and Romanian in total for basic incorporation company documents: the Memorandum of Association, the Articles of Association, Contract de Societate, Statut and Act Constitutiv. The translation relationship among these terms is extremely interesting and requires extensive analysis of the documents in question. The translation of these terms is highly dependent on the information contained in the document. In English the information is standard as we can find out from parallel and comparative texts reinforced by information taken from textbooks on Business Law. In Romanian the content may differ from one document to another with the same title thus requiring a different content-guided translation solution. A well-triggered analysis of corpora content will reveal the following translation relationship:



The Romanian term 'Contractul de Societate' may be translated by 'Memorandum of Association'. 'Statut' may be translated by 'Memorandum and Articles of Association' (in the case of a sole-subscriber) or 'Articles of Association' when there are more subscribers. 'Act Constitutiv' is to be translated as 'Memorandum and Articles of Association' as it usually compiles the content of both English documents. When translating from English into Romanian these correspondences are not valid any longer as we encounter the following possible solutions: 'Memorandum' translated by 'Contract de Societate' or 'Act Constitutiv', the latter valid when Table A has been fully adopted in the Memorandum thus no Articles have been drafted. The translation for 'Articles of Association' is usually the Romanian 'Statut'.

It is not the purpose of this paper to go into analysis details as to how these possible solutions were reached but rather to confine its content to exemplifying the importance of text-analysis aided by domain-specific knowledge in LSP translation strategies. This example just goes to show that terminology is a very

important issue in LSP translation and students must be taught to view it as such and to develop special techniques in dealing with terminological problems. Even in the case of individual terms contextual elements cannot be neglected and having found an equivalent in one instance does not ensure that that same solution can be employed in future translations. With each translation a terminological database will have to change, will have to be adapted, enriched according to new findings based on individual analysis of each and every text translated.

Students must be made aware of the fact that texts even belonging to the same genre instance are bound to differ regarding the degree of standardisation, the use of conventions. Some texts may be presented as model texts but with an emphasis on the fact that each text will differ and particularly for this reason an analysis should be made on each individual text.

In addition, LSP translation training methodology develops in students another important component of translation competence, a component termed by Christina Schaeffner (2000:146): *(re)search competence*. The ability to compile and use corpora in LSP translation is instrumental in developing research competence. Students must come to understand that without proper research regarding domain-specific conventions, both in terminology issues and what content organisation and meaning is concerned, they are likely to fail in finding appropriate translation strategies.

Highlighting the importance of corpora compilation and the selective usage of corpora information increases the trainee's awareness as to the relevance of a corpus-based approach for LSP translation. The methodology proposed enables the trainee-translator to have a more systematic approach to the task of LSP translation and compiling of terminology with the aid of corpora. By familiarising the trainee with the method of analysis of parallel and comparative texts validated by background texts, he or she will feel better equipped to tackle LSP translation problems. The trainee-translator will be professionally more confident in the translation strategies adopted in the decision-making process.

The training of translators should from the very beginning direct its attention towards developing a confident professional habit based on translation competence established within a systematic working framework. As the methodology proposed for LSP translation courses in the senior years does nothing else but shift the focal point of functional translation strategies as described above, this means that students will be systematically exposed to the functionalist approach throughout their training, acknowledging the in-depth possibilities of this system for their future professional activity. As Christiane Nord (1997:57) explains: "Functional translation does not mean that source-culture conventions must be replaced by target-culture conventions in each and every translation. Depending on the translation purpose and type, the translator may opt for reproduction or adaptation".

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D. H. LAWRENCE'S MIND AS PACIFIST AND EMERGING ECOLOGIST

ADRIAN RADU

ABSTRACT. This essay discusses the atmosphere in Britain at the turn of the century, its influences upon the spirituality of the age and D. H. Lawrence's reaction to what happened around him. In this context, the Lawrentian mind manifested total rejection of the industrialism that had destroyed the British countryside and perverted the spirit, just as it totally denied the war that was to break out, as destroyer of the settled natural order and of the possibility of communion with the cosmos, in the quest for 'élan vital'.

D. H. Lawrence and the spirit of the epoch

The turn of the century which almost coincided in England with the death of Queen Victoria, was interpreted by some as the downfall of a glorious era and by others as the commencement of a new age and the re-birth of new hopes for a better future. England was still the powerful industrial country governing over a vast colonial empire of 11,600,000 square miles and 345,000,000 inhabitants. But soon, England was out-distanced in the key industries by Germany and the USA, and what had been seen as the epoch's bright new sunrise turned out to be the destructive flame of the war. The First World War seen by Ford Maddox Ford as 'a crack across the table of History' (in Stevenson 1986: 22) and by Virginia Woolf 'like a chasm in a smooth road' (1986: 22), gave military expression to the boiling turmoil that had created a youthful romanticism pushing forward the younger generation with its nationalistic slogans. However, it soon turned out that the result would not be jubilation but disruption, disaster, betrayed ideals and shattered hopes. The brave singing boys who had marched to the battle in front of cheering crowds, waving their battalion's Union Jack and who had sworn to gloriously defend British ideals came back home, if they ever came back, in rags, crippled and mutilated both physically and mentally. The economic collapse was followed by huge mass unemployment and the subsequent social unrest. The brave new world was to explode into a never-ending revolt and sullen discontent against all manifestations of authority and all that was considered as set rule or even tradition. Alternatively, an irresponsible lust for life made hundreds of revellers embark on sybaritic boats to float, or rather to sink in the foaming champagne waves of debauchery. What drove them to such behaviour was the necessity they felt to forget, to replace, or rather to overlay often squalid realities with glamour and gaudy tinsel, to allege in this way what they had been previously denied.

In literature the situation was similar, as the dissatisfaction with the new realities resulted in the fact that old values and ideas were rejected, taboos were attacked (in this respect D. H. Lawrence was the audacious path-finder who overtly

talked about sex), the hereditary belief in the permanence of foundations previously considered as unshakeable and perennial was questioned and doubt was cast on it as well. The general mood was that of universal mutability and relativity intrinsically present in all things, phenomena and conceptions. A rejuvenated, challenging modernistic literature was the necessity of the age, with stronger emphasis on subjectivity and on *how* we see things, rather than *what* we see. The *omniscient author* was replaced by an *internal narrator* or by a set of *relayed narrative points of view*, the chronological plots were rejected together with their traditional Victorian ending and, instead, the readers were offered so-called *open endings*.

The formation of the twentieth century English spirit is noticeably due to complex trends at work, as the result of the activity of great intellectual minds, who also influenced D. H. Lawrence's conceptions: among others and some indirectly – Alfred Einstein, Soren Kirkegaard, William James, Carl Gustav Jung and Sigmund Freud. Einstein devised his theory of relativity and questioned the interrelation of time and space, the American philosopher William James subordinated logical proof to intuitional conviction and gave special emphasis to empiricism by considering experience as the very substance of the world. Carl Jung exposed his principles of the *collective unconscious* and the way of indirectly knowing it – the *archetypes*. Freud, whom we might consider as the one who actually structured the Lawrentian mind, researched the human subconscious mind and revealed the importance of the *libido* and the *repressed sexual element*.

D. H. Lawrence's response (although he knew Freud's ideas only indirectly) soon followed suit: his essays *Fantasia of the Unconscious* and *Psychoanalysis and the Unconscious*, where he redefines the nature of the unconscious as 'only another way of life' and insists on its biological nature. These essays, products of a novelist, are of the utmost importance for the researcher of the Lawrentian universe as they are open gateways to the correct understanding of his work, which is also rightfully underlined by Leavis as he speaks about T. S. Eliot and D. H. Lawrence:

We are committed, he [i.e. D. H. Lawrence] insists, to consciousness and self-responsibility. The mind - mental consciousness – has its essential part in the prosperous functioning of the psyche; but it cannot, with its will-enforced ideas or ideals, command the resources of life, though it can thwart them. The power of recognising justly the relation of the idea and will to spontaneous life, of using the conscious mind for the attainment of 'spontaneous-creative fullness of being' is intelligence. It is intelligence we see at work in the exposition of Lawrence's theme in *Psychoanalysis and the Unconscious* – the intelligence that was necessary for the attaining and preserving of wholeness in the psyche. (1957: 310)

If we compare Lawrence with the three great philosophers of the epoch – Nietzsche, Schopenhauer and Bergson –, as Fjågesund suggests (1991: 73), we may conclude, as he does, that of all these 'champions of the irrational and the primitive' (1991: 73) Lawrence is the least moderate:

Their approach is far more moderate than that of Lawrence. Both Schopenhauer and Nietzsche were well aware of the heart beating under the skin of the rational self. What Nietzsche admired as a pre-Socratic Greek culture was the very fusion of the Dionysian and Apollinian elements, that is, a balance between free-floating energy and rational restraint. And Bergson's *Institution* was similarly the product of a collaboration between intellect and instinct. (1991: 73)

Lawrence's beliefs about the workings of the unconscious penetrate deeper than Freud's, as it will be shown in the second part.

In the fictional field the result of D. H. Lawrence's conception was novels such as: *Sons and Lovers* (1912), *The Rainbow* (1915), *Women in Love* (1916), *Lady Chatterley's Lover* (1928) and a great number of shorter novels and short-stories in which the human psyche and sex is brought to the forefront with unprecedented explicitness, which resulted in the writer's impossibility to find a publisher and, ultimately, in total banishment.

These are but a few outer factors that account for the basic mutations in literature, in general and in the case of Lawrence, in particular. But, there are also a number of inner causes that predetermined the intellectual turmoil and the shaping of the modern mind. They will be examined in the ensuing paragraphs.

Bradbury and McFarlane consider that the problem raised by the novel is 'the representation of reality and the logical sequential structure' (1976: 393), which poses four great preoccupations:

- (i) form and its complexities,
- (ii) representations of the inward states of consciousness,
- (iii) the intrinsic disorder behind the apparent ordered surface of life and reality and
- (iv) freeing narrative art from the determination of an onerous plot (1976: 393).

The narrative texture could no longer unfold in a linear order.

It was obvious that the novel at the turn of the century became more introverted, more concerned not only with the problems of *content*, but also with those of *form* that ceased to be subordinated to the fictional material of the discourse, but started to exist in and for themselves. Narrative processing had started to be very important as the first step toward the *self-reflexive novel* of later on (though different from the self-conscious narration).

It is in Modernism that one finds this happening, taking shape as an internal crisis of presentation, and resulting, among other things, in a penchant for forms which, by turning upon themselves, show the process of novel making, and dramatise the means by which the narration is itself achieved. (Fletcher and Bradbury 1976: 395).

In the same study Fletcher and Bradbury point out that the novel became obsessed with formal matters, aesthetic wholeness and use of language and design (1976: 394). This phenomenon called *narrative introversion* (1976: 395) by the two critics was meant to interpose itself between the reader directly involved in the work of art and the fictional discourse.

The reasons why these transformations were necessary was *tridimensionality*, viz. the desire to give spatial existence and temporality to the flat exterior realism, together with the rendering of the intensity of life from within, as filtered through modern consciousness, transformed into a receptacle of outer impressions. This and the role of the novelist are very clearly detected in the famous quotation from Virginia Woolf's *Modern Fiction*:

The mind receives a myriad impressions, trivial, fantastic, evanescent, or engraved with the sharpness of steel. from all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday and Tuesday, the accent falls differently from of old... Life is not a series of gig-lamps symmetrically arranged; life is a

luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit...? We are not pleading merely for courage and sincerity; we are suggesting that the proper stuff of fiction is a little other than the custom would have us believe it. (in *The Idea of Literature* 1979: 199)

Two other illustrious names who can be linked with that of the Nottingham collier's son have to be mentioned here: Dorothy Richardson with her prose flowing away from formal impressions and Ford Maddox Ford for his transcription of his characters' minds. But their reputation was to be soon overshadowed by the more spectacular achievements of J. Joyce ('*the stream of consciousness*') and D. H. Lawrence ('*the free indirect discourse*') (Stevenson 1986: 17-18).

D. H. Lawrence and the industrial revolution

David Herbert Lawrence, who had fully witnessed the sterility of modern civilisation in the mining Nottinghamshire, in his own family, while he was a pupil at Nottingham High School, a pupil-teacher at British School, Eastwood, a student at Nottingham University College and then as a tenured teacher at Davidson Road School, Croydon, realised that the individual's freedom and spontaneity were dangerously threatened by modern industrialisation. His subsequent spirit of revolt manifested itself in his life of continuous unrest and quest for the ideal and in his writings, not so much in innovating discursive techniques, but more in moving the narrating voice *inside* the reflecting character(s) and making it act as a *relay in the retransmission of the message* to the reader. The character becomes thus, obviously, the writer's spokesman. To understand this reflecting character is equivalent, in spite of all protests of formalists, to understanding the writer behind the character.

His origins cannot be a matter of retrospection from the adult life. He was the son of a miner, which adds a certain pathetic, sentimental interest. But he was also caught in this process of industrialisation / mechanisation and he was destined to be enregimented in it. He escaped enlistment by fighting hard on a favourable front (that not everybody born into a working class family had to act as replacement for the working forces) (Williams 1993: 203).

Two of his essays *Climbing Down Pisgah* and *Nottingham and the Mining Country* offer direct access to the Lawrentian ecologist mind. No wonder, since the collier's son grew up in mining surroundings and clearly witnessed what industrialism did to his country. In *Climbing Down Pisgah* he materialises his ideas, bordering on misanthropism, that we are but epigones surrounded by 'a mountain of droppings' and factory smoke, moving in our ash-hole at the foot of Mount Pisgah¹; even the Promised Land is but an industrial world with the smell of kerosene. Our tendency is to destroy our world 'laying the same added eggs of civilisation, tin cans, in every camp-nest' (*Climbing Down Pisgah*, p. 51-52). In the other essay, *Nottingham and the Mining Country*, a record of his years spent in Nottinghamshire, he gives vent to his bitter against the disaster into which the disheartened colliers were plunged:

¹ The mountains from one of which, Mount Nebo, Moses viewed Canaan.

The great crime which the moneyed classes and promoters of industry committed in the palmy Victorian days was the condemning of the workers to ugliness, ugliness, ugliness: meanness and formless and ugly surroundings, ugly ideals, ugly religion, ugly hope, ugly love, ugly clothes, ugly furniture, ugly houses, ugly relationships between workers and employers. *The human soul needs actual beauty even more than bread.* (*Nottingham and the Mining Country*, p. 120, our italics)

From this defiled world one way out is escapism. But D. H. Lawrence's escapism was not paved with victories only, there were – as Raymond Williams records (1993: 203) – innumerable and persistent defeats. His general opinion was that, with some exceptions, the 'masses had essentially got what they had wanted in their way of life', that is, 'what was best fitted for them', in fact 'what they deserved' (quoted by Williams 1993: 203).

He also inherited a whole range of criticism of the industrial system, as seen above (Williams 1993: 204). And he built his whole intellectual life on the foundation of this tradition. More than that: his whole life he tried to get free of this industrial system. And it took him such a lot of his life that, although concerned with re-forming the society, he never seriously dealt with ways of how to change the whole system. His liberation concerns *personal* one, and it was not the mere idea of escaping from the daily routine of having an industrial job, getting an education or moving into the middle-class. This, in his opinion, meant only evasion. His conception was for the utter recovery of the other lost human purposes, for the vigorous breaking out. What he achieved was sometimes Utopian constructions, sometimes mere rejection, or the habit of evasion which he had denied: the industrial system was so strong that he could not totally break away with it, and the only thing he could do was but run (Williams 1993: 205). To the wanderings 'outside' he opposes the wanderings 'inside', into the consciousness and the unconscious self.

Lawrence is often referred to as the writer who rejected the claims of society. But, on the contrary, he protested against the loss of the instinct of community:

We have frustrated that instinct of community which would make us unite in pride and dignity in the bigger gesture of the citizen, not the cottager². (*Nottingham and the Mining Country*, pp. 121-122).

This 'instinct of community' was vital to Lawrence and he considered it even more important than the sexual one. And the industrial community was attacked because it frustrated the individual of the very idea of community. The

² This is asserted in the context that the concept 'my home is my castle' is out of date. Williams considers that up to the 19th century every Englishman was still a villager and a cottager. But the Industrial Revolution has brought a great change. Now he considers it puerile to think of the Englishman as 'cottager'. He has moved to the town as the inevitable result of industrialisation without knowing how to live there. The town dwellers are suburban 'pseudo-cottager' and not one of them knows how to be truly urban. The reason is because of the destruction of the instinct of community. 'The great city means beauty, dignity and a certain splendour. This is the side of the Englishman that has been thwarted and shockingly betrayed'. (1993: 121-122).

reaction is to get away: to go on exile, but not to dodge, because dodging means complying, while exile means that when the system has changed, returning becomes possible. This latter one is definitely Lawrence's position.

The First World War

Lawrence's letters constitute an invaluable source of material to evaluate the writer's pacifist attitude to the deflagration, as his books only indirectly reflect this disastrous event. Fjågesund considers that Lawrence saw both the political and personal events of this period in apocalyptic terms (1991: 29). And, in fact, it is a terrible vision of destruction, both in Heaven and on earth that the writer deploys, when he writes to Lady Ottoline:

Last night when we were coming home the guns broke out, and there was a noise of bombs. Then we saw the Zeppelin above us, just ahead, amid a gleaming of clouds; high up, like a bright golden finger, quite small, among a fragile incandescence of clouds. And underneath it were splashes of fire as the shells fired from earth burst. Then there were flashes near the ground – and the shaking noise. It was like Milton – then there was war in heaven. But it was no angels. It was that small golden Zeppelin, like a long oval world, high up... Then the small long-ovate luminary ... disappeared again. (in Fjågesund 1991: 29)

The vision is apocalyptic and the reference to the Biblical revelation is obvious, when the writer ads: 'So it seems, our cosmos is burst, burst at last, the stars and the moon blown away... So it is the end – our world is gone, and we are like dust in the air' (in Fjågesund 1991: 29.)

The First World War was clearly seen as the grand destroyer of the cosmic process where we belong as small parts, from where we get the vital power, that vitalism he considered lying at the core of our existence:

We and the cosmos are one. The cosmos is a vast living body, of which we are still parts. The sun is a great heart, whose tremors run through our smallest veins. The moon is a great gleaming nervous-centre from which we quiver for ever. Who knows the power that Saturn has over us, or Venus? But it is a vital power, rippling exquisitely through us *all the time*. (*Apocalypse*, p. 29)

But this is not the only instance when he speaks about the *élan vital*. The vital power is equated with being alive (i.e. existing) similar for D. H. Lawrence to the 'fourth dimension', identified with Heaven³, when a creature can devour a lower creature, giving it, thus, the possibility of reincarnation. This means being vital and explains to a certain extent the behaviour of many of his characters, who kill⁴ in

³ Not necessarily the Christian one, but that realm where 'each soul that achieves a perfect relationship with the cosmos, from its own centre is perfect and incomparable.' (*Reflections on the Death of a Porcupine*, p. 71)

⁴ To kill means, in Lawrentian terms, to destroy not only physically, but also spiritually, and the reincarnation is not necessarily a Buddhist conception, but also a spiritual postulate of passing from one individual into another.

order to assert their vitality. The victim does not die, but is reincarnated, probably continues to co-exist with its murderer. Vitality passes from one creature into the other, in a continuous flow, identified with the Holy Ghost, as he asserts in *Reflections on the Death of a Porcupine*.

If the war could not determine the writer to renounce his ideas about the great continuum to which we belong, nevertheless it shattered his beliefs, since in the same essay (i.e. *Apocalypse*) the writer proclaims the loss of the cosmos, just a few lines further down:

We have lost the cosmos. The sun strengthens us no more, neither does the moon. In mystic language the moon is black to us, and the sun is as sackcloth. (*Apocalypse*, p. 30)

Another important essay, apparently written in 1915, 'when the war was already twelve months old, and had gone pretty deep' (Lawrence, in Moore 1951: 145) is *The Crown*, included in the 1924 volume of essays *Reflections on the Death of a Porcupine*. Taken into consideration the date of its composition, the essay makes an important statement about the war:

So we have gone to the war... There remains only the last experience, the same to all men, and to all women, the experience of the final reduction under the touch of the death... The great thing is that this desire for the consummation is reduction, utter reduction, death, may at length be satisfied, before we have lost control, and our living impulse is slipping over the edge into the void. (*The Crown* in Fjågesund 1991: 34)

Obviously, the writer for whom vitality and the force of life were found in intact nature, could not accept such devastating manifestations as the war. Besides being a modern ecologist, he was, therefore, an overt pacifist, as well.

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A FUNCTIONAL AND GENRE-ANALYTIC APPROACH TO ENGLISH FOR BUSINESS

SILVIA IRIMIEA

ABSTRACT. Any attempt to teach English for Business must necessarily go out from a comprehensive functional and genre-analytic approach. Hence the teacher's theoretical agenda should include: reference to genre, communicative purpose(s) envisaged, internal genre-text structure, cognitive structure, institutional / profession-related / community-bound constraints, awareness of discriminative/non-discriminative features, functional patterning and, finally, linguistic determinism.

Any ESP approach seeks, by relating it to the correct use of grammar devices, to create and consolidate the skills and the competencies responsible for the effective and accurate use of language to communicate successfully in a specific area. In this respect, any training-aimed syllabus is a three-component teaching kit encompassing *knowledge*, *pedagogy* and *content*. Knowledge is a substitute for competence or expertise and accounts for practical skill formation, pedagogy covers all teaching attempts aimed at a comprehensive and end-effective acquisition of the proposed skills and the formation/consolidation of adequate competencies, while the last component relates to the content of the students' specialist areas. The drawing up of the syllabus depends on a few basic assumptions which are: the underlying rationale of the designers, i.e. the course designer's view on the kind of language description sought, the inherent linguistic corpus, the established or tested teaching methods. The syllabus is subject to negotiation and further consideration or alteration, all consonant with the students' needs, the requirements of the teaching process, the actual materials the teacher disposes of, institutional needs, educational policies etc.

Nevertheless, it is generally assumed that a syllabus of English for Business (EB) should necessarily include a sort of theory of language intended to shed light on the crucial ingredients and their relationship to the envisaged objectives. The teacher's input must rest on his prior experience and, most important, on a holistic view he may gather from several disciplines, such as: theoretical linguistics, applied linguistics, functional linguistics, psycholinguistics, and sociology. The trainer must constantly be on alert, as the once acquired perspective on EB is not inflexible and stable, but a dynamic, flexible corpus exposed to new approaches and paradigms that come from related and constituent disciplines and influence it. Hence any change in linguistics or in any other discipline will, undoubtedly, affect the EB network and the trainee.

When embarking upon the complex and winding task of designing a syllabus for an EB course, the teacher confronts himself with a (linguistic) dilemma: should the perspective adopted rely entirely on a "specialized language" perspective, or on

a discourse and genre- based analysis/description? Given the fact that a "specialized language" perspective would result in a shallow grammatical and lexical interpretation, while a discourse analysis would focus primarily on language structures and their use for the purpose of achieving various communicative functions, neither perspective is functional and operational. A real, comprehensive, integrative perspective would necessarily embrace a larger, more pragmatic-oriented **genre analysis**.

Swales (1981, 1985 and 1998) defined genre as "**a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs. Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purpose(s).**" The definition thus drawn up, apart from explicitly stating the key elements of a genre, also illuminates the constituents which are crucial in framing an ESP branch, such as EB. The key-elements which round up the EB corpus and account for the difference are: "highly structured", "conventionalized", "with constraints", and "socially recognized purpose(s)".

This definition, however, requires some further clarification. First, genre is recognized as a 'communicative event' and as such it already adheres to an established theory, the *communicative theory* or approach and relates to a message content, form, medium, and channel. Despite the relevance of all these factors, the most important aspect that indeed influences and determines the nature and construction or structure of a genre is its **communicative purpose(s)**. This means that the intended purpose will set out and shape the genre by conveying to it a *particular internal structure*. Hence any major change in the communicative purpose of a discourse intended to be produced is likely to cause changes in the genre or call for an entirely different genre. Further, minor changes or modifications will explicate or offer a *rationale* for the emergence or use of *sub-genres*. Bhatia admits that "Although it may not always be possible to draw a fine distinction between genres and sub-genres, communicative purpose is a fairly reliable criterion to identify and distinguish sub-genres".

Next Swales points out the 'shared' dimension of the concept in question, in that he describes it as an event "identified and mutually understood by the members of the professional or academic community in which it regularly occurs" and which confers to it the value of a commonly agreed on and shared linguistic experience. This means that first the *event* needs to be recognized as distinct from the existing *events* already accepted by the *professional or academic community*, i.e. identified and subsequently understood or deciphered. The phrase "by the members of the professional or academic community in which it regularly occurs" further indicates and underscores the restricted value of the concept, and therewith the restricted envisaged *addressee*. In other words, a specific speech community commonly and mutually agrees to create its own specific communicative events with some equally specified purposes.

The next critical and at the same time discriminative aspect regarding *genre* is its **internal structure**. In this respect Swales defines genre as a "highly structured and conventionalized" communicative event, which means that the

shared, cumulative and long experience has, on the other hand, resulted in a commonly worked out structure that discriminates it from other discourse types. This is also where Bhatia steps in and what he suggests by acknowledging that "it is the cumulative result of their long experience and /or training within the specialist community that shapes the genres and gives it a conventionalized internal structure".

Another noteworthy aspect of the definition given by Swales focuses on the **constraints** or 'pressures' working on the internal structure of a specific genre. Swales thus alludes to the "*constraints* on allowable contributions in terms of their intent, positioning, form and functional value". We sense here a clear reference to the so-called *creative freedom* of the writer. According to the constraints exercised, presumably the *text producer* has less control and influence over the product of his writing, as certain types of texts seem to be more convention-governed than others. In other words, the producer of a specific genre-related text is less in control of the process he goes through, and consequently has less freedom in choosing the way in which he molds his material and uses the inherent language ingredients. His being deprived of his creative freedom is largely explained by the constraints imposed on him and his writing, constraints that come from the conventions at work, from the uniformity, the cognitive and linguistic patterns dictated by the text type or the genre he works in. This so-called *linguistic determinism*, i.e. linguistic stringency and convention, affects the writer/communicator or text producer in that he undergoes a *socialization process* that results in his unconscious effort to observe the norm. In addition, the text producer delves into restricted and specialized areas, which further restrain and/or limit his freedom in terms of the linguistic data base. Hence a writer or specialist, as Bhatia suggests, "has a lot of freedom to use linguistic resources in any way s/he likes" but that he must conform to "certain standard practices within the boundaries of a particular genre". He further states that "it is possible for a specialist to exploit the rules and conventions of a genre in order to achieve special effects or private intentions, ...but s/he cannot break away from such constraints completely without being noticeably odd". This explanation according to Bhatia also accounts for the difference between a personal letter and a business letter, an advertisement from a promotional letter, or a newspaper editorial from a news report. Bhatia admits that "any mismatch in the use of *generic resources* is noticed as *odd* not only by the members of the specialist community, but also by the good users of the language in general." *Odd* indicates any procedure, linguistic or otherwise, which deviates from the socially or professionally-bound and agreed on norms or conventions. Hence, the restricted meaning of *odd* is "different from the normally accepted and understood conventions". He further states that this may be the "result of the use of some specific lexico-grammatical resources, certain kinds of meanings associated with specific genres, the positioning of certain rhetorical elements or even special meanings realized through certain expressions typically associated with only a restricted number of genres". This statement already contains an enumeration of four discriminative characteristics:

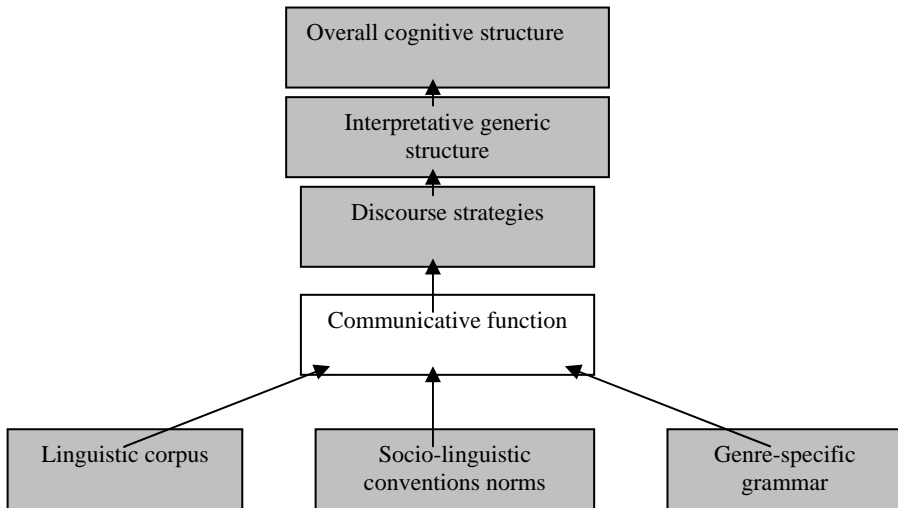
- first, the use of certain specific *lexical forms* which are attributed a specified meaning, relevant for the genre in question,
- second, certain *meanings* may be associated with particular forms and used restrictively in a certain genre,
- third, *special meanings* assigned to certain expressions are also restricted to the area in study

- fourth, the positioning of rhetorical elements which may have a bearing on the overall structure and on the general meaning of the genre.

It is also relevant to point out, that along the difficult process of genre identification Bhatia gives credit to two language-user categories: the *specialist community*, i.e. the speakers of a certain language variety who have been drawn together by common cognitive and linguistic experiences and practice and, what he calls, the '*good users*' of the language. The last group necessarily includes the users of a language who are relatively aware of the linguistic qualities and requirements of the genre in question, who use certain forms to perform intended objectives, communicative or otherwise, who are aware of the norms or conventions exercised on the genre and attempt to abide by the established conventions.

The last issues discussed are discriminative and should henceforth represent the strengths of a theoretical agenda of the EB teacher, whose first priority should be to raise the students' awareness of these key elements which define EB as distinct from other genres, and only later on to encourage the students to exploit those features creatively to accomplish desired aims within a socially or professionally recognized environment.

The EB discourse appears as a complex structure reconciling the following elements insulated on separate levels:



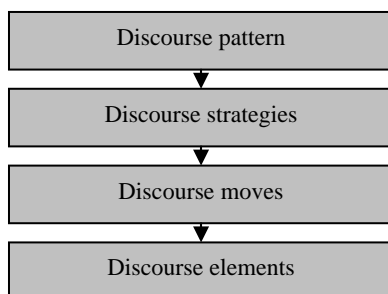
First, EB text or discourse is marked by a specific **cognitive structure**, which discriminates it from other genres and also makes the genre easier recognizable. At the same time the cognitive structure performs certain genre-specific values.

Second, the EB text or discourse exhibits a specific **interpretative generic structure** which can be broken down into discourse strategies that are conventionally or institutionally agreed on and exploited to achieve certain communicative aims in the specified environment where they occur. EB is a strongly social and vocation-oriented genre where the conventions are attributed more prominence and are hence more adhered to. Consequently, a good acquisition of the EB genre and its

subgenres must rely on a thorough understanding and internalization of the typical communicative structures associated with the genre under focus along with awareness of the conventionalized patterns of knowledge, beliefs, experience of the community etc.

Then the specific **communicative function** level filters out the large language corpus, i.e. both linguistic or lexical units and structures, and ensures that only those are selected from the general stock that could best serve the communicative purpose envisaged. Let us not forget another basic element, the **conventions**, both regulative and constitutive, and the procedures that make the genre distinct from others, which make up the bottom-level constituents of the EB communication process. Conventions operate at the level of acknowledged formats (layouts), institutionalized cognitive structures, formal linguistic structures or patterns in use etc. The last basic element, grammatical accuracy, provides the device that sorts out from the corpus of linguistic data those forms which are grammatically acceptable, assembles and combines them in a grammatically correct way to express the intended communicative purpose.

If we look at an EB text from the functional patterning point of view we cannot disregard the role played by discourse elements and relations. *Discourse elements* represent smaller parts of discourse which are assigned specific functions according to the types or categories of information conveyed and which eventually combine to form a *discourse relation* of the type: Problem-Solution, Situation-Problem etc. This kind of insight into the EB discourse will help the students comprehend the discourse patterning of, for example, an advertisement and grasp the difference from that of an order letter or any other EB sub-genre. Such a **functional patterning analysis** of the EB discourse may result in the following schemata:



The chart explicates the breakdown of the discourse functional pattern as a complex whole into its prime constituents, the discourse elements, in turn composed of linguistic data adequately combined by grammar-specific devices to render the communicative message correctly.

In this respect Bhatia admits that an effective teaching method is that which gives students practice in: "identifying and assigning discourse values to various parts of the text, internalizing the discourse structure of the genre, and introducing the learner gradually to the variation in the use of strategies to realize

specific moves". For example, a promotional letter begins with the first move whose overt function is that of *establishing credentials*, which can be expressed through several strategies, such as: referring to the needs of the business world in general, the needs of a customer in particular, or the company's or firm's past achievements. Further the 'company's past achievements' can be tackled through at least two distinct strategies: first by providing *factual evidence* or second by *making unsupported generalizations*. Similarly, the move *Introducing the offer* can be signalled by three sub-moves: offering the product/service, essential detailing of the offer, and by indicating the value of the offer. Although the strategies used by text composers to express these sub-moves may vary, eventually the composers need to build up a convincing case for the addressee. Furthermore the strategies used should convey a coherent, complete and correct image of the product/service on offer.

Nevertheless, an integrated attempt to define the EB genre must necessarily refer to the **genre- subgenre relationship**. If EB emerges as a different genre vis-à-vis other genres, i.e. the newspaper genre, the legal discourse genre etc. the same features which set apart these genres will account for the genre- sub-genre dichotomy: the purpose of the discourse made relevant through the specific function assigned to it. As these features make perfectly clear why a newsreport differs from an editorial or from a feature story, they will also substantiate the difference between an order letter and an advertisement, or that between a report and a memo. This means that in the case of the two EB discourse types what sets them apart is the (communicative) function performed by each. Thus a *report*, according to an oversimplified definition, must communicate the results or the conclusions of an investigation, a research, or a survey etc and sometimes recommend or suggest a course of action, while the *memo* is a communicative discourse which seeks to convey a message to a number of people. The stated function predicts and dictates the length, the format, the style and the tenor in which the message is worked out and transmitted. So, for example, the **report** is relatively longer, segmented into a number of conventionalized or institutionalized sections, all related to the issue. The simplified version of a report is necessarily a four-move/section report, where the elements are: *Terms of reference, Procedure, Findings and Conclusions*. More elaborate reports are longer and embrace a consistent substantiating material. Regardless of the purpose of the report (to update, investigate, experiment, review etc), the report is always a formal written product. The **memo** (memorandum), on the other hand, is a *shorter note*, not necessarily fragmented into sections, formal or informal depending on the targeted addressee, and issued for circulation within a limited area, such as a company. Nevertheless, memos may also appear in a more elaborate form, drawing closer to the form of a short report. In such cases the structure of a memo could integrate the following parts, each representing a distinct move governed by distinct purpose(s), i.e. functions:

1. Introduction The Opening Paragraph(s)	Function: to establish why the memo was written.
	Contents: a) reference to previous communication b) a description of the background situation c) an explicit statement of the aim of the memo

2. Development The Middle Paragraph(s)	Function: to make the message of the memo perfectly clear Contents: this part should contain main ideas substantiated with examples, facts, advantages etc.
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3. Conclusions The Final Paragraph	Function: to set forth the logical outcome of the information supplied Contents: either a) an opinion of the writer or an interpretation of the facts Or b) a clear statement of the action to be taken
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Minutes form another sub-genre of EB communication and are, in most cases, a record of actual events, recommendations, decisions etc. The overall structure of minutes comprises the following parts, reproduced in the example below.

ELM/KI	5 May 2001
Education and Training Committee	
<i>Minutes of the Annual Meeting held on.....at.....at...</i>	
Present:	
1. Minutes	
2. Matters arising	
3. Correspondence	
4. Chairperson's report	
5. Elections	
6. Next meeting	
7. Any other business	

It is, however, important to highlight the way in which the function attributed to this form of EB text determines the message content and influences therewith the structure of the text. The structure of this particular discourse or text does not bear any resemblance to either the structure of a report or to that of a memo. The emphasis is instead placed on a clear and most accurate identification of the meeting (which meeting, when and where held), of the persons present or involved, of the issues and points made along with, most important, the decisions made. Further, it is equally significant to note the use of a wide spectrum of words, that is the development of a range of verbs and other linguistic units with particular relevance to the sub-genre in question. So are the following verbs that are given the status of key verbs: received, considered, noted, resolved/agreed, recommended. The massive use of Latin origin words (such as memorandum, agenda, amendment, ex-officio, nem con, quorum etc), or the frequent use of some words or structures, such as: casting vote, next business, lie on the table, motion, out of order, co-opted member create a slightly different style, a formal one, as most of EB discourse or text is normally expected to be written in a formal style.

Then, all business communication discourse, whether oral or written, must observe some general business-related qualities, not found in other discourse types and dictated by the type of relationships that are established between the actors involved in interactions, by the professional circumstances and the general business environment in which such interactions occur. Such qualities or requirements are: *accuracy, clarity, brevity, conciseness, simplicity, politeness*. If the business discourse overlooks these prerequisites, the communication it represents fails, or breaks down. Any kind of business discourse is undertaken with the precise purpose of persuading, recommending, offering, giving an order, informing etc. and its message must be clear, apprehensible, understood exactly as intended. This makes the communicator more responsible in his undertaking and requires more control over the information flow, the organization of information, the adjustment of the tone to suit the business partner, and control of grammar and spelling.

In the world of business speakers/writers communicate to be understood and consequently each word must be carefully built in the sentence so as not to carry unnecessary or redundant information, in other words each sentence should contain a limited number of words very carefully chosen to carry the precise, intended meaning. Words become important instruments of expression and each word must convey a certain, concrete message.

In the business world as well as in any work environment the professional or work relationships between superiors, subordinates and peers must be carefully observed. This concern is further reflected in the tone of the EB communication carried out in an organization. Thus, generally speaking, EB discourse types or texts make use of one of the three types of communication: upward, downward and horizontal. The first is commonly associated with the way in which a subordinate addresses his/her superior employing a respectful, tentative tone. The *function of this type of communication* is rather to put forward ideas and to suggest courses of action. Hence question forms and longer sentences are the main characteristics of this form. The downward type of communication, on the other hand, is marked by a firm, direct and decisive tone, suited for the way in which a superior contacts a subordinate expressing such functions as: issuing orders, stating decisions etc. In terms of language devices imperatives, modals and statements are most frequently employed to serve these functions.

The issues discussed above create an effective picture of the functions performed by various discourses, discourse sections, discourse moves and, finally, the discourse tone. Although the insight into a potential end-effective survey of basic EB genre ingredients is far from comprehensive and complete, it gives the teacher a few alternative ideas about the way s/he may tackle a complex training undertaking like teaching English for Business.

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GENRE ANALYSIS: ART REVIEWS IN ENGLISH

ANDA-ELENA CREȚIU

REZUMAT. Una din cele mai noi metode de studiu al limbajelor de specialitate este analiza genurilor. Prezentul articol încearcă să demonstreze că și limbajul de specialitate din domeniul artelor vizuale dispune de astfel de genuri, de modalități de configurare a discursului, oprindu-se la analiza structurii generice a cronicilor de artă ("art reviews") în limba engleză.

The term "genre" has different meanings in accordance with the domain in which it is used.

Literary criticism made use of the term to refer to a literary type or class such as: epic, tragedy, lyric, comedy, satire, later adding novel and short story.¹

In the language of the contemporary media it is used to classify films, TV programmes (e.g. documentary, report, soap opera, horror etc.)

In Discourse Analysis and Text Linguistics it is often used synonymously with the older term "register", although ESP studies make a difference between "genre" and "register".

The premise of Genre Analysis is that "genre" refers not just to literary discourse, but also to non-literary discourse. Hasan² mentioned that even non-literary discourse has its own relatively stable generic categories and structure that possess specific formal properties, social functions and contextual appropriateness. All these elements constitute the genre/generic structure potential (GSP) of any discourse, outside literature.

The first attempt to distinguish generic characteristics in outside literature discourse were made by sociolinguistics. Labov, for example, concentrated on narratives of personal experience and distinguished a generic scheme having the structure: abstract + orientation + complicating action + evaluation + result/resolution + coda.³

Martin refers to the narrative generic scheme as exposition + introduction + body (arguments supporting a thesis) + conclusion (restating the thesis and summing up arguments).⁴

¹ Derived from Aristotle's "Poetics"

² Hasan, R.: *Text in the systematic-functional model* in Dressler (ed.) *Current Trends in Textlinguistics*, Walter de Gruyter, Berlin, 1978

³ Labov, W.: *Language in the Inner City*, University of Philadelphia Press, Philadelphia, 1972

⁴ Martin, JR.: *Factual Writing: Exploring and Challenging Social Reality* Deakin University Press, Geelong, Victoria, 1985

Under the influence of rhetoric and narratology, some other generic schemes were mentioned: description, procedure, adhortation, report, explanation; Swales has a rhetorically based approach to genre, focusing on the relationship between texts and their contexts.⁵

Van Leeuwen, focusing on press journalism, identifies some sub-genres of the genre of news story: short report, features, editorials and some phases: narration, description, exposition, procedure, adoration.⁶

The genre-based approach to ESP (English for Specific Purposes) considers genres as a result of a discourse structuring of the purposes of a discourse community.⁷ In his definition of the genre, Bhatia adds to Swales's "good fusion of linguistic and sociological factors" the psychological factor:

"Each genre is an instance of a successful achievement of a specific communicative purpose using conventionalised knowledge of linguistic and discursal resources."⁸

LSP (Language for Specific Purposes), as a subdiscipline of Applied Linguistics, is mainly interested in providing the students with those skills which ensure adequate and effective communication in a specific subject area. It manifests itself in spoken and written discourse and materializes in texts with pragmatic functions. Some of these functions refer to the accumulation and preservation of specialist knowledge, to the linguistic changes beyond vocabulary revealing personal attitude of the author toward the subject and the audience. This attitude is expressed through rhetorical devices able to convey emotional undertones. It follows that such texts can also have stylistic properties just like literary texts.

One of the most efficient methods used by LSP is Genre Analysis. It studies the specific structuring of discourses belonging to a specific subject area so as to correspond to the purposes of the specific discourse community that makes use of a text-type or genre; it must not be identified with Text or Discourse Analysis. Society manifests itself through social institutions and on social occasions. Social institutions possess and express themselves through discourses while social occasions are reflected in genres. Both discourses and genres materialize in texts. In ESP research and practice there is concern for identifying which discourses go with which genres, discursal and generic constraints and cultural specificity of generic features with the declared goal of facilitating the acquisition of these features by non-native speakers interested in a specific field of activity.

Genres are the products of discourse communities. A discourse community is a socio-rhetorical group (or network) constituted to work towards common goals.⁹

⁵ Swales, R.: *Genre Analysis: English in Academic Settings*, Cambridge University Press, Cambridge, 1990.

⁶ Leeuwen, T. van: *Generic Strategies in Press Journalism* in *Australian Review of Applied Linguistics*, 1987, pp. 199-220.

⁷ Swales, 1990

⁸ Bhatia, VK.: *Analysing Genre. Language Use in Professional Settings*, Longman, London & New York, 1993, 1994, p. 16.

⁹ Swales, 1990 p. 9.

Thus, it is characterized by:

- a set of common goals which are either formally inscribed in mutually recognized documents, or tacitly recognized by the members of the discourse community. These common goals are supposed to be made public.

We can speak about such common goals in the discourse community of artists. Artists' unions usually have statutes that formally specify the common goals: to promote artists and their works; to provide material and non-material help for members; to organize the specific social and professional events (e.g. exhibitions, meetings, creation camps); to establish contacts with other kindred communities and among the members of one community; to raise and administrate funds, etc.

- mechanisms of communication among members

Artists communicate among them through meetings, correspondence, conferences, magazines, gallery openings (vernisages).

- all the mechanisms are mainly used to provide information and feed-back.

Through the above mentioned mechanisms artists are informed of forthcoming artistic events, of new materials and techniques and the feedback consists in their evaluation of the same events, materials, techniques; the simple informative activity without an uptaking from the part of the members is not enough. Information and feedback may take the form of texts belonging to specific genres; in the art field we can mention the art reviews, monographies, albums (dedicated either to artists or to exhibitions).

- a discourse community utilizes, hence possesses, one or more genres for its members' communicative purposes; it also develops discursal expectations: appropriacy of topics, of form, function, positioning of discursal elements, roles that such texts play for the community. We cannot speak about a real discourse community in the absence of such clearly settled down genres; their existence is a must for the community, even if some of the genres may be borrowed from other discourse communities and assimilated.

The most specific genres related to the language used in art seem to be the art review (as written discourse) and the gallery opening (or vernishing) speech (as spoken discourse). Other genres, borrowed from the media are: news reports, interviews, book reviews which may materialize in texts published in magazines, newspapers, or may be broadcast on the radio, on TV, on the Internet; as for art history, as a field related both to art and to science, it develops genres specific to science whose concern is art through ages, or at a certain moment.

Art reviews may slightly vary as to structure, rhetorical devices, functions of the language, from one author to another, but they respond to the same purpose of the discourse community: to make an artist, an art work, an exhibition, a trend, a happening, an installation, a gallery opening day (a vernisage) known both to the members of the artistic discourse community and to the general public. Actually, this is the specificity of the genres belonging to the artistic discourse community: they are designed to address to the great public, too; more than scientists of any kind, law practitioners, medical scientists, etc., artists need to be known by the general public, too, not just by their peers. Their market value depends on this, whether they accept it or not. Since this goal is of utmost importance for this

specific discourse community as well as for its members, art review writing presupposes masterly skills. Vernishing speeches are also important: they address to a less numerous public, specially invited, but this public may really make a difference for the artist's future destiny; it may consist of connoisseurs, collectors and V.I.P.-s, that is, persons in social or political power positions, rich people. We can speak about a well defined group of vernisage-goers; the vernisage itself is an important social event (snobbery cannot be neglected, either).

- in addition to genres, a discourse community develops some specific lexis, too.

The specific lexis of the artistic discourse community refers to terms, either its own, or borrowed from the general language but acquiring specific meanings in the art context, terms borrowed from foreign languages (in English they come from French, Italian), specific phrases, their use being highly technical.¹⁰

In art we can speak about a highly specialized lexis in communication among specialists and a more common lexis when the audience is the general public. However, the degree of the technicality must be very well weighed so that the audience should not feel offended either by underestimation, or by overestimation; boredom could also occur if the discourse is not well balanced.

- a discourse community has a suitable level and degree of content and discursal expertise; individuals join the community as apprentices and leave it by death or in less involuntary ways; a ratio between novices and experts must be preserved so that the discourse community survives.

In order to become a member of the artistic community, a young artist has to prove some qualities and spend some time as an apprentice. Then his/her qualities are tested by the expert members and only if the novice meets their approval s/he becomes a member with full rights. Critics and art historians may be tacitly accepted, too.

Of all these requirements that define a discourse community, The genre criterion seems of greatest importance.

Genres are classes of communicative events which typically possess features of stability, name recognition, a.s.o.¹¹

They are communicative events because language plays both a significant and indispensable role; in the case of art related genres we should mention the particular relationship between language and image (here including the real art object, too); speaking or writing about art can only be imagined with the image in front of the eyes, or at least in mind; language and image intertwine.

They are communicative events because they involve participants: the author/speaker as the sender of the message and the reader/hearer as the recipient of the sent message.

Discourse itself plays the decisive role in a communicative event, so its structuring is of real importance and requests a high degree of speciality.

¹⁰ Crețiu, A.: *General Language vs. Language for Specific Purposes – An LSP Perspective on the Language Used in Arts*, Studia Universitatis Babeș-Bolyai, XLVI, 2001 pp. 123-130

¹¹ Swales, 1990, p.58.

Such a communicative event cannot be conceived outside of a specific context, an environment of production-reception, where historical and social factors concur; this implies a pragmatic approach in its conceiving and analysis.

But it is its goal(s) that make(s) a genre out of a number of communicative events, as genres must serve the discourse community's goal(s).

Following the established co-ordinates we shall try to demonstrate that the art review is the basic genre developed by the artistic discourse community.

An art review is written by a member of the artistic discourse community; most often critics belong to his community, either by education (they are sometimes artists themselves), or by a kind of kindred spirit (they may have philosophical or philological studies). However, they all have a common goal: to make artists known to other members of the discourse community, but especially to the general public. The material support for doing it is mainly the art magazine, but art reviews may also appear in newspapers, radio and TV broadcasts, books, a.s.o.

The generic structure of the discourse of an art review seems to be: introduction + transition + body + termination, although slight variations may occur.

Introduction usually begins with a small biography which may take the form of a real CV (in Romanian practice), or of some introductory sentences that account for the artistic career choice of an artist. There are also some general remarks on the art of a specific artist: the artist is placed within an artistic trend, frame, current, school of creation, a.s.o.:

e.g. 1.: "Tony Cragg's work could be described as being in a state of perpetual renewal. The British sculptor, born in 1949 in Liverpool, ..." ¹²

e.g. 2.: "What does it mean to be a Scottish painter? /.../ Calum Frazer, a forty-year-old native of Edinburgh who is currently the young master of Scottish painting."

e.g. 3.: "The artists are all between thirty and forty years of age and have studies at prestigious London art schools such as the Royal College of Art and Goldsmiths College."

Transition consists of one or two sentences that mention the occasion on which the art review was written: an exhibition (one man, or group, or retrospective, thematic, etc.), its time and place, the artist.

e.g.1: (Tony Cragg) ... "is currently the subject of a retrospective at the Centro de Arte Reina Sofia in Madrid."

e.g.2.: "Forget about the clichés of kilt and bagpipe and pay a visit to the Galerie Jean-Pierre Lavignes' exhibition (which opened at the end of January) of the works of Calum Frazer ..."

e.g.3.: "Charles Saatchi, the English advertising magnate and art collector, has accomplished something of a miracle: he has turned the Royal Academy of Art into a peep show of current English art. The exhibition's title, 'Sensation' ..."

¹² All examples henceforth are excerpts from: *Tony Cragg and Plastic, The Talent of Calum Frazer, The Provocations of the Young English Schools*, in *Art of the 20th Century. The History of Art Year by Year from 1900 to 1999. Painting. Sculpture, Architecture*, Chéne-Hachette, 1999, p.p. 898, 914.

The Body of the art review refers to the "what and how" matter: what works were exhibited and the manner of creation. Most often the discourse is structured into a sequence of the pattern: description and interpretation (possibly followed by evaluation) of one work or one artist's work. The sequence is repeated if the art review refers to more than one work or artist.

e.g.: "Some thirty painting depict such prosaic scenes of everyday life as women washing clothes or people promenading along the shore" (description)

"...but the poetic lightning tears them away from the real world and places them in a space that is somewhere between dream and nightmare." (interpretation)

Sometimes instead of a description proper we may deal with a short narrative having the same function, followed by interpretation:

"Cragg soon turned toward stacking and hybridization in his compositions. Beginning with brightly colored plastic debris, he created figures (silhouetted, narrative scenes, landscapes, or objects) on the floor or the wall. In each case he reorders the elements according to a system different from their everyday one and links them by color or appearance."

Sometimes inside the above mentioned sequencing some paranthetical sequences or deviations may interfere with the pattern; they may take the form of parallels with other artists or works or with the artist himself/herself at a different stage of creation, or there may be a speculation on possible affiliations with a trend, a tradition; there may be references to other authors of art criticism who spoke or wrote about the artist; some quotations are also likely to occur, mainly to support the author's personal opinion, interpretation:

e.g.: "In the exhibition's catalogue, Frazer's art dealer writes justly of his painting: 'It is not easy and is as seductive as those poisonous flowers that bite, leaving indelible traces.' "

Termination consists of a final, concluding evaluation (or a restating of the sequential evaluations) of the artist, work, exhibition. The critic may also express an expectancy for the artist's future work or evolution.

e.g. 1.: "Frazer's work has a strange, profound, inspired beauty. He is a rarity among today's artists in that he sees no need to throw away his brushes."

e.g. 2.: "Cragg's works are unified by a constant concern with linking the organic and the geometrical. They have a strong dreamlike, symbolic, and poetic dimension, whether they outline the contours of a natural or a mental landscape. The exhibition in Madrid shows us a world that is both rigorous and fanciful, and well worth exploring."

e.g. 3.: "Is this show sensational? No doubt about it. It inspires a sensation of horror and sometimes nausea. We mustn't forget that since the Medici of English contemporary comes from the advertising world, there is a risk that art will slide toward the art of the slogan."

We should nevertheless note that the structure or the content of an art review may vary according to some "sub-purposes" (e.g.: to demolish an artist or an exhibition – as in e.g. 3 above –; to stress upon some characteristics to the detriment of others), or, according to the context in which it is placed (a more

specialist magazine, a different channel of communication – radio, TV, the internet; in the case of radio broadcast art review, the text is written to be spoken – hence some peculiarities, such as a more detailed description, more suggestive).

And last, but not least, we must add that the image of the object spoken about is a must: a reproductory photo in the art magazine, a camera shot on the object, a more detailed, "spoken photography" in the case of the radio.

Further investigation of this genre should take into consideration the variations that may occur in the structure mentioned before and some typical discourse features of the art review. A crosscultural approach of the art review written in English and Romanian should reveal similarities and differences between them. But the final aim of such an investigation is that of offering art students models and samples of art reviews in the English language so that they should become aware of what is really important to talk about an artist, an art work, an exhibition and of how this should be done in English, as the art world has no real borders.

STEREOTYPICAL IMAGES OF THE IRISH

CRISTINA DUMITRU

ABSTRACT. This paper describes a few of the stereotypes that have been created, used and abused for centuries, about the Irish. Stereotypes have a very important role in forming identity and relationships and they are a very eloquent indicator of the views that outsiders have about a particular group, as well as of the views that the members of the group have about themselves. Stereotyped images of a group are very visible in jokes - these can be a means of establishing a comfortable distance between Us and the Other. Examples can be found throughout the paper. The patterns illustrated here are not specific to the Irish and their relationship with the English, the American etc., but universal.

Stereotypes

According to the definition given by the *BBC English Dictionary* (1992), a stereotype is "a fixed general image or set of characteristics that are considered to represent a particular type of person or thing". Members of a certain group (always formed on the basis of shared beliefs, attitudes and values) tend to ascribe to themselves and to other groups certain distinguishing traits, in order to assert their specific identity, and they use these set images to maintain the " 'proper' social distance from the designated out-group"¹. The problem is that although outlining these patterns can help to a certain degree our understanding of others, it also tends to ignore individuality and to stress differences. In such conditions fear and alienation can replace understanding.

People use stereotypes almost every day. All types of human groups, at all levels, are set into frames of specific images. Whole peoples and their respective countries are no exception - their images have taken shape throughout history.

Like all other countries, Eire and Northern Ireland have had their share of images attached to them from the outside as well as from within. They are in fact united to a certain extent in this respect: in the eyes of outsiders the Irishmen are more or less the same on both side.

Ireland is the island of "a hundred thousand welcomes" – "Cead Mile Failte", "the last paradise of Europe"². But what for some is Heaven, for others is crude and anachronistic reality. A shadow is cast on the idyllic images by religious fanaticism, nationalism, and violence. In Northern Ireland faith is entangled with the violent conflict. There is one feature of the portrait of the Irish - determined by the fact that Ireland is, within the Catholic tradition, a male-oriented society - which

¹ Whillock, R. K. and D. Slayden (eds.) (1995) *Hate Speech*. Thousand Oaks, CA: SAGE Publications, p. 34.

² *The Observer*, 26 January 1992.

some see as a cause for the prolongation of the 'Troubles'. The problem is apparently the "pathologically masculine Irishman whose idea of masculinity is a kind of disease connected with bloodshed, violence, valour"³.

The 'typical' Irishman

The inhabitants of the island, their habits, traditional beliefs and customs were looked down on by the English for a very long time. The 'wild Irish' believed in fairies and leprechauns, enjoyed foods which the English found revolting, used to keep their animals in their homes, they were prone to wasting time chatting and drinking and so on. In some respects this attitude still lingers. The Irish are still seen as primitive and unable to adapt to the changes of modern society.

The slowness of the pace of life, the fact that the Irish seem to like to take their time, and the reluctance to let go of the old ways have all taken part in the making of a particular image of the Irishman, who lives in a "psychological climate in which a racehorse attracts more admiring glances than a Rolls-Royce"⁴.

The two main occupations of the stereotyped Irishman are talking and drinking - not necessarily in this order. They are usually combined and they both take place in the Irishman's favourite place: the pub. The Irish are seen as great storytellers and very good at telling cock and bull stories. Bell calls it "theatricality" and mentions the "love of 'codology', the Irish equivalent of 'leg-pulling'"⁵, as a definite trait of the Irish character. Apparently even Freud said that "the Irish are the only race that can't be psychoanalysed; they're too ready to invent dreams, or to contrive lies more interesting than the truth"⁶. This might be part of a 'complex of the colonised' - the dominated make up for defeat, persecution and their inferior position in the dominant's world by using their imagination and embellishing reality.

Making fun of this reality is another aspect. The Irish are known for their humour, wit, self-irony and the fact that they "take a perverse delight in the universal jokes made against them", as Bell puts it⁷. Optimism is a means of self-defence in a world where problems and conflicts come up at every turn, illustrated in the turns of speech of the Irish, the two most characteristic being "It could be worse" and "I shouldn't worry". There is a commercial side to it, as well. It is exported in souvenir shop items, of which Bell provides an example in his guide:

There are only two things to worry about: either you are well or you are sick. If you are well, then there is nothing to worry about. But if you are sick, there are two things to worry about: either you will get well or you will die. If you get well, then there is nothing to worry about. If you die then there are only two things to worry about: either you will go to heaven or to hell. If you go to heaven, there is nothing to worry about. And if you go to hell, you'll be so damn busy shaking hands with friends, you won't have time to worry. Why worry!⁸

³ Devlin, P. (1983) *All of Us There*. London: Weidenfeld and Nicholson.

⁴ Bell, B. (ed.) (1994) *Insight Guides - Ireland*. 5th edition. Singapore: Hofer Press Pte Ltd.

⁵ Bell, *op. cit.*, 22.

⁶ Hussey, G. (1995) *Ireland Today*. London: Penguin Books, p. 470.

⁷ Bell, *op. cit.*, 21.

⁸ Bell, *op. cit.*, p. 22.

STEREOTYPICAL IMAGES OF THE IRISH

The figure of the Irishman, stereotyped as it is, is a complex, even paradoxical one. The good humour, the readiness to talk to anybody, the boundless optimism, have a quieter, mellower counterpart in introversion, melancholy and wistfulness. As G. K. Chesterton put it in his *Ballad of the White Horse*:

(...) The great Gaels of Ireland
Are the men that God made mad.
For all their wars are merry
And all their songs are sad⁹.

All these traits of character certainly do not belong only to the Irish. But they all participate in a specific way to the making of the 'big picture', which also depends on the climate, geography and history of the island. According to A. Norman Jeffares Ireland is

(...) an island of mixed races and religions where the instinct for survival - against local enemies, invaders, occupiers, poverty and climate - has resulted in the cult of the hero, in inventive wit and often black humour, in the acceptance of intuition and an awareness of the supernatural, in frequent assertion of nationalism against the domination of the neighbouring island, in praise of particular places and in a mixture of dreaming and often exaggerated talk that marks the influence of an oral culture, the test of which is capacity to impress and to entertain. (...) one strain in such talk is ironic, full of self-mockery and mock-seriousness¹⁰.

Sociologists seem to agree on the fact that "the importance in Irish culture of wordplay and figurative speech produced among both the native Irish and the Anglo-Irish a remarkable and sustained outburst of humorous genius"¹¹. The Irish have an established reputation for being witty and humorous, which has a counterpart in the tradition of comic Irish blunders and the famous Irish bull.

The Irish as a butt of jokes

There is a very rich legacy of jokes about the Irish starting from the seventeenth century. The first Irish joke-book appeared in London in 1690 and it was called "Teagueland Jestes or Bog Witticisms". The Irish are the 'stupid' party in jokes all over the British Commonwealth and in the United States. In the latter, though, they have been replaced with other butts of jokes – later waves of immigrant populations.

Every country has its own butts of stupidity jokes. The jokes about another ethnic group's errors and blunders - either verbal or practical - have the psychological role of reassuring the joke-tellers of their own superiority, competence and expertise.

⁹ Quoted in Bell, *op. cit.*, p. 23.

¹⁰ Jeffares, A. N. (ed.) (1992) *Anglo-Irish Literature*. 3rd edition. London: Macmillan, p. 5.

¹¹ Davies, C. (1990) *Ethnic Humour Around the World: A Comparative Analysis*. Bloomington and Indianapolis: Indiana University Press, p. 88.

Ethnic jokes evolve in time, but only in form; the underlying features are permanent. A fundamental element is the similarity between the joke-tellers and the butts of their jokes. The latter are almost never complete strangers, but close neighbours, members of traditional immigrant communities, provincials. They are seen as inferior, imperfect versions of the dominant group, speaking a distorted version of their language, with a similar but inferior culture, eating habits, religious beliefs. It is reassuring for the joke-tellers to think: "They are almost like us but not quite the same". The inferior group is perceived as harmless - they do not constitute a menace to the established identity of the dominant group. On the contrary, they are "abused" in jokes precisely in order to reinforce this sense of identity. The distance between the joke-tellers at the centre and the butt of their jokes at the periphery is reassuring because the former can banish stupidity where the Others live.

A few joke topics: backwardness, language, religion, eating habits

In Britain, as mentioned before, it is the Irish who are depicted as 'the stupid', the ones unable to deal with new technological developments, to perform simple tasks or to operate the technical devices the others find familiar and easy to work with. Here are a few examples of this type of jokes about the Irish:

Voice on Irish telephone answering machine: "Speak when you hear the green light."¹²

Pat was set to work with the circular saw during his first day at the saw mill. The foreman gave careful instructions how to guard against injury but no sooner was his back turned than he heard a howl from the novice, and on turning he saw that Pat had already lost a finger.

'Now how did that happen?' the foreman demanded.

'Sure' was the explanation, 'I was just doin' like this when - bejabbers, there's another gone!'¹³

The Irish themselves have a scapegoat within the island: the Kerry men. Kerry is far enough from the centre, it is on the coast, there is nowhere to go from there.

Many of the groups who are the butt of ethnic jokes about stupidity consist of people who are or were peasants, manual workers in a very closed and traditional society. They may be quite skilled workers, but only on a local and limited level. They are mocked at when they get out of their specific frame of experience and go to town - they are perceived as confused, unable to cope with the new reality, with the potentially new language and culture. Once a group is established as the butt of jokes about stupidity, it remains in this position even if its economic and social status evolves. This is especially likely to happen if the group's chances to become a butt of ethnic jokes are enhanced by the geographical setting, religious beliefs, language or culture.

¹² Chambers, G. (1980) *The Second Almost Complete Irish Gag Book*. London: Star, p. 30.

¹³ *Jokes for All Occasions* (1922) London: Brentano's, p. 95-96.

STEREOTYPICAL IMAGES OF THE IRISH

The speech of the peripheral people tends to differ from that of the dominant group at the centre. It is seen as an inferior and distorted version of the standard and it is associated with stupidity. It happens within Ireland ("What do you call a Kerryman with a Cork accent ? A social climber"¹⁴), and it also holds true at the level of the relationship between the Irish and the British. The language they speak is basically the same but in Ireland it has a typical accent which the English find amusing:

Irish graffiti:
I'm a tinker.
Oh! And what are you tinkering about?¹⁵

On the other hand, the Gaelic words, names and titles used in Ireland have helped the British find another source of humour at the expense of the islanders. However, the Irish themselves create puns based on the double meaning of these words in Gaelic and in English. Thus, the Irish Punt (the local currency) caused newspaper headlines like "Punt sinks again as City punters sell"; *Fine Gael* and *Fianna Fail* brought about "Fianna Failed again" and "Fianna Foiled again"; the Irish airlines, called *Aer Lingus*, became "Air Fungus".

Next to language, religion is another fundamental element on which ethnic stereotypes are based - stereotypes which, in their turn, determine who is 'the stupid' and who 'the canny' in jokes. According to researchers the Roman Catholics tend to be labelled 'stupid', especially in countries where there is also a Protestant group. According to Davies, this is due to the fact that "the corporate and traditional quality of Roman Catholicism, by damping rather than by hyping competitive individualism, leads to relative economic inertia and hence to ethnic jokes about stupidity".¹⁶

Ireland has been known as one of the most, if not *the* most Catholic and conservative societies in the western world. It has the highest church attendance rates. Although the power of the Church as an institution is weakening and the attendance rates are decreasing, especially among young people, it still has a strong hold on people's lives. Even if certain religious rules have died away, they still persist as sources of jokes about the Irish, precisely because religion is perceived as an indispensable part of Irish identity. Such a rule was the ban on eating meat on Fridays.

Father Moynihan had been sent as a Catholic missionary to a tribe of cannibals in Africa. In a short time he had achieved great success. He convinced the cannibals that on Friday they should only eat fishermen.¹⁷

¹⁴ Davies, *op. cit.* Irish joke, 1980s.

¹⁵ O'Leary, S. and O'Larry (1983) *Irish Graffiti*. London: Futura, quoted in Davies, *ibid.*

¹⁶ Davies, *op. cit.*, p. 64.

¹⁷ Wilde, L. (1974) *The Official Jewish/Irish Jokebook*. Los Angeles: Pinnacle, p. 109.

Eating habits are also very important in determining social and ethnic identity. There are superior and inferior foods, indicating economic status (meat, for instance, is superior), and determining who tells jokes about whom. The eating habits of the "wild Irish" were repellent for the British settlers; the strong Irish butter and the blood puddings were definitely inferior foods for them. But the true hero of Irish jokes is actually the potato.

Have you heard about the new Irish cookbook ?
It's called "120 ways to cook a potato". (British 1980s)

In jokes about the Irish the potatoes are called "Irish apricots", "Munster plums" or "Murphies". Moreover, the people who eat the food despised by the dominant group are nicknamed after it. Thus, the French are "Froggies", the Germans - "Krauts", the British - "Limeys", the Dutch - "Tulip-munchers", the Scots - "Haggis" and the Irish, naturally, 'Spud Murphy'.

The role of immigration in the creation of the 'Irish' image

The jokes of the eighteenth century are based on the blunders made by the poor Irish peasants working as servants in English houses. The verbal blunders came to be known as 'Irish bulls'. Bartley¹⁸ defined it as a "self-contradictory proposition" or "an expression containing a manifest contradiction in terms, or involving a ludicrous inconsistency unperceived by the speaker". It can either be involuntary or intentionally witty. The Irish bull was originally caused by the unsatisfactory knowledge of the English language on the part of the Gaelic-speaking immigrants to England, combined with a tendency to use forms and structures of their native tongue in the new language.

In time, Irish bulls also came to be associated with Irishmen in important positions in society, like lawyers, MPs and so on.

An Irish Lawyer of the Temple, having occasion to go to Dinner, left these Directions written, and put in the Key-Hole of his Chamber Door, I am gone to the Elephant and Castle, where you shall find me ; and if you can't read this Note, carry it down to the Stationer's and he will read it for you¹⁹.

The accent was also shifted in jokes from verbal errors to practical ones, due to the supposed inability to grasp and handle the novelty. These jokes were preserved throughout the eighteenth and nineteenth centuries due to the low social and economic position the Irish were forced into for an extensive period of time. The Great Famine and the huge emigration it caused had an important part in maintaining this state of affairs - the Irish were used everywhere as cheap, unskilled workers, while the Scots had good jobs and were well paid.

¹⁸ Bartley, J. O. (1954) *Teague, Shenkin and Sawney*. Cork: Cork University Press, p. 207, quoted in Davies, *op. cit.*, p. 141.

¹⁹ Davies, *op. cit.*, p. 146.

STEREOTYPICAL IMAGES OF THE IRISH

The common denominator of traditional jokes told in Britain, Australia and New Zealand about the Irish is that they are about immigrants looking for work and usually finding it in factories, mines and, most of all, on construction sites. This is why the Irish are so often identified in jokes by means of references to picks, shovels, scaffolding, wheelbarrows and to the "donkey" jackets and Wellington boots ("wells") worn by building workers:

Have you heard about the expedition of Irishmen who set out to climb Mount Everest? They ran out of scaffolding thirty feet from the top. (British, 1970s)

Wimpey stands for 'We Import Millions of Paddies Every Year' and Laing for 'Largely Alcoholic Irish Navvy Gangs'²⁰ (Wimpey, Laing and McAlpine are all large British construction companies)

The captain of an Aer Lingus jet is identified by the three golden rings on his wellies.²¹

During the massive flow of migrants to the US, Irish 'greenhorns' were one of the favourite butts of jokes about stupidity:

Soon after Casey arrived in this country he went to the home of his friend, Mrs. Doyle. While he was there, Mrs. Doyle's parrot came into the room and started pacing up and down the floor screaming: "Mama! Mama! Polly wants a cracker!" Casey, who had never seen a parrot before, stared at the bird in amazement. "Mrs. Doyle", he said, "may I ask you a question? Was your daughter born like that, will all those feathers?"²²

In time, the Irish-Americans climbed quite a few steps on the social and economic ladder and came to hold political power in the large cities of the United States. This did not stop the flow of ethnic jokes about them - the Irish characters only had different jobs: politicians, municipal contractors, policemen. The latter were the most frequent butt of jokes:

Officer Doyle was up for inspection in the police station.
"Doyle, how long have you been on the force?" asked the captain.
"Five years."
"Five years? Where're your sleeve marks? You're supposed to have marks on your sleeve for every year."
"I took them off."
"What right did you have to take them off? Why did you take them off?"
"Because it hurt me nose when I wipe it."²³

²⁰ Chambers, G. (1979) *The Almost Complete Irish Gag Book*. London: Star, p. 88.

²¹ Hornby, P. (1977) *The Official Irish Jokebook*. London: Futura, p. 75.

²² Ford, E., H. Hershfield and J. Laurie Jr. (1947) *Cream of the Crop*. New York: Grosset and Dunlap, p. 107.

²³ *Op. cit.*, p. 132-33.

Final observations

Once there is an established formula, ethnic jokes about stupidity, canniness, cowardice, or anything else for that matter, can proliferate indefinitely. 'Irish', 'Scottish' etc., have become signals for the audience of the jokes and anything connected to them is liable to turn into a joke subject, like "the Irish woodworm that was found inside a brick, or the Irish cuckoo that laid other birds' eggs in its own nest"²⁴.

If one group tells jokes about another and attaches a certain label to its members it does not necessarily mean that there is a hidden conflict between them. It is simply a response to psychological needs of the dominant group - needs related to the assertion of group identity.

The roles are quite well defined. If a culturally or historically dominated group fits the pattern it becomes the holder of traits that the dominant group does not want to acknowledge as its own. For this the two must be similar. The Irish and the British definitely fit the pattern: Ireland as a whole has long been under British influence, it is a peripheral territory, the English spoken on the island has suffered the influence of the Gaelic background and there is, of course, the matter of the rival religious denominations.

The generally accepted image of Ireland and the Irish is made up of varied, even contradictory perceptions from both the inside and the outside. The Irish themselves indulge in preserving stereotypes and even use them to commercial purposes. Hollywood has played an important part in the making of Irish stereotypes, mostly about the Irish abroad. In Bell's words:

A common stereotype of the Irishman abroad is that of a maudlin drinker seated at a bar in London or New York or Chicago, gazing dolefully into his glass and mouthing inanities to himself about the green fields and the clear mountain streams of his native land. An ill-chosen word from a stranger will quickly rouse his anger and, in the twinkling of an eye, a rip-roaring riot is in progress.²⁵

Stereotypes are usually based on a grain of truth, although in time they acquire fictional elements. Once established, they are very reluctant to change. They can be harmless or prejudicial; in any case, they are decisive in intergroup relationships.

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SILENCE VERSUS VISIBILITY: THE CASE OF RADCLYFFE HALL

ALINA PREDĂ

ABSTRACT. This study discusses the ambivalence of Radclyffe Hall's work for lesbians and feminists, focusing on two of her novels, *The Unlit Lamp* and *The Well of Loneliness*. While the first novel offers some Freudian hints in order to account for the attraction between its main female characters, Joan and Elizabeth, without suggesting in any way that they are inverts, the latter explicitly states that Stephen Gordon, the novel's heroine, suffers from a congenital problem. In *The Well* Hall abandons the feminist perspective and follows the path of heterosexual social constructs and stereotypes, in an attempt to obtain a more peaceful life for gay people, by showing that homosexuality is not a matter of choice but a congenital 'defect'. However, in spite of its flaws, Hall's much contested novel broke the silence surrounding lesbianism and brought important issues to the attention of the public.

'Sometimes I ain't so sho who's got ere a right to say when a man is crazy and when he ain't. Sometimes I think it ain't none of us pure crazy and ain't none of us pure sane until the balance of us talks him that-a-way. It's like it ain't so much what a fellow does, but it's the way the majority of folks is looking at him when he does it.'

William Faulkner, *As I Lay Dying*

At its origin, image making was a magical activity meant to achieve power and control over something, and this was possible because, as Susan Sontag (1973 : 115) points out, 'an image was taken to participate in the reality of the object depicted'. Thus, to *represent*, to create an image of a thing, is to appropriate that thing, to take possession over it. By means of representation one can exploit, distort, or even destroy the things that are being represented. Literary representations are, above all, endowed with an incredible amount of power, due to the interest they arouse in the readers, to their seductiveness and also due to the common opinion that they mirror reality, which gives them authority. One cannot possess reality, but one can possess images and create a substitute reality, or even re-create reality through images. Images depersonalise as they offer participation in the lives of others but induce, at the same time, alienation, by being unreal, and sometimes even mystifying.

Essential to heterosexual writing, when it comes to representing homosexuality, is a kind of stereotyping which appears constantly: gay couples rendered in such works are actually the filtered versions of heterosexual couples, this being evident in the permanent use of roles — butch and femme, for example — focusing,

however, only on the sexual relations between the partners, omitting to include their real, complex, contradictory personalities and lives, and entirely avoiding any spiritual or affectionate manifestations of love, as these might give same-sex relationships not only a justification, but a 'normal', 'natural' quality, while offering homosexuals a socially acceptable identity. What these images make of gays and their lives is, on the one hand, a spectacle, turning queers' sexual lives public, offered to all to see, cruelly exposed, and, on the other hand, an object of surveillance, as they arm vision in the service of power. The aim is not only monitoring heterosexual behaviour, but also changing the homosexual one through an internalised surveillance done at an impressive degree, using the reiterative function of images. There is no interest in catching non-sexual aspects of gay life, on the contrary, gay characters are reduced to sexual beings, and devoid of all humanity. There is a kind of aggression in all these writings, because they constitute duplicate worlds of images that give free reign to the traditional mentality which sees homosexuals as extremely sexual persons, perverted and mentally ill. Representing homosexuality this way is not only a kind of disrespect, but a kind of trespass, a sublimated looting of gay people's personality. These images are authoritative because they illustrate and serve to reinforce, over and over again, a tradition, even more important, a traditional straight mentality about gays, by producing clichés considered to be 'correct' views, which trigger a derogatory attitude towards an entire class of people. The result of this stereotyping was that, for a long period, many gays have imitated the dominant structures of tradition and internalised its standards of life and its views on social roles. These homosexuals attempted to integrate themselves into the public sphere, the heterosexual tradition, but many of them felt the conflict between obedience and resistance.

Thus, there have been cases when members of this socially marginalised group obeyed to the rules instituted by their oppressors and their discourses reproduced the heterosexual construction of homosexuality and served the very interests of the hegemonic culture.

Radclyffe Hall is the most famous example and a proof of the enormous influence the dominant ideology can have upon one's perceptions of reality. The writer, born Marguerite Radclyffe-Hall, was known as Peter as a child but later called herself John, probably after her great-grandfather whom she strongly resembled. Between 1906 and 1915 she published five volumes of poetry, mostly about "that potent passion, that divine desire" which she felt for women, poetry that, in 1907, brought her to the attention of the the society hostess Mabel Batten. Until 1916 Hall lived with 'Ladye' Batten, under whose influence she became a devout catholic, and through which she met Una, Lady Troubridge, who was to become her lifelong companion. Under the name of Radclyffe Hall she published seven novels: her *Adam's Breed* (1926) was the only novel, apart from E. M. Forster's *A Passage to India*, to be awarded both the Prix Femina and the James Tait Black Memorial Prize.

The novel she wrote in 1924, *The Unlit Lamp*, is the story of a woman who sacrifices her love for another woman in order to stay with her mother, whom she considers to be her responsibility. Robert Browning's poem, "The Statue and the Bust", the love story between two similarly frustrated heterosexual lovers, inspired

Hall in choosing the title of this novel: "And the sin I impute to each frustrate ghost/ Is the unlit lamp and the unglint loin." The love between Joan and Elizabeth is not accounted for in Freudian terms (although some hints do exist), but seems to be rather a matter of choice, resembling the political one characteristic of radical lesbians. It is a result, or a natural follow-up of the feminist attitudes adopted by Joan, after facing the patriarchal mentality of her father. Instead of encouraging her to become a doctor, as she wishes so much, he considers medicine

'An unsexing, indecent profession for any woman, and any woman who takes it up is indecent and unsexed....I'll have none of these new-fanged women's rights in my house; you will marry; do you hear me? That's a woman's profession!'

Elizabeth helps Joan shape her feminist convictions, and this similar view of the unfair world they live in brings the two women together:

'But...a woman's brain is as good as a man's. I cannot see why women should be debarred from a degree, or why they should get lower salaries when they work for the same hours, and I don't see why they should be expected to do nothing more intellectual than darn socks and have babies.'

As Faderman (1981: 319) points out, 'The primary cause for Joan's unhappiness is shown to be not that she was born in the wrong body, but that she was born in the wrong time, and that without a support group she lacked the courage of her feminist convictions.' Thus, the end of the novel shows a middle-aged woman who acknowledges both her failure and the changes that are on their way, through the young generation of women dedicated to the fight for women's rights :

'But she, Joan Ogden, was the forerunner who had failed, the pioneer who feared his own prophecies. These others had gone forward, ...and if the world was not quite ready for them yet, if they had to meet criticism and ridicule and opposition, if they were not all as happy as they might be, still, they were at least brave, whereas she had been a coward, conquered by circumstances.'

In this novel, Hall proves to be one of the foremothers of contemporary lesbian feminism, by showing that 'women often determine not to marry, that their affections go to other women—not because they are men trapped in women's bodies but because they reject prescribed roles, and they require a relationship in which the partner will say, as Elizabeth says to Joan, "I not only want your devotion...I want your work, your independence, your success."' (Faderman 1981: 319)

Unfortunately, not this was to be the book to make Hall famous, but the one written in 1928, under the influence of Kraft-Ebing's thesis on 'congenital inversion'. *The Well of Loneliness*, as well as her story *Miss Ogilvy Finds Herself*, abandons the feminist perspective and follows the path of heterosexual social constructs and stereotypes, in an attempt to obtain a more peaceful life for gay people, by showing that homosexuality is not a matter of choice but a congenital 'defect'. Therefore, homosexual men and women should be treated as sick people who, although abnormal, have their place and their role in society. They are not 'unrepentant' sinners but, as Stephen, the novel's heroine, states, 'hapled crippled' that should be tolerated by the more fortunate ones:

'And there are so many of us—thousands of miserable, unwanted people...hideously maimed and ugly—God's cruel; he let us get flawed in the making.'

When writing this novel Hall was confronted with the difficulty of arguing in favour of "the love that dares not speak its name" (in Leavitt, 1995: xiv) within the structural limits set by the medical discourses prevailing in those times. Heather Love (1997) points out that "Stephen's embrace of the medical discourse of inversion offers a textbook example of Foucault's concept of "reverse discourse," which he describes as the process by which a marginalized group begins to speak on its own behalf in the same terms by which it has been rendered marginal." In writing *The Well of Loneliness*, Hall endowed Stephen with the characteristics given by Havelock Ellis to what was called 'the female invert', going as far as to ask the famous sexologist to write an introduction to her book. This move permitted Hall "to represent Stephen as the first fully sexual and self-identifying lesbian character in literature" (Love, 1997).

In spite of Hall's efforts to make her book accepted and homosexuality acceptable in society's eyes, she succeeded in neither, and *The Well of Loneliness* became the subject of the most famous trial for obscenity in the history of British law. It was considered by some a 'Lesbian Bible' (Del Martin), maybe because it was, for such a long time, the only novel openly dealing with lesbianism, -- and by others 'a ridiculous book, trite, superficial' (Romaine Brooks). While Hall's intentions might have been good, the result was devastating, as her book contributed to the reinforcement of 'abnormality' as characteristic of homosexuals, encouraged the treatment of gays as victims of an inferior biology, and pushed many lesbians into the dangerous trap of congenital inversion, causing shame, despair and painful inner struggle to many a woman. Hall's passionate plea for social toleration brought into the literary realm what the psychoanalyst Thomas Szasz (1970: 160) called the "ideological conversion from theology to science" that took place in the 18th and 19th centuries. Once just one sin among many, homosexuality starts to be described as a type of behaviour in need of social control and psychiatric help. As Nicholas F. Radel points out :

"The coercive force of science, then, deprives the homosexual of his ability to change, to alter his behaviour, or even to accept responsibility for freely choosing his sin. The physician ensures that the homosexual is a diseased victim, and the metaphor of illness clarifies his need for help and his dependence on others for that help. By defining the homosexual as ill, society can see itself as healthy; and in direct proportion to the gay community's assertion of itself as a self-serving entity, society can view itself as ill and take all necessary steps to regain its health." (in Ringer, 1994: 177)

This statement is coherent with the situation in our culture nowadays: objections brought to homosexuality are mainly related to its visibility. As long as gays and lesbians keep silent, stay out of the public eye, out of the limelight, locked within the walls of their closets, they are granted a certain amount of tolerance. This happens because, as Lynn C. Miller shows:

"Silence denies the existence of difference and allows the dominant culture to believe that it is the only culture. It also, if chosen by a gay person, effectively denies the self. Silence in regard to homosexuality has been a major form of repression, both by homosexuals in choosing it and by the culture at large in denying homosexuality." (in Ringer, 1994: 212)

Given the conditions of a society dominated by the bias of heterosexuality which condemns homosexuality to invisibility, Hall's book may be said to have also had a positive role, not only a negative one. *The Well of Loneliness* put an end to the conspiracy of silence and increased the visibility of lesbian existence. This was extremely important, as invisibility is not just a matter of being told to keep your private life private; it is the attempt to fragment you, to prevent you from integrating love and work and feelings and ideas, with the empowerment that these can bring. The scandal served the lesbian cause, as "for books to be real and remembered they have to be talked about. For books to be understood they must be examined in such a way that the basic intentions of the writers are at least considered." (Smith, quoted in Rich, 1987 : 87)

The need for accurate representations of gay life was to be fulfilled, to a certain extent, only in the second half of the 20th century, through the works of writers such as Jeanette Winterson, Emma Tennant, Bernard MacLaverty, Alan Hollinghurst, Christopher Isherwood, etc. Their writings brought about a new type of reaction: the subordinate started to protest against the traditional standards and values, demanding their rights and full humanity be recognised. Although their rejection of heterosexual definitions and self-imposed oppression opened the doors for the exploration of homosexual identity characterised by self-discovery and self-definition, the changes in the depiction of gayness have been minimal so far.

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IS TEXTUAL ANALYSIS RELEVANT TO COHERENCE?

ECATERINA POPA

ABSTRACT. In the attempt to identify how coherence is achieved beyond the sentence, the study has made use of textual analysis on paragraph level and pointed out the conjunction relations between the paragraphs; another aim of the study has been to show how the structure of information, the given / new pattern ensures the logical flow of ideas in the article *The Way Beyond* by Anthony Giddens (LSE Magazine, Summer, 1999). The conclusion is that, although not sufficient, textual analysis is instrumental in interpretation, as a first step towards identifying what there is to be interpreted.

Starting from the contention that texts are representations of oral and written discourses, the analysis of a text, as it is materialised in linguistic segments / sentences / paragraphs, organised according to a certain structure that depends on the genre they represent, should reveal not only how the segments are bound to form the texture of the text, but also what devices there are, if any, to make the text **coherently** meaningful.

If, as far as texture is concerned, analysts do agree in adopting Halliday & Hasan's cohesive ties as valid markers of cohesion (Halliday & Hasan, 1976) the question of meaning and coherence is submitted to a wider area of discussions. For example in Brown & Yule (1983, 223) we read:

"One of the pervasive **illusions which persists in the analysis of language** is that we understand the meaning of a linguistic message solely on the basis of words and structure(s), used to convey the message." Subsequently, the question of meaning and coherence is not only one of linguistic devices, but a question of **what knowledge the reader has and brings forth in order to interpret the text.** As Brown & Yule assert, the variables: knowledge of structure, knowledge of organisation, knowledge of information are important in deciphering the message; there is still more to interpretation than what linguistically is signalled, that is, the reader's world knowledge or socio-cultural knowledge.

Inference of meaning and interpretation, as a whole, is a more complex process which goes beyond the text, but we will argue that there are linguistic signals in the text that prove to the reader whether the text is meaningful and coherent or not.

According to Howard Jackson (1996, 240):

"two of the principles which inform the structure of the text are:

- the need to ensure **coherence** in a text;
- the need to ensure that the receiver (reader) knows which is the most information in the text."

The first principle – to ensure coherence – is achieved, according to the author, “by a) consistency of subject-matter; b) by the way in which one sentence follows on from and relates to the preceding one; c) and partly by the way in which the elements within a sentence are ordered”.

The second principle – that of detecting information – refers to the organisation of information, the pattern of **given** and **new** at sentence or/and paragraph level.

In our attempt to show that texts rely on linguistic devices to achieve coherence, we shall take as example the article **The Way Beyond** by Anthony Giddens as it was published (LSE Magazine, Summer 1999). The analysis, unlike in the model suggested by Howard Jackson, will go beyond the sentence and will have to answer the following questions:

1. Is the text subject-matter consistent? If yes, how is it realised linguistically?
2. Do paragraphs as text units follow on from the preceding one(s) and relate to the following one(s)? If yes, how?

THE WAY BEYOND

The Third Way must reduce inequality of outcome, insists **Anthony Giddens**. **‘The Third Way seeks to go beyond the two hitherto dominant political philosophies of the postwar period.’**

1 In its review of 1998, Newsweek chose, as ‘European of the Year’, not an individual but a *movement: the Third Way*. The term has come to stand for the revival of social democracy. For the first time, the centre left holds power simultaneously in the four major European societies – the UK, Germany, France and Italy – as well as in nine of the other 11 European Union countries.

2 **Yet** the first current political leader to talk about a ‘Third Way’ wasn’t a European, *but President Bill Clinton*. In his 1996 State of the Union address, Clinton claimed to have found a new way in politics. Further, the Third Way has become a subject of global interest. One of its most prominent expositors is the Brazilian President and former sociologist, Fernando Enrique Cardoso. The notion has also attracted the attention of political leaders in Mexico, Argentina and Colombia. I recently lectured at the Chinese Academy of Social Sciences. I was surprised by the informed nature of the discussion, and by the consensus that the Third Way might be relevant to China. A similar lecture provoked even more interest in Korea.

3 **Yet** many European social democrats remain suspicious of the Third Way. They associate the term with Clinton and Tony Blair, whom they see as too closely connected with the neo-liberal policies. For such critics, the Third Way is little more than Thatcherism with a human face. It is a betrayal of social democratic ideas of collective provision for the poor and the needy. The theme has become commonplace among Blair’s opponents in the UK. Stuart Hall and Martin Jacques pursued it stridently in the one-off reissue of *Marxism Today*, entitled simply ‘Wrong!’ Roy Hattersley has produced a string of eloquent articles along the same lines, the latest of which appeared in the *New Statesman* (22 January 1999).

4 Right-wing authors, **on the other hand**, see the concept of the Third Way as an empty one. A recent article in *The Economist*, for example, called it 'goldilocks politics', offering the voters warmed-over porridge, a vague mish-mash of ideas and policies without anything substantial to chew on. Changing his imagery, the author argued that trying to give an exact meaning to the Third Way is like wrestling with an inflatable man. If you get a grip on one limb, all the hot air rushes to the other.

5 I don't believe either of these criticisms is accurate. Third Way politics, as I understand it, stands in the tradition of social democracy. Indeed, it is social democracy, revived and modernised. And it is far from an empty notion. On the contrary, the Third Way is a serious attempt to confront some of the main political dilemmas of the age. The Third Way seeks to go beyond the two hitherto dominant political philosophies of the postwar period. One is old-style social democracy, which held prime place for a quarter of a century or so after the war. It was rooted in Keynesian demand-management, interventionist government, the welfare state and egalitarianism.

6 The other is neo-liberalism or market fundamentalism. The neo-liberals believe that markets are always cleverer than governments, and that therefore the scope of government and the state should be reduced to a bare minimum. Neo-liberals are hostile to the welfare state, which they see as crippling productivity through stifling individual initiative.

7 Each of these positions – corresponding to the old left on the one hand and the new right on the other – still has its adherents. Yet it is plain that each is out of touch with the demands of the moment. Few people – certainly not the bulk of the electorate in the developed countries – want to go back to top-down, bureaucratic government. But it has become obvious that society cannot be run as if it were a gigantic marketplace. People have voted for centre-left parties in such large numbers in Europe, and have continued to support Bill Clinton in the US, because they want *something* different from either of these alternatives.

8 The Third Way is that *something*. It is not yet a fully-fledged political philosophy, but it is well on its way to becoming one. The old left would like to cling to the policies that seemed to work so well during the early postwar years. It isn't possible. The changes that have intervened since then have been far too thoroughgoing. The most important are those *involved with globalisation*, which has gathered pace since the collapse of Soviet communism.

9 Reactions to, and interpretations of, globalisation mark some of the new fault-lines in politics. Those on the more traditional left usually take one of two views. The first – represented, for example, by Paul Hirst and Grahame Thompson in their *Globalisation in Question* – denies that much has actually changed in the world over the past 30 years. The second – represented by Hans-Peter Martin's *The Global Trap* and Viviane Forrester's *The Economic Horror*, which made the best-seller lists in Germany and France respectively – treats globalisation as a destructive force which must be resisted by all means possible.

10 Third Way politics, **by contrast**, accepts the reality of globalisation and recognises that it brings benefits as well as problems. To put it differently, the Third Way is a positive social democratic response to globalisation. In contrast to neo-liberals, Third Way thinkers argue that globalisation needs collective management. It calls for active governments on all levels – global, national and local.

11 It has become commonplace to argue that, as globalisation advances, *government* becomes increasingly redundant. The Japanese business guru Kenichi Ohmae is one among many who argue that political power has become exhausted. Politicians, he argues, strut on an empty stage. The nation state has become a mere ‘fiction’.

12 The Third Way, however, sees greater role for government in a globalising world rather than a diminished one. But ‘government’ is no longer to be identified only with national government. This is not to say that the nation state becomes obsolete – indeed, a prime goal of Third Way politics is to reassert national identity and national purpose against a global backdrop. Globalisation, however, does push us, on the one hand, towards decentralisation and devolution of power and, on the other, towards the emergence of transnational forms of governance.

13 That is one reason why discussion of Third Way politics is so developed in Europe, where we have the European Union. The EU is not a nation state writ large, nor is it an international association, like the UN. In the EU, nations have voluntarily given up some of their sovereignty pooling their resources so that all can gain.

14 Third Way politics looks for dynamic government rather than big government. It places a strong emphasis upon reviving public institutions, but no longer equates the ‘public’ with the sphere of the state. Public institutions are often best defended, or reconstructed, by a combination of agencies, of which the state is only one. For example, in regions where external competition or technological changes have destroyed local industries, old-fashioned government interventionism is of little use. But acting in combination with business and local community organisations, government can help kick-start renewed economic development.

15 Rosabeth Moss Kanter, of Harvard Business School, has documented how effective some of these endeavours have been in the US. Her work helps to dispel the myth that the high levels of employment in the US have been achieved only through the creation of poorly paid jobs in deregulated labour markets. One of the many examples she gives is of industrial regeneration in the greater Denver area. In the late 1980s, the petroleum-dependent Denver economy was in recession. A new regional coalition, the Greater Denver Co-operation, successfully led a drive to restructure the local economy. One of Moss Kanter’s points is that not-for-profit and community groups were vital to this achievement – and that they acted in conjunction with business and government.

16 That still leaves the question of the modernising left's attitudes towards the *welfare state* and, more broadly, *social justice*. We should be sceptical of the idea that there was a golden age for the welfare state. Old left writers and politicians like to look back to a time when all was well with the world – when the welfare state protected citizens from cradle to grave and full employment was the order of the day. The reality was a lot more mixed. Welfare systems have often been bureaucratic and inefficient; they have often failed those whose needs have been greatest. Full employment was only achieved against the backdrop of the traditional family, in which many women were excluded from the labour market.

17 Third Way thinkers insist that the welfare state stands in need of radical reform but they don't want to reduce it to a safety net. Rather, as with other aspects of the Third Way programme, the key concern is modernisation. A modernised welfare state would be one that is both internally reformed and brought into line with the demands of the global marketplace. It would, among other things, emphasise education, employability, the dissolution of poverty traps and the creation of pension systems that take account of increased worker mobility and the decline of traditional corporate employment.

18 **So** does the Third Way mean that we should abandon the classic concern of social democracy: with social justice and the battle against inequality? It does not and must not. But here we see the beginnings of a possible division between Third Way politicians, prefigured in disagreements between the French premier, Lionel Jospin, and Tony Blair's version of Third Way politics seems to see inequality mainly as a question of barriers to individual opportunity. Many other social democrats, like Jospin, believe that social justice involves reducing inequality of outcome, too. I think they are right. If it is to live up to its billing as modernised social democracy, Third Way politics needs to sustain the classic concern. But it must also recognise that existing welfare systems have not actually been very effective in redistributing income and wealth between rich and poor. We have to look for other solutions. Third Way politics must embody a redistributive programme, but one compatible with individual initiative and freedom.

19 I don't think this aspiration should be confined to affluent countries. As with other aspects of Third Way politics, it applies much more generally. It is an essential component of the global dialogue now under way. Whatever the eventual outcome, Third Way thinking is likely to be at the core of political debates over the next decade or two, just as neo-liberalism was for the previous 20 years and old-style social democracy the 20 years before that.

Comment

1. In answering the first question one has to see what the text is about. Is the title relevant? Are there any signals what the text is about? So, is the text-topic signalled? As one looks at the title (*The Way Beyond*) and the comment, "**The third way must reduce inequality of outcome insists Anthony Giddens**", the

reader is made aware of the **theme** in this sentence – **The Third Way**. The article starts with a sentence where **The Third Way** appears as new information. The reader may infer by means of relating this new information at the very beginning of the text (and 1st paragraph) to the **theme** of the comment sentence that the **topic** of the text is the **Third Way**.

The text is made up of 19 paragraphs. Reading through the first five paragraphs we realise that The Third Way is repeated 11 times, being defined in turns as: *movement, term, subject, notion, theme, concept, politics*. Then, as we move on in the text, there is a new definition – new information – The Third Way is *that something*, a rather disruptive one when compared to the previous ones, and then in paragraphs 10, 12, 14, 17, 18 **Third Way** politics / thinkers appear as simple noun phrase, or premodifier of politics and thinkers, but in all cases as grammatical subject, so subsequently **theme** of the first sentence of each of the paragraphs mentioned.

Subject-matter consistency is achieved not by the sheer mention of these lexical items, but by their role as **theme** in the opening sentences of the paragraphs.

2. In the text organisation, we would like to see what the paragraphs are about, so what the paragraph-topics are: A brief summary of each paragraph might be:

- 1 Introducing the topic – The Third Way in European context – revival of social democracy
- 2 } World-wide context of the term (American and other)
- 3 } Criticisms of the concept – social democrats
- 4 } - right wing
- 5 Arguments against such criticisms
- 6
- 7 Comment paragraph on the critical positions
- 8 Third Way revisited, defined as political philosophy
- 9 Criticisms of globalisation
- 10 Re-defining The Third Way in relation to globalisation
- 11 } Globalisation and governmental power
- 12 } Argumentation for role of government in Europe
- 13 }
- 14
- 15 Exemplification with the US experience
- 16 The Third Way and the welfare state
- 17
- 18 } Conclusive comments
- 19 }

Looking at the paragraph-topics one can realize that the first two paragraphs function as introductory ones, which situate the topic within a temporal and spatial context, whereas the last two paragraphs are conclusive / comment ones. They may function as the beginning and end of the text, and in between we have to look for content. The remaining paragraphs – 3, 4, 5, 6 – make up the first section of content, namely criticism and counterarguments to criticism of the concept. Paragraph 7, a

comment **one** introduces the new theme, the lexical item “something”, and Paragraph 8 defines The Third Way in a new light concretising it as *political philosophy*. Paragraphs 9-17 discuss the basic issues: **The Third Way and globalisation; The Third Way and governmental power; The Third Way and the new welfare state**, and make up the second section of the content.

The question that arises is the following: **How do the paragraphs relate to each other so that they make up a coherent organic unit?** In order to answer the question we have to examine the relationship between the paragraphs in terms of logical connectors and information structure.

As far as logical connectors are concerned, there are few ones, but they are relevant for the text. The contrast relationship between the 1st and the 2nd paragraph, marked by **Yet**, refers to the content of information in the 1st paragraph: *Newsweek chose as ‘European of the Year’ not an individual but a movement – The Third Way*; followed by *the centre left holds power in four major societies... as well as in 11 European countries*, and the new information of the 2nd paragraph, ... ‘the first current political leader ... wasn’t a European, but President Bill Clinton’.

The logical connector **Yet** of the 3rd paragraph links this paragraph to the 1st one, again establishing contrast relationship between *European of the year ...* and ... *many social democracies remain suspicious of The Third Way*.

What is interesting about this part of the text, is that though the 2nd paragraph offers world-wide context for the main topic **The Third Way**, the text could have been cohesive and coherent without it, except that the new information of the 1st sentence 2nd paragraph – *it was Bill Clinton* – is resumed as given information in the 7th paragraph.

The “**on the other hand**” link, the 4th paragraph, points to dissimilarity to the previous one, social democrats to right-wing authors and their views.

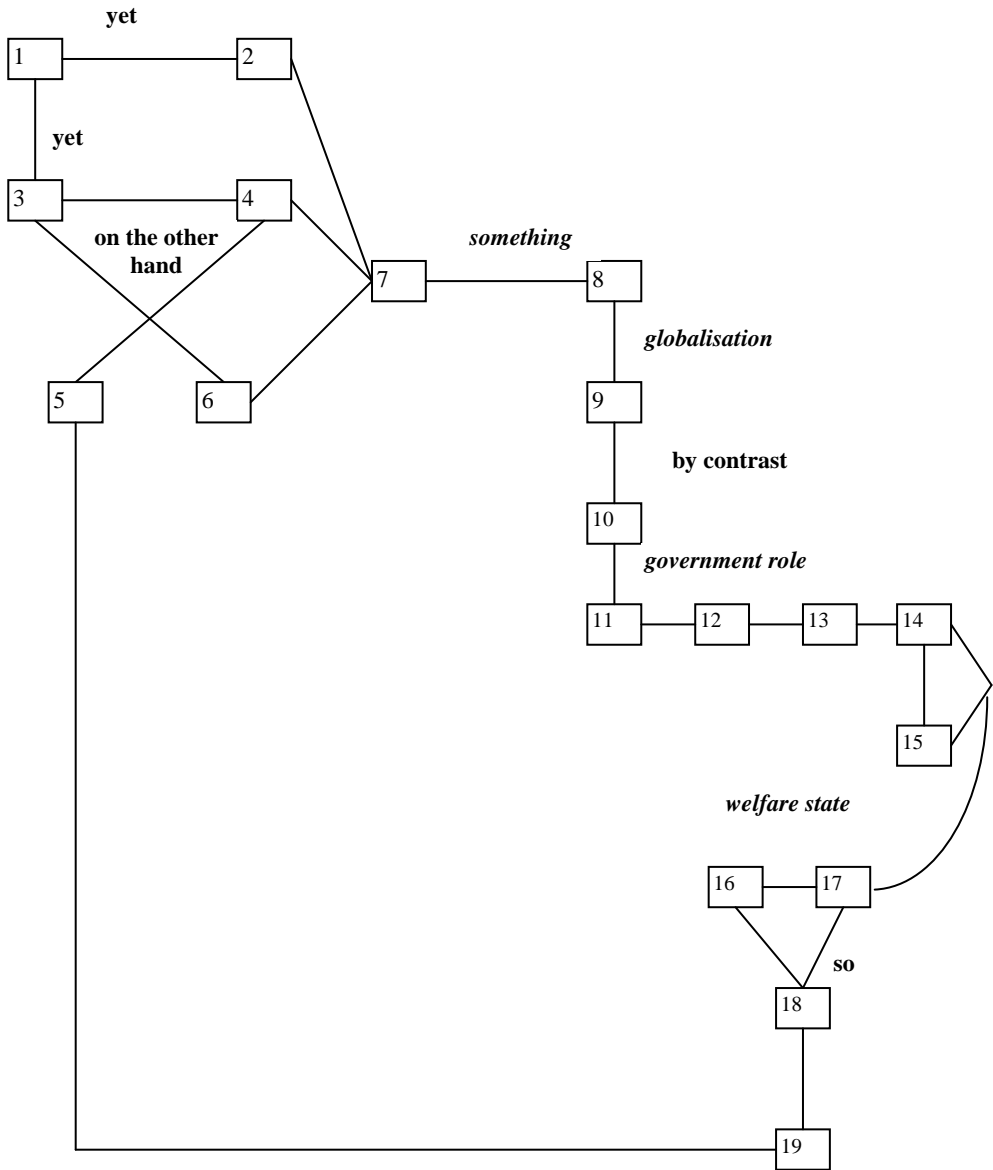
The new connector, “**by contrast**”, in the 10th paragraph signals contrast between what has been said (with reference to globalisation) and what follows to be said (globalisation and The Third Way).

The 18th paragraph starts with **So**: ‘So does the Third Way mean that ...?’, a connector that has a conclusive value referring back to the whole issue concerning **The Third Way**.

Although the second question, that of how paragraphs relate to each other, has already been tackled from the point of view of information structure, still a closer analysis of how **given** and **new** information are distributed and signalled may be relevant to the coherence of the text. We will suggest a representation of the text in terms of organising the paragraphs according to the way the text moves on progressively and remains topic-centered in spite of the new issues that apparently seem to acquire the status of new topics.

We consider the 7th paragraph as a summary of what has been said up to then and also as a trigger-paragraph for the coming development of the text.

We also linked the past paragraph introduced by “I” to the 5th paragraph, which is also introduced by “I” as opinion-giving paragraphs on the main topic and not as topic-shift paragraphs.



*The words in italics function as new information in paragraphs 7, 8, 11, 14/15. The words in bold mark the logical connectors.

Conclusion

The text under discussion, submitted to textual analysis provided clues to the reader, if knowledge of structure and knowledge of information organisation are put to work, that individual words or phrases and structures point to consistency of topic and of coherence by the way the paragraphs emerge and grow from one into the other.

Interpretation of the message will definitely need involvement of world knowledge and ideological standpoint, but textual analysis will make the reader aware of the logical development of the propositional content of the text.

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FUNCTIONALISM IN TRANSLATOR TRAINING

ANCA LUMINIȚA GREERE and BOGDAN ALDEA

ABSTRACT. Translation courses are usually an integral part of the curricula at departments for foreign languages, though it must be noted that their main aim is the development of language proficiency. Modern applied languages departments offering courses for future translators should accommodate in their curricula translation courses oriented towards the development of translation competence. In this respect we propose the introduction of theoretical and practical courses with graded difficulty along the study years designed on a generalized translation approach: the functionalist approach. With the orientation of translation studies towards the business reality, the functionalist approach provides guidelines for the translator profession by attributing the translator full responsibility for the decision-making process. Training programs should thus provide for a framework to develop translator self-confidence by usage of a generally applicable model to include all translation contextual elements. Within the functionalist model, trainees can be taught of the relevance of client involvement in the translation process through the translation brief and of the source text analysis designed for translation purposes according to target text context conditions. Thus, they will be more equipped to tackle translation as intercultural communication in the business world

For many years, the traditional approach to translations classes cultivated within the Romanian system of higher education was and still remains largely influenced by an exclusively linguistic intent. In other words, translations classes served as a mere appendage to language courses, and even the choice of materials for translation was overwhelmingly language-oriented. It must be said, nonetheless, that such classes did manage to enhance language awareness and proficiency. Grammatical translation still remains an important tool in language learning programs. True, the so-called "philology departments" training mostly future language teachers have always allocated some space in their curriculum for literary translations, usually in the senior years, as a natural offshoot of the main literature classes. Here, alongside the still dominant linguistic issues, students were also introduced to elements pertaining to the various styles, with their subsequent relevance for the translation process. Apart from these mainly practical approaches, some departments also offered theoretical classes dedicated to translation studies in their curriculum (in the third year). Alas, the limited bibliography and the secondary importance given to the discipline prevented a clear understanding of what translation studies had become. Theoretical discussions would traditionally approach a series of basic, commonsensical concepts (meaning for meaning and not word for word, etc.), or look at the more complex issue of cultural problems in translation, of loss and gain etc.

For a whole series of reasons, such traditional approaches are now deemed unacceptable for the purposes of the Applied Modern Languages Departments. With such departments, the main focus of training obviously shifts from the language/literature-based approach destined for the future teachers of English as a foreign language towards the training of professional intercultural experts. Unlike for the prospective teachers of English, in whose case translation is merely an exercise towards a final aim - language proficiency, for the AML graduates translation is a profession based on specific skills which have to be acquired through a different understanding of what translation is all about. In the case of applied language studies the training process requires not only a different methodology, but also a new set of materials selected for translation purposes.

At the present moment, the curriculum adopted by the Department of Applied Modern Languages belonging to the Faculty of Letters, 'Babes-Bolyai' University in Cluj-Napoca, Romania provides for extensive practical translation courses, in all years of study, as well as for a theoretical course scheduled in the third year. As far as the methodology currently in use during the practical courses is concerned, we can only say that existing approaches vary enormously, according to the language that is being taught or to the individual tutors actually doing the teaching. It can be nonetheless said that a certain interest in approaching a wider range of text types for translation has developed in recent years, as the Department gradually moved towards a distinct personality of its own. The specific nature of the Department itself compelled most of the tutors to turn towards non-literary texts from a variety of fields, while literary translations found a place in the special practical course reserved for such purposes and included in the curriculum of the fourth year translation and interpreting majors. The theoretical course taken by the third year is restricted to the same translation/interpreting majors, whereas the other students having business/trade or public administration as their major receive no such theoretical training, and take only practical translation courses.

Consequently, the need arises for a more homogeneous approach in what regards the training methodology employed throughout all language groups in the Department, aiming to offer students a better understanding of what translation involves, and thereby put an end to the limited perception they have of this type of activity, perception instilled by the tenuous linguistic preparation required by the university admission procedures. The requirements for the entrance examination are restricted to linguistic competence, and this is why the preparatory training of applicants, and implicitly of all first year students, remains oriented almost exclusively in the direction of grammar in use. Their experience of translation is thus utterly one-sided, and it is hard to rid them of this habit and convince them to show more flexibility and understand that a translated page does not have to look like a carbon copy of the original, bar the different language in which the words are written.

Changing such a solid but damaging mentality requires, in its turn, a substantial change in the development of both practical and theoretical courses. Fostering a new mentality in university students requires more than just sporadic advice and suggestions related to whatever difficulty or unusual aspect is encountered in the process of practical translation. Firstly, academic practice must rely on a solid scientific foundation, on a system of guidelines derived from the progress made in

the field of translation studies. Secondly, this scientific and systematic approach must be generalized, for different and even contradictory outlooks upon the same subject matter could prove confusing and downright damaging, especially when one deals with the essential component of the current undergraduate training program. The importance of instilling a new mentality, of offering an accurate understanding of translation, of giving students a sense of direction and professional identity, and of ultimately illustrating the fundamental cohesiveness of the training curriculum cannot be overstated.

In this respect, the suggestion we wish to make is one in favor of adopting the functionalist approach to translation as foundation of our didactic strategies. It is not within the purpose of this paper to examine the features of functionalism as established with Reiss ("integral communicative performance", 2000), Holtz-Mänttari ("translational action", 1984) and Vermeer ("Skopos theory", 1996) and developed by Christiane Nord, but rather to examine the legitimacy and possibilities of introducing a new range of concepts and approaches into current didactic practice and in the framework of the existing applied language studies curricula.

Ideally, the translator training program would include an introductory theoretical course in translation theory, scheduled in the very first year of study. This course would seek to offer students a systematic introduction to the basic concepts developed by translation theorists, concepts they will be working with in their practical translation activity. It must be specified that this introductory course should definitely be scheduled in the first year of studies, precisely in order to change the aforementioned traditional outlook on translation. Thus, from the very beginning of their undergraduate studies, students will become aware that translation, and implicitly their future professional activity, requires a lot more than just an improvement of their language skills, that it represents a distinct discipline, with specific concepts and methodology. Even if this appears commonsensical and is often taken for granted, student feedback received at all their levels of training shows that many of them still fail to identify the theory, and not only the practice of translation as the focal point of their training. In the absence of theoretical concepts, translation will continue to be perceived as a purely practical, linguistically-oriented exercise, requiring little specific training, if any.

Since we have chosen the functional approach to translation as foundation of the training process, and given the fact that this proposed course will remain at an introductory level only, without offering an in-depth exploration of the entire field of translation studies, it would probably be best to limit its syllabus to the concepts deemed instrumental in the development of functionalist theories: word-for-word versus meaning-for-meaning (Cicero, Alfred the Great), fidelity to source text versus infidelity (St Jerome, M. Luther, Romanticism versus Enlightenment), formal versus dynamic equivalence (E. Nida), linguistic approaches and equivalence (Catford), moving towards the very foundations of functionalism (Reiss, Vermeer, Nord) - *Skopos*, purpose in translation, extended model of translation (commissioner, translation brief, motive, target text recipient, medium, place, time). A more detailed historical-theoretical exploration of the field of translation studies will be reserved for the existing third-year course.

If the curriculum proves flexible enough to accommodate this proposed introductory course, then the practical courses will become a means to consolidate the theoretical knowledge and, more importantly, to transform this knowledge into a proper working methodology, thereby creating the basis of their future professional habit. It must be said that under existing circumstances (increased autonomy at all academic levels, increased access to specialized bibliographical resources) there is a distinct possibility to see such a proposal become reality.

Nonetheless, until this desideratum comes true, the existing practical courses could in themselves serve as a powerful instrument towards achieving the same purpose as the proposed introductory course. Namely, to give a more accurate understanding of translation and foster a proper professional habit by means of a systematic methodological approach.

The main difficulty in achieving this regards the introduction of theoretical elements during practical courses. A preferable working method would rely essentially on an interactive model, closer, by its very nature, to practical activities proper. A question-answer routine provides conclusions more quickly assimilated by students, as derived mainly from their own previous knowledge and perception of the phenomenon in question. For instance, we could begin by asking students to write down their own, empirical definitions of translation. Once written down, these definitions will allow us to identify the main elements composing the generally accepted, traditional model of translation: sender (source text), receiver (target text), translator, and some sort of ST and TT relationship. In all likelihood, and this was actually confirmed by our attempts in this direction, it is here that the concept of equivalence will come up. A few, well-chosen examples (e.g. *Gulliver's Travels* translated for children) can show students that their mainly language-based understanding of equivalence is not always sufficient. This observation can be reinforced by means of practical exercises designed to outline the differences that could appear between ST and TT when various contextual elements are modified. It must be said that at this level the aforementioned contextual elements will not be classified and explored in detail, as this will be the object of future discussions. The examples chosen here will remain simple, confined to the discussion of formal versus dynamic equivalence (e.g. Bible translations, as in Nida and Taber, 1978).

The next step would be to suggest that the traditional representation of the translation process must be extended to include those elements that would shift the focus in the direction of dynamic equivalence (in keeping with the concepts introduced so far). Among these elements (see the "functional model" in Nord, 1991), and still by means of interactive practice, we could list the commissioner, various types of readership, various mediums, the time and the place of publication. It proves quite easy to find suitable exercises to illustrate the influence these elements can have upon the final form of the target text. Here the tutor will have to point out that this is actually the real-life context in which the professional activity of the translator takes place. The understanding of the existence of various translation strategies conditioned by the components of this extended translation model, represents the first step towards a more flexible approach to the process of translation, a first challenge to a mentality rooted in the 'sacredness' of the source text.

Having introduced and reinforced by means of practical exercises this extended model, and having described professional translation activity as it occurs in real-life circumstances, we can move on to discussing the importance of intentionality in translation (be it of the author, of the commissioner, or even regarding the expectations of the readership). This naturally leads us to the reality of the *skopos* concept in the framework of functionalist approaches to translation. From *skopos*, defined by Vermeer (1996:7) as "the purpose given the text by the translator", we can infer the importance of the information that a translator needs in order to properly carry out his or her task. Nord (1997: 59) underlines the absolute necessity of "a brief that defines the conditions under which the target text should carry out its particular function", a brief provided by the commissioner and containing the following information: "the intended text function(s), the target-text addressee(s), the (prospective) time and place of text reception, the medium over which the text will be transmitted, and the motive for the production or reception of the text" (1997:60).

As the translation brief and its absolute necessity are essentially the reason why all previous concepts have been introduced, it is important that it be adopted as mandatory part of any translation assignment given to students from the moment of its introduction. Furthermore, it is just as important to see this methodological element employed in all practical translation courses taken by a given student group, regardless of the language in question or of the individual tutor. Only by constantly working with this concept will the students come to realize that in any instance they will need to obtain this information from the customers/commissioners they will encounter in their professional activity. As Nord puts it, "translating without clear instructions is like swimming without water" (1997:78). Students will also have to be warned that more often than not customers do not understand what translation actually requires, and that they will not voluntarily offer such information. A habit thus cultivated will help them design the proper strategies needed in order to extract this type of information, be it even from reluctant customers.

A final element of the proposed integrated approach to translator training involves a working model of text analysis for translation, a model that would accommodate the outlook defined so far. Since this model will have to be introduced starting with the first-year practical courses, it will have to remain relatively unsophisticated, but nevertheless offer a systematic methodology for handling a translation assignment and include the functionalist concepts with which students have already become familiar.

Useful in this respect is the classification given to translation problems (N.B. translation problems are not translation difficulties, being objective rather than subjective) by the same Christiane Nord: "For pedagogical purposes, translation problems may be categorized as pragmatic, cultural, linguistic or text-specific." (1997:64)

For practical reasons, it may be preferable to begin by gradually discussing each of the four categories of problems separately, on the basis of texts selected precisely in order to be illustrative of the aspect in question. Similar texts will be then used to reinforce and make sure that students ultimately understand the specific nature of each category of problems, and are also able to identify the various strategies and translation tools which can be resorted to in order to overcome them.

As a suggestion, the **pragmatic problems**, presented as derived from extra-textual factors, will be illustrated with the help of well designed briefs accompanying topical texts. A useful exercise would involve the offer of different briefs (different function, time and place of publication, readership etc.) for the same text, followed by a discussion of the differences thereby conditioned in the resulting target language texts.

Cultural translation problems, springing from the different norms and conventions at work in the two cultures, can be more easily identified as such if students are presented with parallel texts and asked to analyze the differences conditioned by the culture-specific patterns of text production and reception. In this respect, a discussion of newspaper advertisements could be quite illustrative, especially since this type of material, by virtue of its appealing nature, can be more easily accepted by our target audience, the first-year students. Furthermore, students are constantly exposed to both international and Romanian ads, be these printed or audio-visual, so they can more readily relate to the concepts thus introduced.

The **linguistic translation problems** are the ones that the traditional approach tends to focus on almost entirely, at the expense of the other categories. Therefore, we can say that most such problems are familiar to students at all levels of training. Their practice, even during the preparatory years that precede the entrance examination, has extensively covered this aspect. Nonetheless, since comparative stylistics can offer valuable guidelines in this respect, we can say that the time-honored classification of translation strategies operated in the nineteen fifties by Vinay and D'Arbelnet (1995), which ranges from borrowing to adaptation, can prove a useful tool in designing translation tasks and will also provide a systematic framework for the discussion and analysis of any text. Furthermore, since one of our major aims is to combat mechanical, rigid translation, a scientific model which manifests considerable flexibility in terms of translation strategies can only encourage students to become more creative in their approach, and no longer be conditioned by the given grammatical and lexical structures of the source text.

As to the **text-specific problems**, since these cannot be generalized but are specifically bound to individual texts, no particular strategies can be identified and recommended. In this respect, training should be oriented once again towards encouraging students to act creatively, and solve such problems in keeping with the broader context explored so far.

As a final suggestion, the practical examination that first-year students take at the end of the second semester should also contain an analysis of the source text structured along the four categories of problems, with a discussion of the strategies and tools used in finding a solution to the respective problems. This would, of course, require that the text presented as translation assignment for this examination be accompanied by a proper brief.

We believe that the idea of a brief, plus the four-item source text analysis, does not require extensive theoretical presentations and can be introduced in this form during the practical courses scheduled in the first year, even without losing sight of the fact that the first two years of training are normally reserved to general issues, related in this case to language training. Thus, it is our belief that good practice must be instilled as early as possible, because later in their training students might

find it harder to change already established habits. A properly assimilated functional approach would prove helpful in the senior years, when the focus shifts towards specialized, technical texts. During this period, the practical/theoretical analyses can become more detailed, focusing on a wider range of intratextual and extratextual factors with relevance for translation.

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PRESENT REALITIES: POLITICAL VIOLENCE

DORIN CHIRA

ABSTRACT. The present paper is part of a longer essay which tackles the issue of political violence and the Irish question; its aim is to define the notion of violence, with special emphasis on its political dimension, and pointing out its close connection with nationalism in the specific form in which this phenomenon manifests itself in Northern Ireland.

The different civil rights movements during the 1960s brought to the forefront of the world's politics the issue of the minorities' rights. In this context the Civil Rights Association was set up in Northern Ireland, with the aim of improving the situation of the country's catholic minority. Although the first manifestations of protest were meant to be peaceful, they caused violent conflicts with the security forces and with members of the protestant community. At the end of the 1960s political violence was back on the Northern Irish stage.

An attempt to define the notion of political violence could consider separately the two words that are joined together to form this syntagm. However, such an enterprise would be very problematic since, as Schlesinger has pointed out, there does not exist a clear-cut and widely agreed upon concept of violence; on the contrary, it is "a term that suffers from conceptual devaluation or semantic entropy" (1991:5). The difficulties in dealing with contemporary violence come from the fact that it is an extremely diverse and omnipresent phenomenon:

Directly, it is omnipresent in the form of the traffic accident – casual, unintended, unpredictable and uncontrollable by most of its victims. Indirectly, it is omnipresent in the mass media and entertainment. Even more remotely, we are aware both of the existence in our time of vast, concretely unimaginable mass destruction... and also of the sectors and situations of society in which physical violence is common and probably increasing (Hobsbawm, 1977:209-10).

Schlesinger does not even claim to try a definition of the term, limiting himself to an examination of several attempts at definition and categorization made by others, and pointing out the problems involved in these. Thus, in his interpretation of violence, he distinguishes two roads into the problem: a rational one, and one which is based on myth, considering that violence is 'itself symbol and metaphor' (1991: 7-8). The three examples of restrictive definitions quoted below are well situated to illustrate the problems of rational analysis:

- 1) Violence in the strict sense, the only violence which is measurable and indisputable is physical violence. It is direct injury to persons; it has three characteristics: it is brutal, external and painful. It is defined by the material use of force (Chesnais, 1981:26).
- 2) The clearest cases of violence are those which cause physical damage, are intentional, are active rather than passive, and are direct in their affects (Williams, 1981:26).

- 3) *An act of violence...* is a use of considerable or destroying force against people or things, a use of force that offends against a norm (Honderich, 1980:153).

These definitions allow several possibilities of categorization, and Schlesinger (1991:7) suggests the following: a) violence to persons alone; b) intentional and direct in its effects; violence causing physical damage to either animate or inanimate objects, or both; c) violence "involving both persons and things, together with a clause that locates the discussion within a normative framework".

According to Chesnais, violence can be categorized as either 'private' – crime, suicide, accident, or 'collective' – Soviet State terrorism and Western anti-state terrorism (in Schlesinger, 1991:7). Williams' categorization is very similar, as he distinguishes between 'collective' – internal wars, guerilla wars, riots, political executions and assassinations etc, and 'individual' violence – homicide, rape, vandalism, manslaughter etc (idem). As for Honderich, his major focus of concern is violence 'directed towards changing a democratical political system'

Considered within this framework only, political violence would be best characterized as '*collective*'. Yet it could be argued that politically motivated acts of violence do not necessarily involve a group of people. They are very often carried out by individuals who act in the name of a cause supported by a group of people. Should this be interpreted as individual or as collective violence? What if one individual acts on behalf of the group to which she/he belongs, but does not have the approval of the respective group? It seems that the question of defining and categorizing violence is still open and that, for the purpose of this paper, it is best to approach the term in a descriptive way.

Thus, according to Schlesinger the different manifestations of political violence during the past two decades are often nationalist in origin, sometimes anti-systemic, and have acquired an international dimension. To this it could be added that there has been political violence ever since the emergence of the nation-state, and, most probably, its origins could be traced back to the time of the early social formations. As Ernest Renan (1882) put it, "historical enquiry brings to light deeds of violence which took place at the origin of all political formations, even of those whose consequences have been altogether beneficial. Unity is always effected by means of brutality" (in Bhabha, 1990:11). And so is separation. Such early violent events in the history of nations usually acquire mythical qualities and are handed over from generation to generation. At this point it should be made clear, maybe, what is meant by *myth*. Levi-Strauss has defined it as "an account of the origins of a society or of particular crucial events in its life, which unite the cosmos to the social structure by actively shaping everyday life perceptions" (quoted in Fulton, 1991:122). Contemporary perceptions and attitudes to political violence in the life of a community draw very much upon these mythical past events. This is especially true for the Catholics and the Protestants in Northern Ireland, which is why it is very tempting, as Mackenzie (1975) says, to abandon the rationalist strategy of definition and to approach the problem by way of myth (quoted in Schlesinger, 1991:8), capitalizing on the Northern Irish historical legacy of violence. Tempting as it is, this could not work; even though history is an essential component in understanding political violence, an analysis relying exclusively on data from the past would return a seriously truncated picture of the present situation.

Another point worth considering is the public's perception of political violence of "terrorism". The dominant view of the phenomenon is shaped by the mass media, and so the public is acquainted with it as irrational, pointless destruction and killing of innocent people. A consequence of this in the case of Northern Ireland is that, as Schlesinger has put it, many see 'terrorism' as the cause of the conflict there, rather than as one of its symptoms (1978:243). Moreover, it seems that violence employed by states against their citizens receive much less attention (Schlesinger 1991:6).

As it has been mentioned above, political violence is often of nationalist origin, and it should be related to political power within the borders of a certain state, taking into account such factors as legitimation and delegitimation, in line with the "well-known slogan that one man's terrorist is another man's freedom fighter" (Schlesinger 1991:6). A brief look at what is meant by the italicized terms will clarify the connection between them. Thus, Max Weber's (1948) celebrated definition of the state will lead towards a categorization of violence into 'legitimate' and 'illegitimate':

The state is a human community that (successfully) claims *monopoly of the legitimate of physical force within a given territory*...The state is considered the scale source of the "right" to use violence (cited in Schlesinger, 1991:9).

Commenting on this Gellner has shown that the idea behind Weber's definition is "simple and seductive": in well-ordered societies, as the liberal democracies are expected to be, private or sectional violence is illegitimate, so that it cannot be employed to solve conflicts, as this is the right and the monopoly of the central political authority only, that is the state (1980:3). Officially, this may be regarded as still valid. However, as Gellner has pointed out, there are states which lack either the will or the means to enforce their monopoly of legitimate violence. In a way, this could apply to the British state in the case of Northern Ireland, since, as it is claimed by some – Connolly (1991) – the British policy has been to contain the conflict, to "keep the lid on", but on the other hand it is common knowledge that the Army and the Royal Ulster Constabulary were not able to put an end to the violent campaigns of the Provisional Irish Republican Army (IRA) and to the violent activities of the less conspicuous Loyalist paramilitary organizations.

As for nationalism, Gellner has defined it as primarily a political principle according to which political and national boundaries should coincide; then he goes on to define it as a theory of political legitimacy, requiring that ethnic boundaries should not cut across political ones (1980:1). Another factor that should be taken into account is the cultural one, as it is suggested by Benedict Anderson in his *Imagined Communities*, where he expresses the opinion that "Nationalism has to be understood, by aligning it not with self-consciously held political ideologies, but with large cultural systems that preceded it, out of which – as well as against which – it came into being" (cited in Bhabha, 1990:1).

Of course, understanding nationalism in its essence implies an understanding of nation as well, and it is at this point where the cultural factor is used in Gellner's discourse along with that of will. His definitions, though not claiming to be definitive, are very useful for the scope of this analysis. Thus, he considers that a community can be considered a nation 'if and only if' its members share the same culture, and

recognize each other as belonging to the same nation (1980:7). In order to define the concept of nation one should also consider Ernest Renan's celebrated essay 'What is a nation?' which, even if it was written more than a hundred years ago, is still surprisingly valid in ideal terms, with some reservations as far as Northern Ireland is concerned. His discussion of nation can be summed up in the following: race, language, religion and geographical frontiers are seen as totally insufficient to define a nation – which is true enough. In his view the most important are factors like that of "sharing a glorious heritage and regrets", and "having, in the future, a shared programme to put onto effect", or "the fact of having suffered, enjoyed, and hoped together". The main point is that the only legitimate criterion in defining a nation is the will of its members (in Bhabha, 1990: 8-21) – which is true for an ideal nation, but would be a dangerous generalization if applied to the contemporary reality, and was even more so at the time when it was made (1882), a glorious age for imperialist expansion. It is doubtful, for example, that the Ukrainians wished to be part of the former USSR, and it is certain that the radical section of the Catholic nationalist republicans in Northern Ireland do not wish to be part of the British nation. Besides, such factors as race or ethnicity, language and religion are not decisive if taken separately, but they cannot be dismissed since each of them has its share in the complex process of nation formation, and are vitally important for those minority communities who wish to maintain their identities.

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THE EPIC POETRY OF JÁNOS ARANY

BALÁZS NYILASY*

The epic poetry of this 19. century poet is one of the most interesting, most complex phenomena of the Hungarian literature. He turns towards the past so stubbornly that at first sight he seems to be an unshakable Conservative. In the middle of the century, in the time of Baudelaire the poet from Nagyszalonta turns back from time to time to the big form, to the epic poetry, to the extremely important literary genres of the European literature. He chooses from the possibilities offered by the classical epopee of Homer of the archaic heroic poetry, of the ballads, the comic epic and the novel in verse, uses their peculiarities and finds new perspectives in their poetical way of thinking. On the other hand this conservatism proves to be a creative force in his important works bringing novelty and new shapes to them. He introduces subtle changes, extends the possibilities and gives new characteristics to these literary genres which bring them closer to the problems of the modern world. In the literary forms used by him in fact it is the modern man who has the central role, the man who feels that safety, firmness and the chance of future are threatened. In his great epic poems there are to be found basically two ways of presenting the situation, of handling the problems, of giving artistic answers. His archaic-holistic works claim the right to create an artistic anti-world. This world of visions comes to being with the help of an archaic-holistic way of looking at the world which proves to be safe and homogenous and very different from the meditative denial, remoteness, the crumbling of the entity and the victoriously advancing erosion. (*Toldi*, *Keveháza*). On the other hand, the poems characterised by anti-heroism and destruction seem to present another possible kind of the crisis-handling attitude: they admit that the crisis is powerful and "illustrate" this power with the means of the metapoetical system of the narration (*The Lost Constitution*, *The Gypsies of Nagyida*, *Istók the Fool*) (*Az elveszett alkotmány*, *A nagyidai cigányok*, *Bolond Istók*). This double tie, the readiness to create an artistic antiworld visualising the integrity and the willingness to unfold the feeling of crisis and being carried away by it gives the basic bipolarity of Arany János's work and the two characteristics seem to have equal weight. In other words: the poet cannot give up the vision of an existence in which the relative character of the values and truths is bounded by the undeniable absolutism but in the same time he can't help feeling the power and justice of the denial freed by the modern critical culture, by the reflexive sense of existence, by an inquisitive, doubtful, meditative attitude.

Of all the archaic-elementary-holistic epic works of Arany the *Toldi*, written in 1846 is the one that most successfully creates the vision of the flawless existence. The

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story itself came down to us from the 16. century and it used to be told by the minstrels and bards. Most of the action takes place in the court or in the surrounding of Louis Anjou (the Great) who ruled over Hungary in the 14. century. The main character is Miklós Toldi, a very strong young man, who in spite of his noble birth has to work in the fields together with the peasants because his elder brother, György, being envious and jealous of him does everything to keep him far from the royal city and the court. On a hot summer day, while the young man is working in the field some soldiers of the king appear and talk to him scornfully. As he has always been dreaming of becoming a member of the army formed by proud noblemen, of gaining fame and being called a hero, Miklós feels even more offended. But he is helpless and turns back home full of sorrow and anger. As he gets home he meets his brother, who has just arrived. György speaks harshly to his younger brother, even hits him. Miklós, who is much stronger than György could kill him at once but he stifles his anger, tries to find a quiet place somewhere to weeps bitterly. However this proves to be impossible. His brother finds him and urges his servants to tease him by throwing spears to him. As long as the spears bounce into the fence, Miklós ignores them, but when one of them hits his shoulder he raises a huge millstone which is lying there and hurls it towards the servants. The stone kills one of them so Miklós has to run away and his brother orders his soldiers to follow him. During the next night Miklós has to fight with two wolves, kills them, carries them to his native house and leaves them in his brother's room. In fact he only wants to say good-bye to his mother, but his brother wakes up and seeing the wolves realises his presence. By this time Miklós has to run away as far as he can to save his life. He walks up to Buda with the vague intention of doing a heroic deed and draw the king's attention. He seems to be lucky: a widow tells him about a foreign knight whom nobody could defeat so far, therefore he speaks about the Hungarians scornfully. But Miklós has no money, no weapons, no proper clothing. He can turn to nobody, none of the people of the town invite him for night, although he has just saved the life of many of them by stopping a wild bull which has freed itself from the slaughter house. Feeling lonely and hopeless he goes to sleep to the cemetery and there he meets the old servant, Bence, sent by his mother. Bence brings him one hundred gold pieces and like this the opportunity to show himself by fighting against the foreign knight suddenly becomes a reality. Toldi and his servant celebrate this in a joyful way in an inn. On the next day Miklós appears in a wonderful armour and defeats the foreign knight attaining like this his cherished dream because the king is also present at the tournament. The monarch has already found out the truth about György Toldi's mean character and now pardons Miklós for killing his brother's servant and makes him a courtier. The possibility of a wonderful military career is opening up for Toldi.

Of course, the plot itself hardly makes us feel the richness and depth of this heroic poem which is full of warm serenity, optimism, freshness, strength and love of life presenting a world in which there are no gaps. Some say, and not without reason that the poem directly continues the naivity which is to be found in Homer's works. Anyway, Arany's poem is hardly a simple continuation. It is a remaking down to the smallest details. On the one hand the poet gets free from the common heroic poem, from the different kinds of stereotype means of expression which have such a great importance in the Christian heroic poems, on the other hand he makes them so subtle

that they become unrecognisable. In the *Toldi* there is no "machina", the world is not doubled and the stereotype forms of fighting, the augury, the half-miracles, the invocation and the enumeration are also missing. The elements of comparison which have an important role in Homer's work like the lion, the sea, the storms in the hills and on the sea, the ships are also missing, as they are completely different from the colour locale of the Great Hungarian Plane. The local, rustic introduction contains a subtle allusion to the proposition of the heroic poem, the description of the death of the soldier caused by the millstone is suggestive and functional, the short argument before the fight (the obiurgatio) at the tournament is brief and proper, the objective, calm, detailed way of the Homeric narration is interrupted by exclamations by suggestions meant to warn the hero, by formula which maintain the connection between the poem and the reader. All these characterise the naive, folk forms. In Arany's conception the heroic poem was not a collection of literary conventions, but a very important archetypal genre which presents the claim of the human fantasy for the transcendental and the desire to create sacred things through physical strength and heroism proved by a series of trials, through the expected and finally gained fame. For the Hungarian poet heroic poetry meant an Elysium, an excellent shelter for the modern mentality which has already experienced the loss of certainty and the disappearance of safety from life. In the heroic poetry existence and destiny, adventure and fulfilment are equal ideas, the inner and the outer are not yet detached, traditions guide the life of the people without conflicts as a "life immanence", there is no alternative to the institutions of the society, of the way of living and of the rituals. Nobody denies these values, they are firm and solid, serving as György Lukács said "as natural vessels for the flood of intimacy of the soul"¹. The artistic anti-world of the *Toldi* knows nothing of the great contraversies of the modern life, in it there is no gap between man and nature, man and his way of living, man and the customs, man and the environment or activities, man and the other men. Through a magnificent abundancy of the comparisons all what happens to the heroes immediately becomes part of the vast nature, an episode of the natural way of life. The figure of Miklós appears in the mind of the poet as the camp fires lit by the shepherds on autumn nights, the draw-well sucks the blood of the earth as a giant mosquito, the deeply insulted young man is growling like a wounded boar, György's servants follow their master's urging to tease Miklós as readily as the hounds rush at a rabbit thrown to them, hope disappears from the heart of the lonely boy as birds fly away, blood is flowing from the tip of the Czech knight's fingers as water is dripping from the end of the icicles when spring is coming, mother and son are weeping on each other's bosom as the rain is falling from the heavy clouds. Proverbs and idiomatic expressions of the community are always available and ready to help the individual. No matter how deeply offended by his brother, Miklós is able to express his indignation promptly with adequate words and in an elaborate way, he can argue, defend himself and deny the accusation.

The idyllic characteristics of the *Toldi* are considered to be the genre creating gestures of the mentality of the modern age deprived from the certainties and firm

¹ György LUKÁCS, *A heidelbergi művészetfilozófia és esztétika A regény elmélete*, Budapest, 1975, 520.

grounding of life. Compared to the heroic poetry here the isolated microcosmos ruled by ancient, solid rules, the vision of a small world moved by the warm intimacy of the interacting relationships gain a greater importance. The detailed and professional-like description of the different ways and means of cooking and frying makes the description of the preparations for the festive meal realistic but not without playfulness and irony when the poet speaks about the sad lot of the suffering party, that is of the lambs and poultry. The marsh becomes a safe small world for the fugitive, the roots of the reeds serve him as bed and pillow, the blue sky becomes his blanket and the canvas of his tent is woven by the night. No matter where Miklós and his old servant meet, the warm love and trust that radiates from the old man immediately turns the space around them into a home. The empty bag seems to offer itself as a table on which the two apples will serve as adornment. Compared to the cold inhospitality of the slaughtering house the cemetery proves to be a convenient place to sleep in. The warmth of the relationships between the characters, intimacy and co-operation are present in the *Toldi* in a more accentuated form than in any other heroic poem, mostly because the signs and gestures of communication which seek for understanding and create relationships and ties are richly and very accurately described. While the young man is having his hearty meal, the mouth of Bence, the old servant is moving too, when Miklós is speaking about his intention to run away from home the old man is weeping and scratching crosses on his moccasin with his nails.

The accurate, tangible description of the substituting action is not an exception in the *Toldi*. The emotions are generally presented through physical changes, gestures or attitudes. The eyes of Miklós are aching as he is staring at the bright armour of the soldiers when they appear through the cloud of dust then, when they wound his feelings he proudly shows them the road leading towards Buda without saying a word, just pointing to the right direction with an enormous pole. When he is happy, he makes huge jumps, when he is about to weep he feels as if his nostrils were pierced. On hearing the bad news, the face of György becomes red like the boiled lobster. These physical signs, gestures and actions do not appear isolated or in a static form but as the meeting-points of the interactive network they are in a steady, firm connection with the environment which serves as socio-psychological background and never ceases to transmit stimuli and challenges. Here we meet a strongly realistic phenomenon which has nothing to do with romanticism. If we consider its story in the centre of which there are the heroic acts and in which the ability is unconditioned and supposed to be present, then the *Toldi* will be enlisted among the heroic-ideal poems and romances. But this romance is interwoven by the complementary, authentic artistic devices of the modern, analysing realism. The core of the action, the desire for a heroic act is placed in a minutely described psychological environment, the emotional storm in the soul of the sensitive, hesitating hero, who is longing for a new life is described realistically with accurate plasticity. All the elements of the action are well-motivated, they have their reason and find their grounding on the level of the emotions. At the beginning of the poem the appearance of the soldiers stir the hidden desires in the soul of Miklós. When humiliated and helpless, first he feels an overwhelming anger which later turns into weeping and resignation. The pain in his wounded shoulder wakes up bitterness and indignation in his soul, he hurls the

millstone and kills a soldier of his brother. He flees, but at the beginning he does not know what to do. He has only vague plans about his future, he is unable to go far from his home and confesses his feelings to his servant. The first trial, the killing of the wolves is on the one hand a substituting action through which he just wants to get rid of the feeling of hatred for his brother, but on the other hand it is an important episode because it introduces a series of actions: Miklós carries the lifeless bodies of the animals home, places them beside his brother's bed, and this act results in his being pursued so far from his native place that he cannot think about going home any more. As he arrives to Pest-Buda the opportunity to realise his dream shows itself, but because of the lack of funds it flees. The saddest part of the poem is the one in which Miklós, losing all hope, goes to the cemetery to have a rest. But according to the vision of the *Toldi* God is always ready to help the one who needs Him. The old servant arrives with the money, dreams may become a reality. The wonderful, rustic description of the young giant's merry-making in the inn is in fact the celebration of this, the tournament and the king's pardon are only extra joys.

Is it possible to find a place for this poem which is woven from many elements and shows the characteristics of many literary genres and forms of literary thinking in the European literature? If yes, the reason is to be found in its being so extraordinary. As one of his analysers remarks Arany, who wrote this poem in the middle of the 19. century was the last adept of Homer². The *Toldi*, as I have already mentioned, is one of those turnings backs which mean a halt in the process of splitting up and detachment. In this work the romantic tradition and the unconditioned vision are not dried up wells but life-giving, fresh springs and the vision of the anti-world becomes a possible and rich artistic gesture.

While the *Toldi* tries the possibilities of the heroic poem and the idyllic poetry the poem entitled *Keveháza*, which was written in 1853 and is made up of nearly forty eight-lined stanzas belongs to the genre of the poetry of action. It speaks about two battles which took place in the time of the great migrations at Tárnokvölgy and at Cezumor. The Hungarian chronicles also speak about these battles in which the Roman soldiers defended the province of Pannonia lying on the right part of the Danube from the Huns (the predecessors of Attila) who were eager to conquer those territories. The "little epos" is characterised by gigantic perspectives, by monumentality, by energy, by triumphant strength and freshness. Huge armies clash, two worlds, East and West are facing each other and the narrator never leaves the position from which he can see all the details of this gigantic flood. Nations, languages, armours are muddled up and in order to make us perceive this multitude the narrator uses a series of metaphors and comparisons: the bank is bending under the crowd like ice, the river is swollen first by the blood of those who die, then by the tears of the mothers, the battlefield turns into the gigantic footprint of the army, just one step, and life disappears from it for years and years. István Vas, the great Hungarian poet living in the 20. century who deeply loved and understood Arany's poetry related the *Keveháza* to Flaubert's *Salambo*.³ But the *impassabilité* of the great French writer mostly offers the vision

² Attila TAMÁS, *Költői világgépek fejlődése Arany Jánostól József Attiláig*, Budapest, 1964.

³ István VAS, *A félbeszakadt nyomozás*, Budapest, 1967, 280-281.

of a meaningless and centreless milling while the literary rhetoric of the *Keveháza* is evident. The large group of the Huns represents strength, freshness and energy compared to the Western fatigue, the narrator speaks about their discipline, customs, belief, rituals drawing their cultural anthropology. In the same time he creates a world and a mythology: names are given in the geographical surrounding which like this is filled with magic power, the smoke of the sacrifices is rising towards the sky, witches are flying above the battlefield and the God of the dualistic religion, the *Hadúr* is looking down to the Huns ready to help them, while *Ármány* brings bad luck to them. This world may be related to the Parnasse too, although Arany's work precedes Leconte de Lisle's *Poemes barbares* with nine and the great volume of Hérédia, the *Les trophées* with forty years. The monumental, swirling vision of the *Keveháza* in a way also offers an answer to the doubts of the modern individual. The elements of this busy crowd are closely linked to one another, "the breath of one hundred thousand people" create a common field of force, the undeniable authority of the charismatic leaders, the automatism of the discipline in war turns man into a part of the "great entity which has one single will" and this takes off his shoulders the burden of loneliness, of being forced to decide, to choose in one word to be an individual. The unconscious communal space of the poem is an archaic paradise, a hipercommunal vision and the modern man, tortured by seclusion and fears in vain longs for it, only artistic vision can recall it for a moment.

As I have already mentioned besides trying to create worlds, another basic endeavour of the epic poetry of János Arany is characterised by subversive, deconstructive gesture. *The Lost Constitution (Elveszett alkotmány)*, *Istók the Fool (Bolond Istók)* and *The Gypsies of Nagyida (Nagyidai cigányok)* show the characteristics of the comic heroic poem and of the novel in verse. On the other hand in Arany's conception the comic heroic poem is enlarged, it contains the metapoetical ethos and system of gestures of Byron's novels in verse too. (This is different from the European traditions, but is in accordance with 18. and 19. century Hungarian literature, with the wonderful initiatives of Csokonai and Petöfi.) The narrator of the *The Lost Constitution* presents himself from time to time as an author, who is standing behind the story, is weaving and guiding it, staggering like this the role of the reliable author and making it uncertain. With his ironic interruptions brushes aside the appearance of having an exact knowledge of all what happens, the possibility of forming a realistic picture. He says that he is unable to describe the beautiful summer evening in a proper way because he is short-sighted and cannot see well in dusk, he is willing to present the half-face of a person then the whole body only slowly, following the rhythm of the growing light and finally identifies the main character as a fairy-witch. He can't tell how long one of the characters was sleeping, as he hasn't got a watch, that is he makes it clear that he has no power over all the details of the story. In other places, for example in the last third of the fourth canto makes us understand that he knows the truth and he is willing to speak about it, but not within the poem and only if the reader interested in it is ready to pay for the mail. On other places he speaks about the way of compiling a poem or a story and presents it as an artificial act which wants to seem natural and spontaneous. He confesses that he calls the heroine *beautiful* only for the sake of the hexameter, at another place he apologises to the men of literature of his time for using another word for the same purpose. He calls creation

a conformity depending on the genre and states with irony that the antique heroic poem must be considered as the basis of poetry. One of his heroes gets into a dangerous situation, but the reader can be sure, that he will escape, because everybody knows that in the novels also arrives the expected help in time. At the beginning of the sixth canto he readily admits that he has got tired of his characters and their adventures and has no idea how he will finish the poem.

The spontaneous, natural, trustworthy narration is made uncertain in most of the first canto of *Bolond Istók* too and not accidentally. The first fifteen stanzas of the work are totally dedicated to seeking the story and the hero. The story itself starts in the sixteenth stanza, but even after this the narration is characterised by playfulness and uncertainty. Reality mixes up with the fantastic and the narrator keeps speaking about the events of his own life, his own reflections and his own point of views: he is thinking about monuments calling them things that remind us of being mortals, then he relates the story of Job, the episode of the funeral from the story reminds him of the death of his mother and of his father going blind, to the forehead of the small main character associates phrenology and expresses his doubt about it, the rosy colour of the dawn leads him to Homer and from Homer he gets to the poetical dilettantism characterising literature in his own country. Other important characteristics of the *Bolond Istók* are the parentheses showing the change of the levels, the allusions to literature, the intertexts, the seeking for figures of speech, the commentary of the rhymes, the admittance concerning the forming of the story, of making it to flow slower or swifter. In the sixth stanza the narrator makes an allusion to what has happened previously and recalls the key-words of the first stanza. In the seventy first stanza he states that the way of narration has been too slow so far, in the fifth and the fifteenth part urges himself not to follow a roundabout way when writing his poem, in the twenty second part he suddenly gets tired of the poetic description of the sky in dawn and finishes it quite unexpectedly. In the sixty sixth stanza the compared one remains uncertain and in the one hundred and seventeenth it is revealed as a means of finding a rhyme.

The Gypsies of Nagyida (A nagyidai cigányok) written in 1852 is maybe even more interesting and complex. The story of the very strange heroic poem is the following. Gerendi Márton, the captain of Nagyida seeing that they have no chance of defending the fort any more against the besieging army of the emperor escapes together with his Hungarian soldiers leaving behind the Gypsies. The latter are very happy of suddenly becoming so respected persons and to celebrate this, organise a Fiesta, they are eating and drinking and shooting with the cannons randomly. The captain of the Germans cannot understand this and finally decides that it must be some very cunning plan. So he calls a council of war and the perplexed leaders are helped along by a map according to which there is a hill near the fort. That's great, because if they climb up the hill they will be able to look into the fort and see what is happening in it, what's more, they can place cannons on the top of the hill. It is true, that nobody has ever seen that hill, but the captain thinks that books and maps always tell the truth so he sticks to his plan. Like this, during the night they start to carry the cannons to the hill, but all of them disappear in the marsh which lies there in the reality. Another war council follows and after some quarrel they take two wise decisions. On the one hand they agree that the map must be blamed

for the failure, the plan itself was a good one, if there had been a hill there they would have succeeded. On the other hand they consider that in the given circumstances the best thing to do is to flee as quickly as possible. The third canto of the heroic poem describes the great clash, the huge swirling of the armies. The Gypsies finally defeat the enemy, found a country of their own, make a feast, and quarrel all the time. But as it is revealed in the second part of the fourth stanza all this, including the victorious battle and the triumph was only a dream of the vaivode Csóri. It is true, that when he wakes up he sees that the enemy is really running away. The Gypsies are very happy, begin to threaten the Germans shouting to them, that if there had been any gunpowder left they would have killed them all. Hearing this, the Germans return and take the fortress banishing the poor Gypsies from it.

The chronicler- narrator of *The Gypsies of Nagyida* (*A nagyidai cigányok*) does not use any mixing up of the levels of the action or any reflection, but he never fails to use the possibilities offered by the ridiculing of the artistic devices of the heroic poetry. He asks a red-cheeked, sun-burnt peasant Muse to help him, instead of Pegasus he speaks about the feather of the gander he is writing with, he finds great joy in the profanation of the Homeric comparisons: the Gypsies rush to eat and drink like a flock of sheep, they are running to and fro like the crowd in the market at Túr when somebody cried that a mad dog has been found among them, the cannons lie in the marsh as the drunken man who has fallen down and falls asleep and it is impossible to take them out from their place just as it is impossible to make a stubborn buffalo leave the pond. The clash between the leader of the army and his enemy is compared to the staggering of two huge oak trees under the striking of the axe, although the narrator confesses that he has never seen such a wood-cutting. The description of the fighting makes us laugh, irony, mocking, burlesque, jokes, fantastic and grotesque are equally present in it. In a quarrel among the Gypsies women fight on the sides of their husbands with their strong teeth and nails, children are shouting like jays, when attacking the Germans the Gypsies blindfold themselves so as not to be disturbed by the smoke and the light of the cannons. The heads which are cut are somersaulting, the Gypsy Amazon's breast rises like a bastion while she kills a lot of men. Laboda, the Gypsy, and his old enemy also have some problems: Laboda is cross-eyed, so his intention of fighting cannot be stated, while the old German's head is shaking continuously, so who could aim at it? The narrator of the *The Gypsies of Nagyida* uses simulating irony as the main element of mocking, playfulness. He keeps calling the Gypsies *heroic, valiant* fighters, the burlesque actions of war are treated with as much respect as real heroic deeds, the mythical elements of the traditions of history and literature are used as proper allusions and he keeps emphasising that he is not talented enough to describe the wonderful subject. When enumerating the Gypsies he prays for being able to present them as proud, noble knights should be and then introduces them one by one in a pathetic way as bold, stout knights committing heroic acts. In reality they are bent, hairy, cross-eyed, one-eyed, lame, bulky Gypsy lads who steal horses and break into houses. The second canto is full of excellent, grotesque descriptions of human bodies as the narrator depicts the Gypsies falling asleep after the great merrymaking: the babies let their mothers' breast, their dirty face is spilled with white milk, one of the men is hanging with his bald head like haggis on the smoke, another one is blowing the dust with his nose, the tall lad is

coiled up, the fat one is sleeping on his back and snores as if he had the soul of a swine in him.

Of course, this is not the only example of the narrator's showing rustic, grotesque bodies instead of the fine, idealised ones which are so often to be found in literature. One of the Gypsy "knights", Diridongó opens his mouth widely in his great indignation, his face gets purple, his eyes and neck swells, the German captain holds his belly, bites his lips and utters ununderstandable words in order to stifle his laughter, graceful, well mastered movements become instinctive, unorganised jumps or awkward trudge (while waiting for their meal the Gypsies are running to and fro with fluttering ankles, Dundi the extremely fat woman is slipping and dancing as a huge stove). Sensual and touching stimuli are also strong, decisive: Csóri feels that all his fingers are itching when he finds the treasure and he wants to throw away his old wife, Évike because she once was swallowed by a whale and Csóri can't help finding her terribly stinky. Instead of a spiritual, searching, mental uneasiness we find the serene, safe materialism of the world, the unity creating effect of the metabolism. Hearty meals get supreme importance, tooting and defecation are often mentioned. The Gypsies' fleshliness their voluptuousness which is not influenced by any cultural inhibition, their vitality, hurly-burly, their glaring colourfulness, rustic directness and spontaneity finds a rich, tumultuous descriptions in the poem. In spite of the mocking tone a very interesting, positive vision is created. The place of the lofty, idealised, abstract ideas, of the finished and separated existence is taken by a physical one, and the rich, triumphant principle of the material, the qualities which seem to be ugly, distorted, "niederkomisch" from the point of view of a refined aestheticism, the rough way of speaking which is used instead of the polite one, the swearing and cursing, the vulgar jokes and stories become parts of a rustic, robust, but in its way complete and valid culture. Arany's *The Gypsies of Nagyida* probably creates the vision which the genre of the comic heroic poem has always wanted to reach but could only partially achieve so far by creating a complete cultural alternative vision, the fresh, vehement counterpoint of the sublime high culture, something that appears in such an inventive, full of life way in Mihail Bahtin's conceptual vision about the folk laughter-culture.⁴

The Hungarian poet inherits his interest in the third great group of narrative poems, the ballads, from the Romanticism but he gives to this genre the importance of a universal poetry and vision of existence. He reshapes the conventions of the ballad, fills them with poetical meaning and makes the principle of the individualism of the form considerably valid. The form is built in a very characteristic way in all its details, the semantic characteristics of the structure are changed and becomes suggestive and symbolic. In the *Countess Rozgonyi (Rozgonyiné)* the variations of the questions and answers between the wife and the husband then between the beautiful Cicell and King Zsgimond are pedantly repeated, in the same time they are playful, pompous, correcting and suggest the existence of a naive, safe, harmonically organised world. In the *The Two Pages of*

⁴ Mikhail Bakhtin, *Tvorcestvo Francua Rable i narodnaia cultura srednievekovia i Renesansa*, Moscow, Hudozestvennaia Literatura, 1965.

Szondi (*Szondi két apródja*) the vision of the dialogue becomes the symbol of the incompatibility of the innerly guided honesty and faithfulness and the instrumental activity, automatic conformity. After the lost battle the two pages are singing about the heroism of their captain near the latter's grave while the messenger of the victorious Turkish pasha keeps interrupting them, tries to convince them to leave the grave and become the pasha's servants. The youngsters hear, they must hear the warning, tempting, threatening arguments but they pretend not to hear anything, they stubbornly sing their own story, stick to their poetical theme and their language. The balladic mysticism, periphrastic way of definition and floating musicality in *Clara Zács* (*Zács Klára*) soften the mythical, irrational terror. The relationship between the narrator and the audience could be called a *tactful* one: the chronicler does not overwhelm the people with the facts of the uncontrolled cruelty but makes them bearable by speaking about them vaguely, making allusions or remaining silent or using a rhythmical-metrical euphemism.

On the other hand the compact, dense ballads show a dynamism of the form too. When turning a story into a balladic theme Arany endows the three main "conventions" of the genre, the dialogue, the scene and the concealing with extra meaning and like this they gain an important role in the creation of the greater freedom of the fantasy, of dynamism, and of a field of energy full of impulses. As I have showed above the vision of *The Two Pages of Szondy* (*Szondi két apródja*) is created by the pseudo-dialogue, by the basic incompatibility of the two voices, the quick-witted, playful but accurate answers of the heroine in the *Countess Rozgonyi* (*Rozgonyiné*) show the clarity and transparency of the laws that guide the world, the spontaneous, living, working existence of the norms. The concentration of the plot into scenes means that in the ballad central points are created, elevations from the top of which we can look both back and ahead, the action is filled with meanings and suggestions and they often contain deeper, "final" intentions too. In *The Two Pages of Szondi* the young men, while recalling the events of the besiege, group them into three important scenes: the captain is receiving the message of the Turks to surrender, preparing to death he sets fire on all his possessions and finally he goes on fighting even when he remains by himself and has already fallen on his knees. The great, provocative trial of the strength presented in the festive scene of the *The Bards from Wales* (*A walesi bárdok*) serves as a basic situation for the whole ballad containing the scornful, tyrant king's demonstration of his power and the helpless humiliation of the defeated region. The king orders the bards to sing laudatory songs about him, but the terrible tension finally results in a desperate revolt. The wife, who has helped her lover to kill her husband in *Agnes* (*Ágnes asszony*) goes mad and tirelessly repeats the same movement: be it summer or winter she never stops washing her blood-stained sheet. Arany' ballads become even more dynamic by the perfect use of telling-concealing. In *Zách Klára* the powerful, grey-haired father urges his daughter in a friendly way to speak about her trouble, but the deceived girl, who has lost her virginity tries to avoid this desperately. The poet does not speak about her confession but in the next scene we see the father as he rushes to the royal family to take a revenge on them with his sword. What kind of discussion has taken place between the two people previously? How did the father receive his daughter's confession: with understanding or with the merciless rejection of a patriarchal aristocrat? We may image it as we want.

From the point of view of the poetical meaning *hiperobjectivism* is also important in Arany's poetry. Rhetorism and conceptuality are totally missing from the ballads of the poet from Nagyszalonta, the objective world gets other semantic values transmitting emotions, opinions, moods, presentiments taking away from conceptuality the duty of creating meanings and visions. In the *V. László* the magnificent performance of nature, the blowing wind, the darkness preceding the storm, the rain pouring down and after all this the cloudless sky and the stars are in close connection with the tension dominating the king's soul, with the desperate rage and the transient calmness. In the legend about *Saint László* (*Szent László*) the dead king comes out of his grave to help the Szeklers fighting with the Tartars and the final proof of this miracle is that when after three days the blessed body turns back to its coffin it is covered with sweat. *Countess Rozgonyi* (*Rozgonyiné*) is able to go to the battle and fight as a man without losing her female charm (she refuses to separate the two roles). Her pearled kerchief can be seen under her helmet, she ties her sword on a velvet belt, on her small, red boots there are silver spurs and she is wearing a fluttering green skirt.

Similarly to the poetical synthesis we can find universal, age-spanning ways of forming and explaining the world in Arany's ballads. In fact this group of poems, which from a poetical point of view forms one single genre, contains the great, significant ways of discussing reality that are to be found in the history of literature. Taking into consideration Northop Frye's conceptualisation the ways of the world interpretation lying in the *romance*, the *high mimesis* and the *irony* get equal importance in Arany's ballads and the poet created perfect gems in all these *moods*.⁵ The great Canadian man of literature compares the heroes of the romance to the mythological gods. These heroes grow above the other people and the surrounding world, they have to prove their heroism and bravery in fantastic trials, not even the laws of nature can stop them. In this ancient, great literary thinking desires are not compelled to make compromises, miracles happen naturally, individual, sexual and social fulfilment end up the action. In the first group of Arany's ballads the world is categorised by the means of this naive fantasy, the *Countess Rozgonyi* (*Rozgonyiné*), *The Knight Pázmány* (*Pázmán lovag*) *Saint László* (*Szent László*), *Szibinyáni Jank*, *Mátyás's mother*, (*Mátyás anyja*) *Legend about the miraculous Deer* (*Rege a csodaszarvasról*) all are related to the heroic poems, the legends, the myths, the idyllic poems. The heroic deed and the fame that follows it here too are the solid basis of the existence, it ensures the integration of the hero to the community and has the power of turning the earthly to transcendental. When helpless, man can always expect assistance, the dead king rises from his grave and takes part in the battle, the totem animal from the coat of arms appears from the sky to take the letter to the future great king and brings an answer to the worried mother on that very day. The transcendental power which is guiding the fate of the heroes finally always proves to be benevolent and wise. The miraculous deer leads the two princes through fearful, strange worlds through "sombre wilderness" getting them farther and farther from their home. The young men decide every evening that they will not follow the deer any more, but when the dawn comes they forget about their promise and set off pursuing the demonic animal until the possibility of going back vanishes. But a mystical power turns their foolishness into good: they find a

⁵ Northop FRYE, *Anatomy of Criticism*, Atheneum, New York, 1969.

beautiful, rich, new country which will be the home of two nations, the descendants of the two young men, the Hungarian and the Hun nations.

According to the desire-fulfilling naivety of the romance in such works of Arany the society is also presented as free, intimate and without estrangement. The institutions are familiar, direct, they serve the interest of the people, ceremonies, rituals and stern interests do not characterise them. The inherited customs seem to be wise and fair, those who have social rank are full of merit and believe in their duties, the leader, the king is the radiant centre of communal integration. The capacity of the human psyche and its possibilities seem to be boundless, emotions are fresh and strong and they are not influenced by fatigue or fading, *id*, *ego* and *superego* form a complete, harmonious entity, the soul is not dominated by mechanisms defending the individual but by lofty impulses which are related to higher entities. The permanently present addressing and defining formula, chosen with great inventiveness have more or less a similar role as the allusions created by the position of the hands, heads and bodies on Giotto's and Fra Angelico's charmingly didactic paintings: they never cease presenting the orderliness and meaningfulness of relationships in the world.

The second group of the ballads may be described by those literary world interpreting ideas which are called *high mimetic ways* by Frye. The heroes are strong and ambitious but the world proves to be stronger, their environment is dominated by violence and roughness and they are finally ruined. Yet their boldness gives meaning to and makes order in the existence, morality gains strength and validity. The heroes who reject the instrumental way of acting and stick to their inner guidance create a situation of catharsis. In vain does the tyrant king send to the stake the bards of the conquered region, they refuse to sing about his victory (*The Bards from Wales*) (*A walesi bárdok*). The pages are quite aware that they finally will be beaten and imprisoned, yet they do not stop singing their own song. When doing so they represent faithfulness towards the captain who loved them with parental love (a person to person relationship which finds its roots in love), heroism (a great moral value), and the essential individuality of the poetic theme (it can't be changed by anything else, it is almost like a mania) (*The Two Pages of Szondi*).

The third group of Arany's ballads gets closer to the *lower mimetic way*. In these ballads the characters are "everyday people" who make mistakes and are led by interests and by mechanisms who defend the individual. The sins what they commit are not insignificant: perjury, wickedness caused by jealousy, cruelty of the mother towards her children, heartless behaviour, complicity in murder. However the order in the world is not completely ruined. The existence of the sin is undeniable, consciousness is giving punishment mercilessly but justly. Ágnes goes mad because of her remorse, never ceases to see the stain of blood on her sheet and never stops trying to remove it. In these ballads consciousness and remorse are not earthly, are not the words of law turned into an inner impulse, not a mania, an altered need of punishment but the sign of a divinity who has left the Earth. This sign points towards a nobler entity and does not let the world to fall into a final shapeless chaos.

Finally there are some ballads in which doubt proves to be stronger than certainty. In these ballads sin becomes dim and faded. Eszter and Ferkó have to die because they dared to love before being married (*The Cleaning of the maize*) (*Tengeri hántás*), the outcast people of the big city commit suicide and are surrounded by a devastating chaos (*The New Bridge*) (*Hídavatás*), Pörge Dani is bewitched and urged

to murder and finally hanged (*Vörös Rébék*), the beautiful maid and the members of the Zács family who are slaughtered are innocent victims of wicked greediness, thirst for power and desire to take a revenge for the offence (*Clara Zács*). Here we are walking on the terrain of the *ironical way of presentation, of the demonic fantasy*. According to these poems human desire to change the alien, chaotic world and to create a free society is sentenced to failure. The mythical, superstitious world of the *Vörös Rébék* is dominated by wickedness which cannot be explained or understood by man because it has no reason and no target. In vain does the narrator repeat in a dull voice at the end of every stanza the words meant to banish the crow-witch.

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Recenzie ■ Book Review

Stefan Oltean, *Ficțiunea, lumile posibile și discursul indirect liber*, Cluj-Napoca: Studium, 1996.

Professor Stefan Oltean's book is in the full swing of the contemporary critical discourse as it operates with such very fashionable terms as fictionality, possible worlds, free indirect discourse (FID). However, the reviewer does not want to be misunderstood. Topicality is not the only merit of the book.

The author analyzes the notions of fictionality and narrativity and benefits from the logical frame of possible worlds theory. The possible worlds is a notion proposed by Leibniz, it is a model meant to reveal the modal operators of necessity and possibility. Leibniz's model proposes a functional relationship between a set of possible worlds, the real world, and a relation of accessibility between them. A possible world is consistent, maximal, and global. It consists of all the existing elements and their relations. Within this world any sentence is either true or false.

Using recent and extremely adequately chosen bibliography, professor Stefan Oltean competently discusses the limitations of the possible worlds theory because of the inherent gaps in the literary discourse. From the bibliographical sources of the book, Toma Pavel's approach to the fictional worlds is among the most important. Other very important sources are: David Lewis (who introduces the notion of the world of fiction or the world of the story in order to solve the problem of the truth of the possible worlds), Gregory Currie (who develops the theory of David Lewis and includes the system of beliefs of each epoch into the debate), and Marie-Laure Ryan (who introduces the notion of accessibility).

A challenging perspective on the issue is the conjecture of three worlds: our system of reality, the textual world "evoked by the text," and the referential

world around the text. The intra-universal relations connect the real world and its satellite worlds. The transuniversal relations connect the real world and the real textual world.

Professor Stefan Oltean's theoretical frame is tested upon FID. FID is a particular way to render the characters' discourse in the novel. The author analyzes the three functions of FID (the integrative, the evaluative, and the referential function) as well as its bivocal character and its reference.

The passion and the knowledge with which the author embarks upon this analytical enterprise leads him to challenging statements which are read with great interest and which turn this book into a captivating reading. Such a challenging statement is that referring to the status of the narrator. As any narrator is the subject of his enunciation, it follows that any narration is in the 1st person singular. Another such statement refers to FID as a particular case of diegesis because it is the representation of a character's thought, states of mind, mood, or the oblique rendering of the discourse. A disturbing question then arises in the reviewer's green mind as a literary theorist. From beyond the limits of the text, couldn't then all literature be considered an FID instance?

It is clear that an important merit of professor Stefan Oltean's book is its being a Romanian exercise in poetics, logos in the sense of knowledgeable speech on the topic. But professor Stefan Oltean's book is also poesis in the sense that it creatively gives significance from its own exercise of signifying by making the reader continue his/her effort on his own when he/she starts asking further questions inspired from the book.

An interesting issue raised by the book is the importance of the communicative function of the text, which means that any producer of a text intends to evoke sig-

nificance in the interlocutor's consciousness. A nuance is, however, to be taken into account: in the case of literary texts the poetic function becomes more important than the communicative function. Another interesting issue raised by the book is the difference between the intentional and the intensional. Intentional means that there is the *intention* to influence the interlocutor with a view to his/her practical interaction with the real world. Intensional refers to the objective functions of the enunciation, to meaning.

Last but not least, professor Stefan Oltean's book discusses the problem of fictionality. According to professor Oltean, fictionality relies on the aesthetic convention and it is the regulatory principle which dominates the semantic operations within the institutionalized literary communication.¹ Fiction is a specific illocutionary alternative. The sentences of the text are taken as if they were true. In professor Stefan Oltean's view, the fictional discourse does not send to reality. If the reviewer is allowed a pun: suffice it to say, fiction suffices itself. Any author produces locutionary acts proper which pretend to be illocutionary acts. But the ordinary reference of these acts is suspended. What matters is the pretended illocutionary acts of the author and not the illocutionary conventions validated by the linguistic community or the authentic illocutionary speech acts within the fictional world. Important is the verbal interaction, the producer of the text is not more important than verbal interaction.

Another fascinating and intriguing issue discussed by professor Stefan Oltean is the difference between literariness and fictionality. Not any narration is fiction. The fictional discourse must be the result of a fictional intention and must have a non-referential, intensional status. Fiction can be true only accidentally. On the other hand, no narration can completely escape from the lure of fictionality because by the very act of using the language we create an alternative world that is ours only and where we want to entice our partner in the discussion.

Professor Stefan Oltean's book is an act of devotion to literature and a declaration of love for literature as such. Plunging into the depths of the text with intricacy and sophistication, and obviously, favouring a sort of linguistic close reading of the text, the author does mention, however, the importance of the real author and of the real reader at an exterior level of the work.²

The subtlety and the finesse of professor Stefan Oltean's analysis allowed the author of the present review to think of an issue which has always bothered herself: the problem of time in fiction. As an addict to historical novels ever since a teenager the reviewer has always been fascinated by the fictional abilities to create another time, to bring closer a time which is by-gone for ever. After reading a historical novel, after having got acquainted with people that seem to be alive in a past time the reviewer has always wondered how some signs scribbled on a sheet of paper are able to become, for instance, the Egypt of the pharaohs. What virtues of language make this possible? Or is it professor Stefan Oltean's book which has helped the reviewer continue to ponder on fiction and its characteristics and realize that fictional time is one of the strongest conventions that the readers of fiction must accept? Fictional time is only marginally analogous to the system of temporal relations in the real world. Fictional time and real time refer to different ontologies. Fictional time exists only through points of view relating information, therefore, it exists only through language. Its linguistic existence is extremely complex because the language of the text establishes the world of the text and refers to it at the same time. It follows from this double effort that the ontic priority of the present is only maintained in real time but not in fictional time.

The relevance and the value of the professor Oltean's book is clear from the fact that it is an open book, namely, it inspires the reader to wonder about a lot of other problems. For instance: what about the possible fictionality of the lyrical or the dramatic texts? Can such texts

RECENZIE

also contain fictional elements? Or another possible question: to be a fictional text and to be regarded as a fictional text are two very different things. A lot depends on the authorial intention. But what if we know nothing about the author's intention? Fictionality needs the writer's intention, but what if we have just found a text we know nothing about? In such a case, don't we readers decide whether it is fiction or not?

A review that ends with so many open questions is, maybe, unusual. But professor Stefan Oltean's book is valuable not only because it answers questions, but also because it asks questions or invites questions. Undoubtedly, *Ficțiunea, lumile posibile și discursul indirect liber* is an important contribution in the field of poetics, linguistics, and semiotics, and a step forward in the Romanian literary thought.

Mihaela MUDURE

¹ Stefan Oltean, *Ficțiunea, lumile posibile și discursul indirect liber*, Cluj-Napoca (Studium, 1996), p. 23.

² Stefan Oltean, *op. cit.*, p. 15.

**DIDACTICA -
ENTRANCE EXAMINATION**

ADMITEREA - LIMBA ENGLEZĂ

ADMITEREA - LIMBA ENGLEZĂ

- prezentare generală a cerințelor însoțite de exerciții ilustrative
- prezentarea subiectelor de limba engleză date la examenele de admitere din 2000 și 2001 la Catedra de limba și literatura engleză (Engleză A și B) și la Catedra de Limbi Moderne Aplicate; soluțiile și baremul de corectare
- programa pentru Examenul de Admitere 2002 la specialitatea Limba engleză

Verificarea cunoștințelor de limba engleză se face prin diferite tipuri de exerciții care stabilesc gradul de competență în domeniul citirii (reading comprehension), scrierii (writing comprehension), și gramaticii (grammar), dar pot să verifice și abilitatea de a traduce în și din limba engleză (translation). Uneori se verifică și cunoștințele literare (Notă: programa de admitere pentru anul 2002 nu prevede probleme de literatură).

Pentru fiecare din aceste deprinderi se folosesc exerciții specifice. După ce vom explica cerințele puse de fiecare grupă de exerciții, vom oferi câteva modele luate din testele date de Catedra de limba și literatura engleză, precum și de Catedra de Limbi Moderne Aplicate în anii precedenți.

În încheiere vom prezenta testele (specialitatea A și B) date de aceste două catedre la examenele de admitere organizate de Facultatea de Litere a Universității "Babeș-Bolyai" din Cluj-Napoca în anii 2000 și 2001, precum și soluțiile oferite de cadrele didactice care au întocmit testele împreună cu punctajul folosit pentru notare.

1. **Reading comprehension.** Exercițiile din acest grup testează deprinderile (a) de a citi, înțelege și rezuma în scris un text necunoscut, (b) de a extrage noțiunile sau ideile principale dintr-un text necunoscut, (c) de a ordona un text necunoscut pe paragrafe logice, (d) de a deduce din context sensul unor cuvinte sau expresii, și (e) de a corecta erorile lexicale, gramaticale, de ortografie sau de punctuație dintr-un text necunoscut.

EXEMPLU:

Read this passage and choose the right answer:

We haven't conquered space. Not yet. We have sent some 20 men on camping trips to the Moon, and the USA and Russia have sent some people to spend restricted lives orbiting the Earth. During the next few weeks the US Space Shuttle will take Spacelab into orbit, showing that scientists can live and work in

space – for a few days only. All these are marvelous technical achievements, but none of them involves living independently in space. The Russians need food and even oxygen sent up from Earth. And they haven't got far into space. The residents of Sheffield are farther from London than those of the shuttle or the Soviet Salyut. It is only in fiction, and in space movies, that people spend long periods living more or less normally deep in space. But in a couple of decades this could have changed. There could be settlements in space that would house adventurers leading more or less normal lives, settlements based on plans produced by hard-headed scientists, headed by Gerard O'Neill of Princeton University, summoned to a conference by NASA. They are space enthusiasts, of course, but they are not dreamers.

(Fragment dintr-un exercițiu propus spre rezolvare la Admiterea din 1998)

1. The article refers to the flights to the Moon in the 1970s as 'camping trips'. What does this mean?	a) scientists can live and work in space b) scientists cannot live and work in space c) animals can live and work in space
2. Sheffield is about 150 miles from London. How high above the Earth does the Shuttle orbit as compared to the distance London – Sheffield?	a) the same distance b) farther c) nearer
3. Who produced these plans for a space settlement?	a) NASA b) Hard-headed people c) Gerard O'Neill

2. **Writing comprehension.** Aceste exerciții verifică deprinderile (a) de a redacta diferite tipuri de text (ex. scrisoare oficială/neoficială, narațiune, descriere, eseu) care să respecte regulile discursului clasic: introducere, demonstrație, încheiere; (b) de a arguments pro sau/și contra unei idei, punct de vedere etc., (c) de a redacta un text pe baza unui titlu, citat, imagine, diagramă, (d) de a parafraza sau rezuma un text literar sau nonliterar, și (e) de a folosi registrul stilistic adecvat.

EXEMPLU:

Make all the changes and additions necessary to produce, from the following sets of words and phrases, sentences which together make a complete letter:

Dear Sir or Madam,

I visit/museum/my two nephews/aged seven, ten/Tuesday 30 May

a)

I be very surprised/I have/pay/total/\$6/gain admission/museum

b)

I be sure/when I last visit/museum/two years ago/admission be/completely free

c)
Perhaps/museum/be obliged/charge/cover/costs

d)
(Fragment dintr-un exercițiu propus spre rezolvare la Admiterea din 1998)

EXEMPLU:

Discuss Mark Twain's aphorism "Be slow in choosing a friend, slower in changing" in connection with The Adventures of Huckleberry Finn.

(Exercițiu propus spre rezolvare la Admiterea din 1996)

EXEMPLU:

Discuss the image below in relation to the proverb: 'It's the pace that kills'

(Exercițiu propus spre rezolvare la Admiterea din 1996 – LMA)

EXEMPLU:

In no more than one page, write a composition starting from the following question: Why do you think it is important for people to speak foreign languages?

(Exercițiu propus spre rezolvare la Admiterea UBB 1999 – LMA)

3. **Translation.** Aceste exerciții verifică deprinderile (a) de a traduce corect un text din/în engleză, (b) de a corecta o traducere eronată (cu textul original în față), și (c) de a alege varianta corectă dintr-un număr de traduceri alternative.

EXEMPLU:

Translate into English:

Poftim de te mai descurcă dacă poți, în situația nou creată. I-ar fi prins bine sfatul unui om inteligent cu experiență. Dar ce fel de experiență ar putea avea cineva într-un caz ca acesta? Se uită la ceas: era șase și cinci, ceea ce însemna că nu mai putea dormi decât câteva ore în noaptea aceea. Era de mult convins că azi se doarme tot mai puțin, că omul e mereu nedormit și că tânjește după o vacanță lungă în care, stând în pat, să piardă șirul zilelor.

(Fragment din exercițiu propus spre rezolvare la Admiterea din 1996)

4. **Grammar.** Aceste exerciții verifică deprinderile (a) de a recunoaște și folosi corect categoriile morfologice și sintactice ale limbii engleze, (b) de a identifica și corecta greșelile ortografice, lexicale și gramaticale dintr-un text necunoscut, (c) de a da sinonime sau antonime ale unor cuvinte din lexicul de bază, (d) de a identifica formele derivate ale unor cuvinte din vocabularul de bază, (e) de a identifica formele temporale ce trebuie folosite într-un text necunoscut, și de a identifica conjuncțiile sau prepozițiile lipsă dintr-un text, și (f) de a transforma un text în funcție de cuvintele sau expresiile care cer anumite forme sintactice.

EXEMPLU:

Rewrite the following, using the words given and making all other necessary changes:

1. *If it hadn't been for Mary, he wouldn't have managed to finish the paper. But for.....*
2. *I would have preferred you to tell me the truth. I'd rather*
3. *It is said that she did her best to save his life. She*
4. *Paul was sorry that he had missed the chance to date Jill. Paul wished*

(Fragment dintr-un exercitiu propus spre rezolvare la Admiterea UBB 1998)

EXEMPLU:

Put the words in brackets in their correct form and fill out the blanks, where necessary, with the appropriate word:

1. *Since I (have) anti-freeze in the radiator, it (leak) incessantly. Yesterday O (try) using chewing-gum to stop the stuff escaping, but it (make) not any difference at all.*
2. *When I (leave) England Friday, the sun (shine), but when I (arrive) London airport, it (rain) and (it/there) (be) a heavy mist.*
3. *My publisher told He (have) difficulty (find) somebody (write) a textbook on (economic/economical) policy. He asked whether I (be) interested (do) one for them.*

(Fragment dintr-un exercitiu propus spre rezolvare la Admiterea UBB 1994)

EXEMPLU:

Put the verbs in brackets in the correct form (use passives if necessary)

He (stand) by the door, not (say) anything, slightly (smile). The festivities were taking place because advantage (take) of my parents' and my aunt's absence. Father Kilgarriff (not to matter) because he had no position in the household. He (be) a real priest, the music and the dancing would have ceased on his entrance and only (commence) again when it (be) clear that his approval (gain).

(Fragment dintr-un exercitiu propus spre rezolvare la Admiterea UBB 1996)

EXEMPLU:

Correct whatever mistakes you can spot in the following sentences:

1. *When the money will have been stashed safely in the stronbox, we can be sure none will steal them.*
2. *John may not have broken the window, he was in his room, making hios homeworks.*
3. *If you looked for the words in the dictionary, you would make less mistakes in your composition.*

4. *Although it is no evidence, the jurors seem convinced that Radar has been guilty as charged*

(Fragment dintr-un exercitiu propus spre rezolvare la Admiterea UBB 1994)

EXEMPLU:

Change the sentences into the passive:

1. *The real estate office will send you a copy of the sales contract.*
2. *Someone handed me a telegram when I answered the door.*
3. *People don't pay babysitters a lot of money.*
4. *Someone offered Mike the opportunity to study abroad.*

(Fragment dintr-un exercitiu propus spre rezolvare la Admiterea UBB din 1994)

EXEMPLU:

Choose the word or phrase which best completes the sentence. Give only one answer. Write down the number of the sentence and beside it the chosen letter for the answer.

1. *The book proved to be very unreliable and so was quite to him in his research.*

- a) *invaluable*
- b) *unimportant*
- c) *useless*
- d) *negligible*
- e) *unusable*

2. *You have taken far too many responsibilities.*

- a) *in*
- b) *on*
- c) *out*
- d) *upon*
- e) *to*

3. *I found the missing file on top of the shelf.*

- a) *laying*
- b) *lain*
- c) *lying*
- d) *resting*
- e) *lieing*

(Fragment dintr-un exercitiu propus spre rezolvare la Admiterea UBB din 2001)

5. **Literature.** * Aceste probleme verifică abilitatea (a) de a identifica și oprea cu categorii literare și prozodice, (b) de a recunoaște diverse figuri de stil, (c) de a încadra textul în genul sau specia literară, (d) de a încadra textul într-un context socio-cultural sau politic, și (e) de a interpreta un text literar cunoscut sau un text literar nou

***Programa pentru admiterea din 2002 nu prevede probleme de literatură ci numai exerciții de reading comprehension, writing comprehension, translation and vocabulary**

EXEMPLU:

How is Mark Twain's contribution to the creation of an original style reflected in the excerpt below?

I made fast and laid down under Jim's nose on the raft, and began to gap, and stretch my fist out against Jim, and say: "Hello, Jim, have I been asleep? Why didn't you stir me up?"

"Good gracious, is dat you, Huck En you ain' dead – you ain't drowned – you's back ag'in? It's too good for true, honey, it's too good for true. Lemme look at you chile, lemme feel o' you. No, you ain't dead! You's back ag'in, 'live en soun', jis de some ole Huck – de same ole Hick, thanks to goodness!"

EXEMPLU:

Describe Captain MacWhirr's character in light of Joseph Conrad's reflection in the "Author's Note"

"MacWhirr is not an acquaintance of a few hours, or a few weeks, or a few months. He is the product of twenty years of life. My own life. Conscious inventions had little to do with him. If it is true that Captain MacWhirr never walked and breathed on this Earth (which I find for my part extremely difficult to believe) I can also assure my readers that he is perfectly authentic."

(Exercitiu propus spre rezolvare la Admiterea UBB din 1997)

SUBIECTE 2001
Limba engleză (EN1)

I. Translate into English:

Ți-am explicat greșit. Trebuia să o iei de la răscruce imediat la dreapta și apoi iarăși la dreapta și acolo dădeai de școală. Dar noi a trebuit să ne încredințăm ce intenții aveai și dacă într-adevăr nu știai drumul sau doar te prefăceai că nu-l știi. Numai că acum e prea târziu și astăzi oricum nu vei putea ajunge la școală. Ceea ce înseamnă că nu vei ajunge niciodată, pentru că de mâine școala n-o să mai existe. Probabil că ți-ai ratat misiunea din cauza încercărilor la care te-am supus noi, dar măcar ai priceput că fiind în joc siguranța celorlalți a trebuit să acționăm în așa fel încât să-l ferim de o posibilă tentativă de pătrundere în școală a nechemăților cu intenții dubioase. Ceea ce nu înseamnă că trebuie să-ți reproșezi ceva. Dacă te-ai fi îndreptat în sens invers decât te-am sfătuit, deci dacă ai fi luat-o la dreapta în loc de stînga, ai fi ajuns la același rezultat, pentru că noi ne-am fi dat seama că voiai să ne tragi pe sfoară, pentru că știai drumul, deși întrebuseși de el. Oricum, la școală nu se va putea ajunge decât atunci când Dumnezeu va hotărî unde să fie reșezată. Dar nu ți-ai irosit viața în zadar, merită să încerci să ajungi pînă la urmă undeva.

II/a Supply the correct form of the verbs in brackets:

Certain that I (**1 – to assail**) by some influence and (**2 – to prevent**) from reaching the hall door alive, I put my hands down with fists doubled at my side, cast my eyes straight at my feet, so that they (**3 – not to look**) upon any terrible thing (**4 – to appear**) in the dark and walked out of the room and through the gate. I found her (**5 – to rest**) where she (**6 – to leave**), leaning demurely against the stone pier, her hands still (**7 – to tie**) behind her back. My hand told me the string (**8 – to unstrain**), just as I had tied it. Something made me (**9 – to turn**) my head again to the house behind me. The light still (**10 – to burn**) peacefully in the same window, as if the whole world (**11 – to know**) that there was somebody in the room, lying contently between the sheets, reading a book. If I (**12 – to give**) unrestricted reign to either fear or reason, I (**13 – to turn**) my back for ever on this evil house and run as fast as I could. But I could not resign myself to (**14 – to go**) home. I knew I (**15 – to have**) no contentment until the gun (**16 – to fire**), I knew no rest (**17 – to come**) to me until the unexplainable light (**18 – to explain**).

II/b For each of the sentences below, write a new one as similar as possible in meaning to the original sentence, using a form of the word given in capital letters.

1. It would have been better if he had worn thicker clothes.
SHOULD
2. He advised me to return home as soon as possible.
SUGGEST
3. Perhaps he didn't hear what you said.
MIGHT
4. I was going to answer his question when there was a knock at the door.
PREVENT
5. The Leader of the Opposition said that the Government was doing nothing to help the homeless.
ACCUSE
6. He grumbled the whole time.
NOTHING
7. They will think your nephew stole the money.
SUSPECT
8. Fred tried hard to start the car, but without success.
MATTER
9. Dickens' last novel was unfinished when he died.
WITHOUT

III/a Fill in the blanks with the appropriate words derived from the words in block letters at the end of each sentence:

1. There was a certain about his enemy's eyes, which were virtually, as if dragged up from the bottom of the sea, where light made no difference. **FISH, COLOUR**

2. Bookish B. pressed the dainty Oxford edition of Donne's poems closer to his face as the news of thetruth spread, as the whistles of distant authority drew nearer and the train refused to move and was finally emptied of passengers, while the official voice, louder and more than ever, shouted word of, of disaster, of evacuation without panic. **THINK, AUTHORITY, CANCEL**

3. He descended into the Times Square station, where the old system's bowels mingled their misery in a vast maze of tunnels, passageways and stairs. **NUMBER, GROUND**

4. B. decided that the review, which was almost venomous, was also a gross of his ideas. **PATHOLOGY, REPRESENT**

III/b Choose the word or phrase which best completes each sentence. Give only one answer. Write down the number of the sentence and beside it the chosen letter for the answer.

1. The book proved to be very unreliable and so quite to him in his research.

A invaluable **B** unimportant **C** useless **D** negligible **E** unusable

2. You have taken far too many responsibilities.

A in **B** on **C** out **D** upon **E** to

3. I found the missing file on the top shelf.

A laying **B** lain **C** lying **D** resting **E** lieing

4. he fails his final examination, he is still sure of a university place.

A if **B** in case **C** although **D** even when **E** even if

5. of half-starving wolves were roaming the snow-covered countryside.

A flocks **B** herds **C** packs **D** swarms **E** shoals

6. The firm should make a substantial profitsatisfactory labour relations are maintained.

A unless **B** with the result that **C** provided that **D** even if **E** in case

7. He set one alarm clock for five o'clock and the other for five past so as to he did not oversleep.

A assure **B** ensure **C** insure **D** reassure **E** safeguard

8. The fire was by the time the firemen arrived.

A in **B** off **C** out **D** away **E** finished

9. I know him but I have never actually spoken to him.

A by sight **B** at sight **C** on sight **D** in sight **E** from sight

REZOLVAREA EXERCIȚIILOR:

(Baremul și rezolvarea exercițiilor sunt oferite de membrii comisiei care au întocmit subiectul: prof.dr. Virgil Stanciu, prof.dr. Ecaterina Popa, lect.dr. Angela Ivaș, lect.dr. Sanda Berce, prep. Cristina Dumitru)

- (a) Fiecare subiect se notează de la 1 la 10
 - (b) Orice subiect netratat se notează cu nota 1
 - (c) Se acordă nota 10 pentru rezolvarea integrală a fiecărui subiect
 - (d) Media generală este media aritmetică a notelor acordate pe subiectele I, II, III
- I. Traducerea din limba română în limba engleză
 - (i) Se depunceață cu 0,05 puncte greșeala de ortografie
 - (ii) Se depunceață cu 0,1 puncte greșeala lexicală sau omisiunea unui cuvânt
 - (iii) Se depunceață cu 0,2 puncte greșeala gramaticală
 - (iv) Se depunceață cu 0,5 puncte propoziția lipsă sau total incorectă

Sugestie de rezolvare a exercițiului de retroversiune
(și alte variante corecte sunt acceptate)

I gave you the wrong directions-explanation. At the crossroads you should have taken a right turn immediately and then again a / another right turn and there you would have found / come across the school. But we had to make sure of what your intentions were / of your intentions / of what you were going to do and see if you really didn't know the way or only pretended not to / you didn't. But now it is too late, and you won't be able to get to the school today anyway / and you won't be able to get to the school in any case. Which means that you will never get there because starting / as of tomorrow the school won't be there any longer / more / will cease to exist. Perhaps you failed / have failed to achieve your task / mission because of the tests we had subjected / put you to, but at least you realised that as the safety of the others was on the line / at stake we had to act in such a way as to protect them from a possible attempt of ill-intentioned / ill-meaning intruders to get into the school. Which doesn't mean that you have to / must blame yourself for anything / that you have to take any blame. If you had walked in the opposite direction from the one we (had) recommended / advised, that is if you had taken a right turn instead of going left / if you had gone right instead of left, the result would have been the same / it would have made no difference because / as we would have realised that you wanted to doublecross / deceive us as you knew the way even though you had asked about it / for directions. However / In any case / Anyway, the school can't be reached until God decides where it will be relocated / where to relocate it. But you haven't wasted / made a complete waste of your life, it's worth trying to get somewhere eventually.

- II. Se face media notelor pentru exercițiile II și II b
 - a. Se acordă 0,5 puncte pentru fiecare soluție corectă. Se acordă un punct din oficiu.

1. would have assailed; 2. prevented; 3. should not look; 4. appearing; 5. resting; 6. had been left; 7. tied; 8. was unstrained; 9. turn; 10. was burning; 11. should know/should have known; 12. had given; 13. would/should have turned; 14. going; 15. would have; 16. was/had been fired; 17. would come; 18. had been explained/ was explained

b. Se acordă un punct pentru fiecare soluție corectă. Se acordă un punct din oficiu.

1. He should have worn thicker clothes.
2. He suggested that I return / should return home as soon as possible.
3. He might not have heard what you said.
4. The knock at the door prevented me from answering his question – I was prevented from answering his question by a knock at the door.
5. The Leader of the Opposition accused the Government of doing nothing to help the homeless / The Government was accused by the Leader of the Opposition of doing nothing to help the homeless.
6. He did nothing but grumble the whole time.
7. Your nephew will be suspected of stealing/having stolen the monez / They will suspect your nephew of stealing/having stolen the money.
8. No matter how hard Fred tried, the car wouldn't start./ No matter how hard he tried, Fred couldn't start the car.
9. Dickens died without finishing his last novel.

III. Se face media notelor pentru exercițiile III a și III b

a. Se acordă 1 punct pentru fiecare soluție corectă. Se acordă un punct din oficiu.

1. fishiness; colourless; 2. unthinkable; authoritative; cancellation; 3. innumerable / unnumbered; underground; 4. pathologically; misrepresentation

b. Se acordă 1 punct pentru fiecare soluție corectă. Se acordă un punct din oficiu.

1. C; 2. B; 3. C; 4. E; 5. C; 6. C; 7. B; 8. C; 9. A

Limba engleza (EN2)

I. Translate into English:

Vedeți, începu el deodată să vorbească, lucrurile se limpezesc, se lămuresc reciproc, alcătuiesc împreună o configurație și-și dezvăluie sensul, cu condiția să plecăm de la următoarea ipoteză: pe de o parte, voiți să ne ascundeți ceva, să păstrați un secret, iar pe de alta memoria Dvs, ca orice memorie, vă trădează, adică nu reține amănunte esențiale, dar păstrează cu o precizie aproape fotografică episoade periferice. Așadar a fost suficient să examinăm temeinic aceste episoade periferice ca să putem identifica acțiunile, personajele și ideile pe care voiți să le țineți secrete. Acest examen riguros a fost deja făcut și acum am să vă enumăr câteva din concluziile la care s-a ajuns:

Pentru motive ce rămîine să fie lămurite, faceți tot ce puteți să nu dezvăluiți relațiile reale dintre Darvari, Lixandru și Marina, relații care, dacă ne-ar fi fost cunoscute, ne-ar fi permis să înțelegem motivul pentru care Darvari s-a hotărît să fugă în Rusia, a hotărît că e cazul să dispară și el, dar în felul lui, nu ca acela, ci schimbîndu-și identitatea, meseria și, probabil, înfățișarea. El n-a mai apărut nicăieri unde fusese cunoscut sub acest nume, nici la Biblioteca Academiei, nici la Asociația de Șah, ca să nu mai vorbesc de restaurantele și cafenelele pe care le frecventa și unde nimeni nu-și amintește să-l fi văzut după 1932.

II. Finish each of the following sentences in such a way that it means exactly the same as the sentence printed before it.

1. The police were informed of the identity of the murdered man.
The identity
2. Although he was not guilty, they executed him.
In spite of
3. It was your father's wish that you should become an engineer.
Your father wanted
4. Someone has stolen the Chief Constable's car.
The Chief Constable
5. This letter was almost certainly posted weeks ago.
This letter must
6. It wasn't necessary for you to hurry so much.
You
7. He is unable to get about very much and this frequently makes him depressed.
His frequent
8. As he grows older he becomes increasingly cheerful.
The older
9. "It certainly wasn't me who took your car!", said Mary.
Mary denied

III/a Choose the word or phrase which best completes each sentence. Give only one answer. Write down the number of the sentence and beside it the chosen letter for the answer.

1. He was completely by her tale of hardship.
A taken away **B** taken down **C** taken in **D** taken up
2. The lecture was rather boring, but the discussion proved fruitful.
A subsequent **B** latter **C** consecutive **D** successive
3. I wrote to my bank manager to getting a loan.
A in the hope **B** on the question **C** with the aim **D** with a view
4. The wheels as the car went over an icy patch.
A skipped **B** slid **C** skidded **D** slipped
5. Because of rapid technological progress, the computers being made today will be in five years' time.

A outdone **B** extinct **C** obsolete **D** retired

6.had the van turned the corner than the wheel came off.

A Scarcely **B** No longer **C** Hardly **D** No sooner

7. The bad weather meant the rocket launch for 48 hours.

A delaying **B** to delay **C** having delayed **D** was delayed

8. He was always finding with his daughter's friends.

A blame **B** lack **C** mistake **D** fault

9. The little boy was left in his grandmother during his parents' absence.

A charge **B** care of **C** care **D** the charge of

III/b Use the correct forms of the verbs in brackets

Now that Alberto Fujimori has fallen from power, the time (**1 – to come**) to settle accounts. And prospects are building quickly that the former president of Peru and his friends (**2 – to try**) soon in more than the court of public opinion. A week after Mr Fujimori's flight to Japan, he and his long-time spy chief, Vladimiro Montesinos, (**3 – to investigate**) by a state prosecutor, Mr Ugaz, who already (**4 – to file**) a complaint against the former president, (**5 – to accuse**) him of (**6 – to liquidate**) illegally two shadowy Panamanian companies. Congress, which (**7 – to control**) by the opposition for only three months, has moved with uncharacteristic speed (**8 – to strip**) Mr Fujimori of the immunity that former presidents (**9 – to enjoy**) according to the Constitution.

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(e) Fiecare subiect se notează de la 1 la 10

(f) Orice subiect netratat se notează cu nota 1

(g) Se acordă nota 10 pentru rezolvarea integrală a fiecărui subiect

(h) Media generală este media aritmetică a notelor acordate pe subiectele I, II, III

IV. Traducerea din limba română în limba engleză

(v) Se depunțează cu 0,05 puncte greșeala de ortografie

(vi) Se depunțează cu 0,1 puncte greșeala lexicală sau omisiunea unui cuvânt

(vii) Se depunțează cu 0,2 puncte greșeala gramaticală

(viii) Se depunțează cu 0,5 puncte propoziția lipsă sau total incorectă

Sugestie de rezolvare a exercițiului de retroversiune (și alte variante corecte sunt acceptate)

"You see, "he started talking all of a sudden / suddenly began to speak, "things are beginning to get / become clear / getting / becoming clear / sorting themselves out, they explain each other / one another, together they make up a configuration / making up a configuration, and they reveal their meaning / and revealing / disclosing their meaning, on condition that / provided that we start from the following hypothesis: on the one hand, you wanted to hide / keep something from us, to keep a secret; on the other (hand) your memory, like any memory, betrays you / is playing tricks on you, that is (to say) it does not retain / record essential details, but it stores / stocks marginal episodes with almost photographic accuracy / precision. So / Consequently, it was enough / sufficient for us / all we had to do was to analyse / examine these marginal episodes thoroughly / to take a close look at these marginal episodes to be able to identify the actions, the people and the ideas which you wanted to keep secret. This thorough examination / analysis has already been performed and now I am going to enumerate / list some of the conclusions that we have reached / that have been reached:

For reasons yet to be explained, you do your best not to reveal the real relationships among Darvari, Lixandru and Marina, which (relationships), had they been known to us, would have allowed us to understand / would have made it possible for us to understand the reason why Darvari made up his mind / decided to flee to Russia. You also refused to reveal / Nor did you want to reveal the fact that Lixandru, soon after Darvari's flight / escape to Russia / after Darvari fled to Russia, decided he should disappear too / as well, but in his own manner / way, not like the former / the other one, but by changing his identity, his job / profession / trade and, probably, his appearance. He never turned up again in the places where he had been / was known under this name, at the Academy Library or the Chess Association / Club, let alone / not to mention the restaurants and cafes / coffee shops he patronised / he used to go to, and where nobody recalls / remembers seeing him after 1932."

II.

1. The identity of the murdered man was reported / made known to the police.
2. In spite of his not being guilty, they executed him. / In spite of not being guilty, he was executed.
3. Your father wanted you to become an engineer.
4. The Chief Constable has had his car stolen.
5. This letter must have been posted weeks ago.
6. You needn't have hurried so much.
7. His frequent fits of depression / depressions are caused by his inability to get about very much.
8. The older he grows, the more cheerful he becomes.
9. Mary denied taking / having taken his / her car.

III/a

1. C; 2. A; 3. D; 4. C; 5. C; 6. D; 7. A; 8. D; 9. D

III/b

1. has come; 2. will be tried / should be tried; 3. are being investigated;
4. has filed; 5. accusing; 6. having liquidated; 7. has been controlled; 8. to strip;
9. Enjoy

LIMBA ENGLEZĂ – LIMBI MODERNE APLICATE
Limba engleză – prima specialitate (EN1aLMA)

I.

Translate the following text into English.

Deși nu mă simțeam vinovat, când am dat telefon nu știam dacă ceea voi face este bine sau rău. „Tu sau Ana tocmai ați făcut o mare greșeală când ați lăsat cheile de la mașină să le găsească Victor și să plece la drum pe o astfel de vreme”, a început Marc destul de amenințător spunându-mi că toată familia este foarte îngrijorată deoarece Victor a avut un accident care se pare că este destul de grav. „Știu că lui Victor cu cât îi interzici mai mult un lucru, cu atât îl face mai degrabă, dar, dacă ați fi fost mai atenți, poate că acum nu ar fi în spital”, mi-a reproșat Marc dar m-a mai rugat ca, pentru a-mi repara greșeala, să-i dau un telefon Anei și să o rog să-l viziteze și ea pe prietenul nostru peste două sau trei zile când starea lui se va mai îmbunătăți.

II.

Rewrite the following sentences beginning as shown so that the meaning stays the same.

1. It's very kind of you to give me a hand with this.
I appreciate...
2. John prefers us not to say anything about the missing money.
John would rather...
3. 'No, I didn't take Tom's bike,' Bob said.
Bob denied...
4. Although the car may seem expensive, it's worth the money.
Expensive...

For each of the sentences below, write a new sentence as similar as possible in meaning to the original sentence, but using the word given. This word *must not be altered in any way.*

5. Not everyone likes to listen to classical music.

appeal

6. They chose not to drive because they thought there would be too much snow.

fear

7. They managed to buy the house only because we lent them the money.

without

8. His behaviour at the party was incomprehensible to us.

beyond

9. I don't know what he will do.

faintest

III.

Choose the one word or phrase that best completes the sentence. Indicate only the number of the item and the letter of the right answer. Only *one* answer is correct.

1. Recent engineering developments have made ... to recycle plastic soda bottles into polyester fabric.

- a) possible, and
- b) possible
- c) the possible
- d) it possible

2. Sandstone in general is more easily cut and shaped than ... such as granite.

- a) are hard rocks
- b) rocks as hard
- c) rocks are hard
- d) they are hard rocks

3. Neither my brother ... ever been to Texas.

- a) or I has
- b) nor I have
- c) or me have
- d) nor me has

4. Heather was born ... Paris ... August 7, 1974 ... 3:30.

- a) at...by...on
- b) in...in...in
- c) in...on...at
- d) at...at...at...at

Identify the one underlined word or phrase that must be changed in order for the sentence to be correct. Indicate only the number of the item and the letter of the right answer. Only *one* answer is correct.

5. Paula (a) doesn't want (b) to attend the seminar (c) and Sheila doesn't (d) too.
6. Sue always (a) drove more (b) carefully (c) as Richard when the weather (d) was bad.
7. Now (a) that the newspaper (b) arrived we (c) can see the scores (d) of the tennis matches.
8. (a) After planning the move to Connecticut (b) for months, John realised (c) it was no longer what he (d) wanted to do.
9. When people (a) are careful to keep (b) their cars in (c) good repair, (d) one is rewarded by good car performance.

IV.

Put the verbs between brackets in the correct form. Only give the number of the verb and its solution.

If the woman who was playing the piano at that moment (1. be not)... Natalie herself, there (2. be)... no way she could (3. know)... about that particular piece of music Mark was interested in.

Tom said he (4. meet)... by John at the airport but due to a traffic jam John (5. delay)..... and that by the time John arrived Tom (6. give)... a lift by a colleague of his.

At 5 tomorrow he (7. mark) test-papers since morning, but they still (8. finish).... A friend suggested that he (9. start)... today but he didn't listen.

V.

You live near a dangerous road junction where several accidents have occurred. Write a letter to the authorities, describing the problem and suggesting how further accidents could be avoided.

SIGN YOUR LETTER WITH THE NAME JOHN. DO NOT USE ANY ADDRESSES. DO NOT EXCEED HALF A PAGE.

SOLUTII PROPUSE PENTRU SUBIECTUL (EN1aLMA)

(Soluțiile sunt oferite de comisia care a întocmit subiectele: lector Silvia Irimie, lector dr. Adrian Radu, lector Anca Greere, asist. As. Ioan Moga)

I.

Although I wasn't feeling guilty, when I phoned I didn't know whether what I was about to do was good or bad. "You or Anna has just made a big mistake when you left the car keys for Victor to find and to leave in such weather," Mark started quite menacingly telling me that the whole family were very worried because Victor had had an accident which seemed to be quite serious. "I know that the more you forbid Victor something, the sooner he does it but if you had been more careful he might not be in hospital now," Marc reproached me but in order for me to make up for my mistake he asked me to call Anna and ask her to visit our friend, too, in a day or two when he had recovered a little.

II.

1. I appreciate your giving me a hand.
2. John would rather we didn't say anything about the missing money.
3. Bob denied having taken Tom's bike.
4. Expensive though/as the car may be, it's worth the money.
5. Classical music does not appeal to everyone.
6. They chose not to drive for fear there should be too much snow.
7. Without our lending them the money, they wouldn't have been able to buy the house.
8. His behavior at the party was beyond comprehension.
9. I haven't the faintest idea what he will do.

III.

- 1.d
- 2.a
- 3.b
- 4.c
- 5.d
- 6.c
- 7.b
- 8.a
- 9.d

IV.

1. had not been
2. would have been

3. have known
4. should have been met
5. had been delayed
6. had been given
7. will have been marking
8. won't be finished
9. (should) start

Barem de corectare la probele de EN₁aLMA
Examen de admitere iulie 2001

I. Notarea se face prin depunțare, astfel:

- o greșeală de ortografie: 0,1 puncte,
 - o greșeală lexicală, sau lipsa un cuvânt: 0,2 puncte,
 - o greșeală gramaticală sau de topică: 0,4 puncte,
 - lipsa unei propoziții întregi sau propoziția incoerentă: 1 punct
- Un punct se acordă din oficiu.

II. / III. Notarea se face acordând câte 1 punct pentru fiecare element rezolvat corect.

Un punct se acordă din oficiu.

IV. Notarea se face acordând un punct pentru fiecare formă verbală corectă.

V. Notarea se face acordând:

- 3 puncte pentru folosirea corectă a limbii,
- 3 puncte pentru organizarea și coerența compunerii,
- 3 puncte pentru relevanță și respectarea subiectului.

Un punct se acordă din oficiu.

$$\text{Nota finală} = \frac{\text{I} + \text{II} + \text{III} + \text{IV} + \text{V}}{5}$$

LIMBI MODERNE APLICATE
LIMBA ENGLEZA – A DOUA SPECIALITATE (EN1bLMA)

I.

Translate the following text into English.

Pe Mihai îl durea nespuse de mult să fie pus în situația de a se purta urât cu prietenii săi, așa cum a fost nevoit să o facă în seara aceea, dar pe de altă parte ar fi vrut ca și prietenii săi să știe singuri când să se oprească înainte să fie prea târziu. Oricum, nici Paul nu era de acuzat pentru modul cum s-a purtat atunci. Uitase că dacă urmărești un scop, trebuie să dai dovadă de inteligență, nu să te grăbești. Și mai trebuie să știi cum să pui problema ca nimeni să nu-ți găsească punctele slabe de care să profite. De aceea Mihai ar fi dorit ca ceilalți să vadă lucrurile așa cum și le-a imaginat el că ar trebui să fie, și atunci el n-ar mai fi fost nevoit să se poarte așa.

II.

Rewrite the following sentences beginning as shown so that the meaning stays the same.

10. This problem cannot be solved instantly.

There is...

11. Is the word 'co-occur' hyphenated?

Is there...

12. When offices relocate, the staff don't usually like it.

Office...

13. In the end Pauline phoned the insurance company.

What...

For each of the sentences below, write a new sentence as similar as possible in meaning to the original sentence, but using the word given. This word *must not be altered in any way.*

14. Judith's financial circumstances have been completely changed recently.

undergone

15. Kim Brown has been beaten once again in the tennis championships.

suffered

16. Mr. Jones was shocked to hear that his son was in prison.

came

17. Most people know that becoming an actor is difficult.

common

18. It's all a matter of money, in the end.

comes

III.

Choose the one word or phrase that best completes the sentence. Indicate only the number of the item and the letter of the right answer. Only *one* answer is correct.

5. ...**advance and retreat in their eternal rhythms, but the surface of the sea itself is never at rest.**

- e) **Not only when the tides do**
- f) **As the tides not only do**
- g) **Not only do the tides**
- h) **Do the tides not only**

6. During the early period of ocean navigation, ... any need for sophisticated instruments and techniques.

- a) so that hardly
- b) when there hardly was
- c) hardly was
- d) there was hardly

7. Many technological innovations, such as the telephone, ... the result of sudden bursts of inspiration in fact were preceded by many inconclusive efforts.

- a) whose appearance
- b) that appear to be
- c) and appear to be
- d) are appearing

8. ... **theories approximate the truth is the day-to-day business of science.**

- a) **Determining how closely**
- b) **How closely to determine**
- c) **How one determines close**
- d) **One is close to determining**

Identify the one underlined word or phrase that must be changed in order for the sentence to be correct. Indicate only the number of the item and the letter of the right answer. Only *one* answer is correct.

9. (a) A lunch (b) of soup and sandwiches (c) do not (d) appeal to all of the students.

10. Each (a) of the nurses (b) report to the operating room when (c) his or her name (d) is called.

11. He has (a) less friends in (b) his class now (c) than he had (d) last year.

12. Most of our ideas of (a) what ancient people looked (b) and dressed come (c) from the (d) works of Renaissance artists.

13. Gorillas are (a) the most terrestrial of the great apes (b) because their bulky size makes (c) it ill suited to dwelling (d) in trees.

IV.

Put the verbs between brackets in the correct form. Only give the number of the verb and its solution.

When Lee I. Iacocca, the father of the legendary Mustang, the best (1. sell)... car in industry's history, just (2. fire)... from Ford, (3. approach)... by Chrysler executives, the company (4. be) ... almost bankrupt for several years. After long and exhausting negotiations, Lee came out ahead as the one and only authority in a company that (5. suppose)... (6. take apart)... and then (7. put)... back together again. For the first time at Chrysler, designers and engineers (8. bring)... together to figure out how to cut down on assembly time and still make quality cars. Pretty soon Chrysler cars (9. sell)... like never before, backed by the best warranty per industry.

V.

You visited a big department store in your area and you were disappointed by the low quality of the services. Write a letter to the management describing the reasons of your disappointment and make suggestions for improvements.

SIGN YOUR LETTER WITH THE NAME JOHN. DO NOT USE ANY ADDRESSES. DO NOT EXCEED HALF A PAGE.

SOLUȚII PENTRU REZOLVAREA SUBIECTELOR

(Soluțiile au fost oferite de membrii comisiei care a întocmit subiectele: lector Silvia Irimie, lector dr. Adrian Radu, lector Anca Greere, asist. As. Ioan Moga)

I.

Mihai was extremely sorry to be forced to behave badly with his friends, as he had had to do that evening, but, on the other hand, he would have also liked his friends to know when to stop before it was too late. However, Paul was not to be blamed for the way he had behaved then either. He had forgotten that if you pursue a purpose, you need to show intelligence and not to hurry. And you should also know how to raise the issue for nobody to spot your weak points in order to take advantage of them. Therefore Mihai would have liked the others to see things as he had imagined that they should be, and then he wouldn't have had to behave that way.

II.

1. There is no instant solution to this problem.
2. Is there a hyphen in the word 'co-occur'?
3. Office relocation often upsets staff.
4. What Pauline did in the end was to phone the insurance company.
5. Judith's financial circumstances have undergone a complete change recently.
6. Kim Brown has suffered a defeat once again in the tennis championships.
7. The imprisonment of Mr Jones's son came as a shock to his father.
8. It is common belief that becoming an actor is difficult.
9. It all comes down to money.

III.

1. c
2. d
3. b
4. a
5. c
6. b
7. a
8. a
9. c

IV.

1. selling / sold
2. fired
3. was approached
4. had almost been
5. was supposed
6. to be taken
7. (be) put
8. were brought
9. would sell / would be sold

Barem de corectare la probele de EN₁LMA

Examen de admitere iulie 2001

I. Notarea se face prin depunere, astfel:

- o greșeală de ortografie: 0,1 puncte,
- o greșeală lexicală, sau lipsa un cuvânt: 0,2 puncte,
- o greșeală gramaticală sau de topică: 0,4 puncte,
- lipsa unei propoziții întregi sau propoziția incoerentă: 1 punct

Un punct se acordă din oficiu.

ADMITEREA - LIMBA ENGLEZĂ

II. / III. Notarea se face acordând câte 1 punct pentru fiecare element rezolvat corect.

Un punct se acordă din oficiu.

IV. Notarea se face acordând un punct pentru fiecare formă verbală corectă.

V. Notarea se face acordând:

- 3 puncte pentru folosirea corectă a limbii,
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Un punct se acordă din oficiu.

$$\text{Nota finală} = \frac{\text{I} + \text{II} + \text{III} + \text{IV} + \text{V}}{5}$$

PROGRAMA PENTRU ADMITEREA 2002

Proba de limba engleză

English my love (1995)

Perspectives on English (1997)

News and Views (1998)

Examenul de admitere la limba engleză constă **într-o probă scrisă**. Această probă va testa deprinderile de *reading comprehension*, *writing comprehension*, *translation*, *grammar* and *vocabulary*.