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**TRANSLATION STUDIES.
RETROSPECTIVE AND PROSPECTIVE VIEWS**

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Editors

Elena CROITORU
Steluța STAN
Gabriela Iuliana COLIPCĂ

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This issue includes a selection of the papers presented at the International Conference

Translation Studies: Retrospective and Prospective Views

7-8 October 2011

"Dunarea de Jos" University of Galati, ROMANIA

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EDITOR'S NOTE

Welcome to the tenth issue of the review of *Translation Studies: Retrospective and Prospective Views*!

Published as a sequel to the 6th edition of the international conference with the same name, which took place between 7 and 8 October, 2011, it is intended to bring into the public eye the refined and the peer reviewed contributions of the conference participants. This review actually reflects the format and the objectives of this traditional international event hosted by the Department of English, Faculty of Letters, "Dunarea de Jos" University of Galati.

The first issue each year consists of a two-part structure: the former section considers literature and culture studies and the latter, foreign language teaching articles and studies. This current issue includes nine contributions in its first section and three contributions in the latter. The issue ends with a book review section as well as a section of paper abstracts and résumés.

The editors are grateful to the peer reviewers for their work and helpful suggestions which have contributed to the final form of the articles. Their special thanks go to each member of the English Department in the Faculty of Letters, "Dunarea de Jos" University of Galati, for their steady support and dedication during the editing works.

The editors' cordial thanks also go to all the contributors who kindly answered the publication requests thus authoring this new series of volumes on the current state of translation studies in Romania and abroad. They are also thankful to the Board of the University and that of the Faculty of Letters for their support in publishing this series and in organizing the conference whose name was granted to the review.

Elena CROITORU

Steluța STAN

Gabriela Iuliana COLIPCĂ

MODELES DE TRADUCTIONS ET DE TRADUCTEURS DE LA GENERATION DE 1848

Ana-Elena Costandache¹

La littérature roumaine du XIX^e siècle a manifesté un intérêt visible pour le monde culturel occidental, tout en aspirant à une synchronisation avec les produits littéraires universels et surtout avec les écrits considérés comme valeureux à ce temps-là. Il est bien connu que la culture roumaine a modifié ses coordonnées quant au niveau de l'influence et des interférences avec les cultures européennes, en se situant à la confluence du monde occidental, oriental et balkanique. À partir de cette idée, en se frayant un chemin sinueux et en s'adaptant aux particularités de la pensée esthétique européenne par des imitations ou des « importations mécaniques » (*importuri mecanice*) (notre traduction) [1], les écrivains de la génération de 1848 ont réussi une réinvention de la littérature devenue vraiment moderne.

La littérature roumaine a établi des liens avec les littératures étrangères par des collaborations et des acquisitions de modèles d'écriture, par l'intermédiaire des traductions et des reprises thématiques ou des reproductions d'éléments originaux, en se formant une base littéraire moderne, mais qui avait, en même temps, une certaine continuité. Tout en conservant ce qui était traditionnel, original et surtout national, on a réussi à comprendre la nécessité d'une modernisation de la société roumaine. Les intellectuels de toutes les provinces du pays ont réussi à ramener des renouvellements dans tous les domaines, surtout dans les domaines culturel et littéraire. Par conséquent, leur travail s'est avéré être une forme d'acte de modernisation du monde littéraire roumain.

Les modèles culturels des pays voisins ont été repris et adaptés au contexte socioculturel des Pays Roumains du XIX^e siècle. L'influence des langues étrangères a été ressentie dans la langue roumaine aussi, car il est connu que les frontières politiques n'ont jamais coïncidé avec les frontières linguistiques. On ne peut pas les délimiter avec précision et, de cette manière, le roumain s'est enrichi en se formant un vocabulaire varié, mais semi-hybride. Dans d'autres contextes, les influences ont été perçues comme une simple circulation d'idées d'une société à l'autre, d'une littérature à l'autre. La modification des formes culturelles a favorisé l'enchevêtrement des cultures, afin que l'on puisse identifier certains « concepts et images similaires dans le cadre des cultures apparemment éloignées » (*concepte și imagini similare în culturi aparent diferite*) (notre trad.) [2].

Soit qu'il s'agisse de la poésie, de la prose ou du théâtre, les modèles des écrivains occidentaux (comme par exemple H. de Balzac) se retrouvaient dans les *physiologies* de Vasile Alecsandri (le cycle *Chirițe*), de Heliade-Rădulescu (*Cocoana Drăgana*) et de C. Negruzzi – *Fiziologia provincialului* (*La Physiologie du provincial*). C'étaient des auteurs roumains dont les œuvres contenaient des typologies sociales caractéristiques à l'époque, où la description s'entremêlait avec l'ironie et l'expression satyrique.

« Les mouvements littéraires du siècle (le romantisme, le réalisme, le naturalisme) ont contribué, par leurs interférences, à une réaction contre la société *anti-culturelle* du

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temps, contributions efficaces par leur caractère populaire, comme réaction à la science et aux manifestations culturelles »¹ [3]. En outre, les nombreuses formes artistiques manifestées dans l'époque ont formé un tout unitaire, grâce au répertoire riche de genres et d'espèces littéraires qui n'existaient pas jusqu'alors dans la littérature roumaine ancienne.

Dans l'univers littéraire de l'époque de 1848, le romantisme a dominé, mais sous des formes différentes par rapport aux pays occidentaux. Les influences étrangères ont porté principalement sur « la satisfaction des besoins illusoires des gens » (*satisfacerea necesarului de iluzii al oamenilor*) (notre trad.) [4] et les intellectuels roumains qui ont fait leurs études dans les capitales de la culture occidentale, comme par exemple à Vienne (Gheorghe Asachi) ou à Paris (Vasile Alecsandri et Ion Heliade-Rădulescu) ont adapté leurs écrits aux attentes des lecteurs des provinces roumaines.

Pour les écrivains de la génération de 1848, la modernité a représenté un problème de recherche de l'identité. Les transformations importantes de l'époque, faites par des groupes de gens préoccupés par des idéaux révolutionnaires, ont concerné la culture roumaine dans son ensemble. Les écrivains roumains ont oscillé entre l'idéal de l'écriture romantique selon le modèle de l'Occident et les réalités imposées par le pouvoir politique du pays. Paul Cornea a consacré un chapitre entier [5] de son livre – *Les origines du romantisme roumain* – au phénomène d'élans et d'inerties littéraires de cette époque-là, où il envisageait une littérature différente, classique quant au thème, à l'image, à la composition, qui aspirait à atteindre *un plafond de la rhétorique*. En même temps, Paul Cornea remarquait qu'il était difficile de préciser exactement quelles étaient les traductions utilisées comme source d'inspiration pour un travail autochtone. De cette perspective, les influences pouvaient être considérées comme des intentions artistiques particulièrement visibles au niveau du vocabulaire utilisé par les écrivains qui étaient, en même temps, traducteurs. Toutefois, les problèmes de traduction n'ont pas été simples, car les traducteurs-écrivains-interprètes de la génération de 1848 ont oscillé entre deux mondes, deux cultures, plus ou moins différentes. L'idée de *traduction* et d'*interprétation* était certainement connue par ceux qui ont osé enrichir la langue roumaine avec des formes littéraires et lexicales nouvelles.

Les écrivains de la génération de 1848 ont lutté contre les imitations et les traductions médiocres, tout en sentant la nécessité de créer une littérature nationale, en encourageant les écrits originaux, inspirés par l'histoire du pays, de sa beauté, du pittoresque des traditions populaires, mais tout en gardant l'idée de l'originalité; conjointement, ils ont défendu l'idée d'originalité dans le domaine de la littérature. Le désir de reprendre ou de transformer certains éléments des cultures étrangères s'est réalisé par l'intermédiaire des traductions. Les aspirations des écrivains de l'époque ont favorisé de la création de nouveaux modèles littéraires, en se confrontant avec les grands classiques de la littérature mondiale, dont la valeur était déjà reconnue. Mais les traductions, en tant qu'influences, ont conduit à des changements dans les formes et les sens littéraires, en devenant presque modifiés; « tout cela s'est produit soit que les connaissances de la langue originale fussent rudimentaires soit que la personnalité du traducteur fût trop forte; ainsi, ces faits auraient-ils influencé, de manière subjective, le texte traduit » (*nu numai când cunoașterea limbii originalului e aproximativă, ci ca și când personalitatea traducătorului e prea puternică și își pune pecetea pe textul tradus*) (notre trad.) [6]. « Toutefois, la traduction n'avantageait ni les travaux de transposition littéraire, ni l'original » (*traducerea nu e în avantajul operei de transpunere literară și nici a originalului*) (notre trad.) [7].

La plupart des écritures de l'époque étaient marquées de l'empreinte des influences étrangères mais, sur cet appui, on greffait des éléments originaux, novateurs. L'abondance des romans dans l'espace culturel roumain du XIX^e siècle, soit qu'on garde des références aux premiers romans roumains, ceux des débuts littéraires, qui cherchaient leur genre ou qui trouvaient leur forme et le moyen d'attirer le public nouveau (celui d'après la révolution de 1848, habitué surtout avec ce qu'il trouvait en bas des pages des journaux du temps), soit

qu'on garde un grand nombre de romans populaires jusqu' à la fin du siècle et au début du nouveau siècle, « l'essai d'élaborer une possible typologie du roman populaire, dans les formes principales qu'il a promu tout au long de sa parution » (*încercarea de a elabora o posibilă tipologie a romanului popular, în formele sale principale, pe care acesta le-a promovat de-a lungul apariției sale*) (notre trad.) [8].

Les nombreuses traductions faites dans la première moitié du XIX^e siècle représentaient un acte symbolique de la littérature roumaine, qui marquait le passage de la sphère d'influence de la littérature orientale dans la sphère d'influence de la littérature française, donc sous l'influence de l'Occident moderne. Par exemple Ion Heliade-Rădulescu a traduit une grande partie des œuvres de Lamartine et certaines de ses adaptations pourraient être considérées comme des succès. Les exemples en sont divers, tels que la version française du poème *L'Automne* qui contient un message de vraie communion du poète avec la nature:

<p>Salut! bois couronnés d'un reste de verdure! Feuillages jaunissants sur les gazons épars! Salut, derniers beaux jours; Le deuil de la nature Convient à la douleur et plaît à mes regards. Je suis d'un pas rêveur le sentier solitaire; J'aime à revoir encor, pour la dernière fois, Ce soleil pâlisant, dont la faible lumière Perce à peine à mes pieds l'obscurité des bois. (<i>L'Automne</i>, A. de Lamartine) [9]</p>	<p>Salutare, lemne triste, ce verzi, galbene-nnegriți, Frunzi ce, căzînd risipite pe livezi, vă veșteziți! Salutare, voi frumoase zile ce ați mai rămas! În voi tânguirea firii urmează c-un slab, trist pas. Ea se cuvine durerii, mie-mi place s-o privesc; Singuratica cărare, uitat pășind, o citesc. A! să mai văz înc-o dată soarele îngălbenind, A cărui lumină slabă abia pătrunde sclipind... (<i>Toamna</i>, trad. I. Heliade-Rădulescu) [10]</p>
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Si on fait une analyse de la variante du poète roumain, on peut facilement observer qu'il s'agit d'une traduction extrêmement personnelle, qui comprend des vers simples, avec une tonalité élégiaque fournie par les verbes au gérondif: căzînd, pășind, îngălbenind, sclipind. Le poème *La Providence à l'homme* souffre des modifications dans la traduction en roumain faite par Heliade-Rădulescu, bien qu'on observe un changement dans la tonalité et dans la manière où le poète s'adresse à la Providence:

<p>Quoi! le fils du néant a maudit l'existence! Quoi! tu peux m'accuser de mes propres bienfaits! Tu peux fermer tes yeux à la magnificence Des dons que je t'ai faits! (<i>La Providence à l'homme</i>, Lamartine) [11]</p>	<p>Ce! A nimicului faptă blestema a sa ființă? Ce! Tu defaimi ale mele bunătăți ce ai văzut? Tu poți a-ți închide ochii de la marea-cuviință De daruri ce ți-am făcut... (<i>Providența la om</i>, trad. I. Heliade-Rădulescu) [12]</p>
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Si, dans la version originale, le poète s'adresse sous la forme d'une accusation, la

version traduite se présente sous la forme de questions rhétoriques et la traduction du titre (*Providența la om*) n'apparaît pas comme littéraire.

Grigore Alexandrescu propose lui-aussi des traductions nombreuses. L'œuvre littéraire de Lamartine semble vaste et, alors, les traductions en sont aussi. D'habitude, l'écrivain roumain propose des traductions parsemées d'épithètes postposées comme dans la traduction du poème *Tristesse*:

Ramenez-moi, disais-je, au fortuné rivage Où Naples réfléchit dans une mer d'azur Ses palais, ses coteaux, ses astres sans nuage, Où l'oranger fleurit sous un ciel toujours pur. Que tardez-vous ? Partons ! Je veux revoir encore Le Vésuve enflammé sortant du sein des eaux; Je veux de ses hauteurs voir se lever l'aurore; Je veux, guidant les pas de celle que j'adore, Redescendre en rêvant de ces riants coteaux. (<i>Tristesse</i> , Lamartine) [13]	Duceți-mă acolo pe țărmuri fericite, Diceam, unde Neapol p-al mării sen prea lin Răsfrânge deluri, stele de nori neînvelite Și unde cresc oranzii subț cerul cel senin Ce-ntîrziem? Să mergem; din unda cea albită Să văd eșind Vesuvul în flăcări care sbor, Să văd eu Aurora pe dealuri strălucită. Să voi, fiind de mână ușor p-a mea iubită, Din aste nălțimi vesel visând să mă cobor. (<i>Tristețe</i> , trad. Gr. Alexandrescu) [14]
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Inspiré par les *Satires* de N. Boileau, Alexandrescu propose, pour la *Satire IX (À mon esprit)* de l'écrivain français, sa version: *Satiră. Duhului meu (Satire. À Mon esprit)*. Il ne s'agit pas d'une traduction proprement-dite, mais de la même manière d'écrire et, surtout, du même ton satirique.

C'est à vous, mon esprit, à qui je veux parler. Vous avez des défauts que je ne puis celer: Assez et trop longtemps ma lâche complaisance De vos criminels a nourri l'insolence... (<i>Satire IX</i> , N. Boileau) [15]	Vino acum de față și stai la judecată, Tu care le faci astea, duh, ființă ciudată, Ce vrei să joci o rolă în lumea trecătoare: De ce treabă-mi ești bună, putere gânditoare... (<i>Satiră. Duhului meu</i> , Grigore Alexandrescu) [16]
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Si N. Boileau détient sa variante originale, *Satire. À Mon esprit* de Gr. Alexandrescu offre aux lecteurs l'image fidèle des salons roumains de l'époque de 1840. Le raffinement du monde occidental est visiblement remarqué dans les jeux de cartes, le flirt, la danse, la mode, éléments critiqués à l'époque, bien que cela tienne à la mode: on jouait au whist, afin de se passer le temps. Les jeunes hommes galants, qui savaient parler, portaient des vêtements

haute-couture de Paris. On bavarde beaucoup afin de se faire remarquer et surtout pour montrer aux autres la bonne conduite dans la société. Ainsi, la satire devient-elle une variante d'ironiser les mœurs de ce temps-là.

En conclusion, on pourrait affirmer que la première moitié du XIXe siècle a représenté pour la littérature roumaine la période de formation de la pensée et de l'esprit public dans une manière moderne et originale. Les modèles de *traductions* et de traducteurs ont été nombreux et pourraient faire l'objet d'une étude minutieuse, car les variantes transposées du français en roumain sont riches en éléments linguistiques. Ce type d'écrits a vraiment contribué à la modernisation de la langue littéraire roumaine, puisque les traductions nombreuses et les acquisitions reprises des littératures du monde occidental ont conduit à l'alphabétisation des masses et à la formation d'une opinion du public lecteur. Les traductions littéraires ont concerné, en fait, les valeurs de l'Occident et surtout la perception des sens éthique et esthétique, différents d'un pays à l'autre, d'une époque à l'autre, selon les aspirations et les besoins moraux, artistiques ou idéologiques des personnes intéressées à la culture.

NOTES

¹ *Curentele literare au contribuit, prin interferențele dintre ele, dar și fiecare în parte, la „amendarea” societății „anticulturale”, contribuție efecace și prin caracterul popular al literaturii față de știință și de alte manifestări culturale.* (notre traduction from [3])

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LANGUAGE POLITICS AND CONSTRUCTION OF IDENTITIES Khatuna Beridze¹

Introduction

"Caucasian Captive", authored by M. J. Lermontov (1828), not only replicates the "Caucasian Captive" by A. S. Pushkin (1820-21) but also signifies how strongly language politics is related with state politics. Lermontov's *Mtsyri* and *Demon* underscore that the policy-related expressive and evocative functions of the language evolve from the imperial politics and create long-standing myths about Russia's Orient – the Caucasus. These myths plodded guidelines for identification of the Caucasus with a savage land, i.e. terrain of savages, and the myths, turned out persistent about the Caucasus. Conveying the Empire's political approach to the Caucasus, Pushkin's and Lermontov's poems produced a more long-standing ideological effect on the toponym, which reminiscently extends to Piercian icon, index and symbol. Through the massive outreach of these poems to the audience, the image of a savage established itself as a kind of a charactonym, i.e. a rhematic indexal legisign, which differentiated the Caucasus as an inferior, juxtaposing it to the superior power, which justified its intrusion with the noble mission of a civilizer and an enlightener. As H. Ram argues, "The simplest and most potent of Lermontov's myths was that of the Northern Caucasian as Wild Man" [1].

1. Construction of identities

The comparative analysis of Pushkin's and Lermontov's "Caucasian Captive" shows how the multiple images are constructed (e.g. of Circassian males, females, Russian captives, freedom) and convey the authors' apparently positive opinion of the imperial expansion. The two poems pioneer in the building of the charactonym "savage" which stems from the multiple images analyzed below.

F. Dostoevsky suggested in 1880 the classification of Pushkin's literary activity into three periods. Though subtly merging, these periods reflect the first as a lyceum period (1813-1817), the second as a Petersburg period (1817-1820) and the third as a Southern period (1820-1824), following his exile in the Caucasus [2]. Ex Soviet scholars assess the poems written by Pushkin in the Southern period as "Russian romantic poems", or "Southern poems", e.g. Baranova [2] and Khomyakova [3]. However, this assessment is argued against by Western scholars, who discern antinomies between Romantic and Imperialistic in the poems, as H. Ram points out,

Pushkin's poem, whose theme and very title have been taken up repeatedly by Russian artists over nearly two centuries. Lermontov, Tolstoi, Bitov, and most recently by the writer Vladimir Makanin and the film director Sergei Bodrov had depicted the Russian hero as prisoner rather than aggressor, a somewhat passive

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hostage to the spectacle of imperial violence played out between the Russian state and the colonized peoples of the south. [4]

Pushkin, who wrote the "Caucasian Captive" in 1820, saw the poem after a couple of years in print and was paid 500 rubles for each printed copy from Gniyedich, translator and owner of the publishing house: "*“Кавказскій ПЛѢННИКЪ” вышель въ изданіи ГНѢДИЧА [...] Пушкинъ за свой авторскій трудъ получили 500 р. ассигнаціями и одинъ печатный экземпляръ*" ("Caucasian Captive" was published by Gniyedich [...] Pushkin, as an author, was paid 500 rubles in assignations, and a copy of the printed book) [4]. As Pushkin's poem stirred centuries-long attraction, it raised generations of Russian readership, and it found even larger audience after Bodrov filmed it.

Speaking in terms of Semiotics, the lingual discourse about the Caucasus as a savage land was put down to intersemiotic translation, which further canonized general compassion throughout Russia to the Romantic prisoner. However, the precedent of the intersemiotic translation of the Caucasus as a "savage" occurred as early as 1823, when the poem was staged as a ballet, titled *"Кавказскій пленник или тень невести"* (Caucasian Captive or Shadow of a Fiancée) [4]: *"Въ январь 1823 г. на сценъ петербургскаго театра съ большимъ усп хомъ прошелъ, написанный на сюжетъ поэмы, балетъ Кавоса Кавк. л н. или т нь нев сты"* (In January 1823, great acclaim followed performance of the ballet "Caucasian Captive or Shadow of a Fiancée", directed by Kavos, in the Petersburg's Theater. The ballet performance was a version of the poem) [4]. Paradoxically, Pushkin was not happy with the poetic and aesthetic values of the poem: *"Самъ поэтъ былъ «своей поэмой очень недоволенъ»*[4]. The same was true for his friends, who criticized the poem amid their discontent with the "Caucasian Captive": *"Каменскіе друзья поэта не считали поэму удачной, а Н. Раевскій даже находилъ ее «плохой». Самъ Пушкинъ признавалъ «К. П.» своимъ первымъ «неудачнымъ опытомъ характера"* (The Poet's friends from Kamensk didn't think the poem was a success. N. Ra'evsky found it even "bad". Pushkin himself admitted that "Caucasian Captive" was the first "unsuccessful experience with a character") [4]. A merely rhetoric, but viable question here deals with the role of Pushkin, as well as of his critics, in the plot, in which the readership/audience so conspiringly elided the simple historic truth, the translucent metalingual information that can be drawn from the poem: the Romantic prisoner was held captive by the Imperial quest in the Caucasus of his own homeland: *"Критика встр тила поэму благосклонно, общество восторженно"* [4]. (Critics met the poem with favour, the community with excitement"). The pro-imperial tendency of extolling Pushkin apparently continues during the Soviet Russia by Belinskii, who in 1948 re-established Pushkin for his Caucasian Captive's as an author of the epic ideal of spirit who was fascinated with the poetic lifestyle of the mountaineers" [5].

The transparent imperial spirit conveyed in the lines "Submit and bow your snowy head/ Oh Caucasus, Yermolov marches" [6] inevitably refers to the political and ideological charge of the lexemes **submit** and **bow**. One can assume that Belinskii's review constitutes the reality in which the geopolitical expansion and the Russification policies of the Soviet Russia were equally imperialistic as in the Czarist Russian Empire. Moreover, it can also be inferred from Belinskii's approval of Pushkin's poem that Soviet Russia was as sensitively prone to continuation of the imperial language politics as Czarist Russia. Obviously, Pushkin's poem chimed well with the Russian Empire's language politics. Lermontov, who felt both influenced and inspired by the exotic Caucasian theme in Pushkin's poem, replicated the theme, the idea and the language politics in his own poem of the same title in 1828. The language politics in both poems disguise the hidden side of Russia's military expansion to the South borderlines, encroachment to the Caucasus with the imperial mission. Their language politics left no option to the Russian reader rather than to assess the poem as a tribute to a Romantic hero: "Caucasian discourse created by Pushkin and Lermontov [...] defined the narrative of the conquest of the Caucasus" [7]. Dealing with the

Caucasus, Lermontov's a la Pushkin's replication of the "Caucasian Prisoner", was as serviceable both to the Russian Empire and to its political successor as was Pushkin's poem. Their imperial narratives set foundation to a long-standing, durable, postcolonial myths, thus interpolating language policy with the expansionist politics of the country: How did Russian literature tell the tale of the Caucasus so successfully that the Caucasus can still evoke today associations of a province of the "wild freedom" of the Russian imagination? [7]. The sign "savage" stands as a verbal portrait, as an icon of the Caucasian people and as a marker of the postcolonial translation of the Caucasian images, as a marker of the defamatory otherness, as a part of the imperative state politics which reflected itself in the language politics of Pushkin and Lermontov, and their ardent scions, who continued manipulation of the Caucasian theme into intersemiotic translation. Pushkin points out otherness of the Circassians as he perceives them "wild": "*И дикого народа нравы В сем верном зеркале читал*" (He read habits of the wild people in his loyal mirror) [8].

2. Image of Circassian males: language portrait

Pushkin and Lermontov abound in tropes about the Circassian males: [хищник] - predator, [враг] - enemy, [разбойничьих племен] of robbers tribes, [грозные злодей] - terrifying wicked, [с улыбкой злобной] - with wicked smile, [волку хищному подобный] - taking after a predator wolf. Who is a Circassian in poets' imagination and who is Him beyond the bigotry and prejudice, in the light of non-judgmental perception? Would not a real portrait show an abysmal difference of an indigenous mountaineer, who values liberty higher than life, who can stand for the honour of His family, homeland and beliefs, who abides by the strictest *de facto* social codes, perhaps of higher morals than the *de jure* ones, followed by the hypocrites welcomed in the aristocratic salons and who values consecrate brotherhood more than the hypocrites value blood brothers. Both Pushkin and Lermontov, as omniscient narrators build up correlated dichotomies of a civilized vs. savage, and as addressors both have one addressee, Russia, whose cognition is invaded with what Bakhtin calls "subjective reflection of the objective world" - "субъективное отражение объективного мира" [9].

Pushkin's verbal representation of the Circassian males conveys subjectiveness as part of the extralinguistic information about the mountaineers. The verbal comprehension and subjectiveness of the extralinguistic information creates an icon which **embodies and extends the notion** about the Caucasians. Bakhtin stipulates, that: "*Учитывая, что наша мысль рождается и формируется в процессе взаимодействия и борьбы с чужими мыслями, любое высказывание (в том числе, и литературное произведение) наполнено так называемыми "диалогическими обертонами"* (our opinions shape into forms in the process of contact and struggle with the opinions that belong to others, each of the expression (and a literary piece among them) is full of the so called dialogic overtones) [9].

The Bakhtinian dialogic encounter with regards of Lermontov with Pushkin shaped icons of the Circassians, as well as of the Caucasians on the wake: "The Circassians' bloodthirstiness is already well on its way to being established. Furthermore, within the frame of the poem, the upper hand (perhaps deceptively so) is clearly held by the Circassians, not the Russians" [7]. This judgment supersedes the Caucasian males which interlingually translates into a mythological *alter ego* of the Circassian males, an *alter ego*, an imaginary one, hated and condemned by those who give no account to the anti-colonizing resistance of the Caucasians against imperial expansion of Russia. The *alter ego* - a savage, wicked captor cannot speak. Being equally muted as His wicked *alter ego*, the Circassian, having given a voice to speak, would probably say the reason of His displacement between the borders of a captive to a captor.

Table 1

Pushkin	Lermontov
<p><i>И вдруг пред ними на коне Черкес. Он быстро на аркане Младого пленника влечил. «Вот русский!» – хищник возопил</i></p> <p><i>Лица врагов не видит он, Угроз и криков он не слышит;</i></p> <p><i>Гнездо разбойничьих племен, Черкесской вольности ограда</i></p> <p><i>Беспечной смелости его Черкесы грозные дивились</i></p>	<p>Казак! казак! увы, несчастный! Зачем злодей тебя убил? Зачем же твой свинец опасный Его так быстро не сразил?..</p> <p>Меж тем черкес, с улыбкой злобной, Выходит из глуши дерев, И, волку хищному подобный, Бросает взор... стоит... без слов</p>

3. Image of a Russian (captive)

As Pushkin identifies the captive as European, associated with refinement, culture, enlightenment, he puts immediate emphasis on the dichotomy between him, as part of the above attributes to Europe, and common Russian xenophobic identification of non-Russianness as **иностранцы** “others”.

Table 2

Pushkin	Lermontov
<p><i>Но европейца всё вниманье Народ сей чудный привлекал. Меж горцев пленник наблюдал Их веру, нравы, воспитанье.</i></p> <p><i>«О друг мой! – русский возопил, – Я твой навек, я твой до гроба. Ужасный край оставим оба, Беги со мной...».</i></p>	<p>Черкешенка! где, где твой друг... Его уж нет.</p>

Pushkin's revelation portrays Russia as part of the European civilization. Meanwhile, the controversies between the images of Russia, a civilizing missionary, and a hegemonic, imperial force driving towards the Orient in the context of “*translatio imperii et studii*” vacillates against the alternative image constructed by I. Golovin:

Russia is half an ape and half a bear. She apes Europe in foreign kingdoms, but at home her bear's paw is felt everywhere. “The Russian Government”, said another traveler, “reigns like a bear in a forest, who breaks trees merely for the sake of breaking them”. In fact, it blindly crushes every germ of development. If you rub off the surface of the ape, you will find the bear underneath. [10]

The bitter irony, with which Golovin spices the *alter ego* portrayal of Russia, warns against Russian encroachment as a hypocritical civilizer. Golovin's concept “aping Europe in foreign kingdoms” not only questions Russia's role as a civilizing missionary, but also makes

see in her another, perfidious, imperial image. Behind this façade of a civilizer, Golovin's image of Russia as a bear makes more sense in regards of her expansionist politics unleashed in the Caucasus. On another note, the Pushkinian image of Russia as Europe is destructed by Lermontov in his verse: "Farewell unwashed Russia" ("Proshchai nemytaia Rossiia", 1841), written as the poet was departing from St. Petersburg on his final journey to the Caucasus [1].

Both Pushkin and Lermontov depict their captives pre-maturely as old males, both in search of freedom from their aristocratic salons and late balls at Russian kniy'azs' palaces, who find themselves amid the battleground and fell captives to the indigenous people instead of finding their universal and unique freedom. None of them is able to feel at least infatuation towards the Circassian ladies, who unconditionally fell in love with them. A true metaphor of a conqueror male force, which stands unshaken during lyrical adventures. The Russian captives are as unable to love Circassian ladies, as Russian conquerors the savage lands which they conquer – ostensibly, they feel superior and they oversee the inferior by the social rules. To respond to the pure emotions, the more we hear from Pushkin's Romantic hero, the less he sounds European in its civilized/refined sense; after the Circassian lady frees him, he offers her to escape with him, leaving "the terrible area", neglecting that the same terrible area was origins of the Circassian lady; This equates to an offense against a lady, something a chivalrous Romantic hero never does; Meanwhile, Lermontov verbal portrait of the captive is more laconic, emotional, and paradoxical to the whole poem: he mourns the Russian soldier, calling him Circassian lady's *friend*, something he had never been: "*Черкешенка! где, где твой друг...*" (Circassian lady! Where is your friend!). However, Lermontov's captive hero, in difference with Pushkin's, has more respect to the homeland of the Circassian lady. He also doesn't suggest the lady to run with him.

4. Georgia Put to Potscolonial Translation

Both Pushkin and Lermontov identified Georgia as part of the savage Caucasus. Christian, but still alien, it was considered indispensable part of the savagery of the postcolonial object, part of the Caucasus under the imperial rule. Pushkin mentions in his epistolary heredity that he viewed scenario of the "Caucasian Captive" to involve borderlines of Georgia: "*Сцена моей поэмы должна бы находиться на берегах шумного Терека, на границах Грузии, в глухих ущельях Кавказа*" [4]. For over centuries, during the Czarist Russia and persistently during the Soviet times, Russian literary world kept pursuant to the same colonizer's language policy to create an icon of Georgia. The colonizer's language policy adherence pertains to original literary works, e.g. by Pushkin and Lermontov and in Russian renditions of Georgian literary pieces into Russian.

The postcolonial translation of Georgian poetry into Russian pursues the arguments proposed in the papers by H. Ram, that Russian romanticism feminized image of Georgians¹. The iconic representations of Circassian and Chechen males bear markers of masculinity, while feminizing markers are applied as descriptors to Georgians. However, as much as the authentic Russian literature feminized the image of Georgians, the national Georgian patriotic lyrics in Russian translations bear no less postcolonial markers. The patriotic voice is either silenced or manipulated in the interests of the Empire. Drawing the parallels between the verses: "The Eagle" by the 19th and 20th centuries. The Georgian poet Vazha-Pshavela, and his two English translations by D. Rayfield and G. Hewitt, and two Russian translations by A. Tarkovskiy and N. Zabolot'sky successively, posit the argument that there are irreparable transgressions of the *eagle's* symbol in the Russian translations. Vazha-Pshavela's eagle conveys an encoded meaning of Georgia: the eagle is a symbol of Georgia's bitter fate under a colonial regime. This assertion can be further supported by Vazha's revolutionary uprising in 1905, plotted in *P'shav-K'h'evsureti*. It was the first

Georgian conspiracy against the Czarist Empire, and the first in the history of the general national anti-colonial movement headed by the 19th century Georgian writers.

Vazha draws parallels between the Caucasian eagle, conventionally symbolizing both the Caucasian people's freedom, dignity, pride, power and sovereignty, and his Motherland Georgia, which was tantamount to the eagle for its aspirations to sovereignty. Depicting the wounded eagle, no longer able to soar high in the blue skies, *Vazha* deplores the victimization of Georgia. Demonized by the ravens and crows, seen as bloodthirsty adversaries of Georgia, surmounting in number, but unequal to the kingly creature, the eagle is yearning revenge, its heroic heart still keeping insatiable lust for life in freedom. Terse in structure and compassionate in essence, the poem renders the sublime idea of death for freedom rather than surrender to conquerors. Generally, laconism instead of verbosity hallmark *Vazha's* style, which generates the major effect of his poetry. Already mentioned above, both English translations strictly observe the original symbol of the eagle. In the case in point, we want to argue against *Tarkovskiy's* translation, which renders an image of the eagle as "*подранок*" (a wounded game), the semantics of this definition draws immediate connotations of hunting, in lieu of warring, depriving the original symbol of its supportive axis. With this shift of emphasis from the war to the implicated hunting, the function of the initial symbol is ignored, and the translation doesn't reflect the sublime of the SL poem. Thus, the language of translation followed the same language policy which was politically approved by the imperial censors, it destructed the symbol of resistance and striving to freedom and turned it into the icon of hunting.

Akaki Bakradze, the 20th century Georgian scholar and critic, devoted an essay, "On Translation of a Georgian Book", in which he questioned the loyalty of the Russian translations of Georgian literature to their originals: "Reading Russian translation of the Georgian pieces of literature, everyone can notice that all our writers resemble each other, having the similar traits, they lost their individuality, character, style and manner of the mind-set. And this is not a "trademark" of just one translator. This is a general practice". Bakradze's criticism was directed towards the practice of translating by means of the cribs, as well as Harsha Ram's, who points out that "Pasternak's early translations of T'itsian, one must conclude, contain elements of compromise, resistance and transformation" [1]. The same is further argued by H. Ram in his extensive paper "Towards a Cross-Cultural Poetics of the Contact Zone: Romantic, Modernist, and Soviet Intertextualities in Boris Pasternak's Translations of Titsian Tabidze" (coordinates). H. Ram investigates at what extent Pasternak perpetuated this simulacrum of Georgia in his Russian translation of the Georgian poet Titsian Tabidze's *alter ego*. The central allegory of the poem by Tabidze "*Me Kachagebma Momkles Aragvze*" (I was Killed by Robbers at the (River) Aragvi), the personification of his nation as his beloved, was obscured and distorted by Pasternak. Interestingly, he juxtaposes the titles of the SL and the TL, which show ideological diversion: the literal translation in English of the SL title is: "I was killed by bandits on the Aragvi" which in the Russian translation appears as "*Idu so storoni cherkesskoi*" (I was travelling from the Circassian side). Ram accounts on Pasternak's criticism by K.L. Zelinskii: "K.L. Zelinskii complained that Pasternak's translations erased the authors' individuality"² and by G. Lomidze, who questioned the semantic accuracy of the TL poems, as far as the translator applied drastic transformations, he consequently wrote a new poem, a very remote version of the original. Lomidze ascribed the mistranslations to the cribs. Actually, the transformations which occurred might have been caused partly due to the misunderstanding of the author's intention: the cribs can never replace the rhythm, the melody and the spirit of the SL text, which are inseparable from a poem's imagery, constructed either in a direct and distinct way, or allegorically. Ram relates the irreparable changes made to the Tabidze's poem by Pasternak to the politics of the day, the pressures of the time, and to the layered history of

the Russian-Georgian relations. However, the use of the cribs can both manifest manipulation and partiality as part of the political engagement of translation and of the loyalty to the feelings and ideology of the SL text. The comparative analysis of English and Russian translations of a Georgian verse, performed through the cribs, points out to the strategies of the translators. As a true son of the majestic Caucasian mountains, Vazha-Pshavela³ fostered the feeling of Georgia's liberation from the inexorable Czarist Empire. His profoundly painful emotions come in tandem with the fact that, unfortunately, the Russian domination deteriorated rather than improved the socio-economic condition of Georgia, and its coercive policy of assimilation posed the Georgian language to a limited scope of use.

Conclusion

Therefore, the language politics introduced by Pushkin turned out contagious for Lermontov and rooted itself as an ideological axis of the State politics, as part of the postcolonial discourse about the Caucasus in general, and Georgia in particular. The main markers of the colonizing language politics are the manipulation of the national imagery and its translation into influential postcolonial icons. We assume that interlingual and intersemiotic translations were instrumental for the development of language politics and the manipulation of the national imagery. The case study of the Georgian verse in Russian and English translations revealed markers of postcolonial translation through interlingual translation.

Chronologically, the development of the State and language politics in the Empire during the geopolitical expansion in the Caucasus can be charted into three distinct processes:

- 1) State politics, meaning military conquer of free lands and indigenous Caucasian people since the 17th c. [anterior/introductory/preparatory period of postcolonial translation of the Caucasus];
- 2) Development and establishment of State politics over Russia on subjugation of the Caucasus, switching of the state politics into language politics, creation of the discourse of the "savage", 18th c [initiation of postcolonial translation of the Caucasus, state politics turns out instrumental to the establishment of language politics, "savage" myths and postcolonial discourse are given expression in the poetry of Pushkin and Lermontov];
- 3) Promulgation of the imperial language politics, prejudice to the Caucasians; staging of the "Caucasian Prisoner" into ballet, its filming being viewed as manipulation of the poems [postcolonial myths translated intersemiotically, employed for colonial purposes].

NOTES

¹ For instance, H. Ram's paper: "Towards a Cross-Cultural Poetics of the Contact Zone: Romantic, Modernist, and Soviet Intertextualities in Boris Pasternak's Translations of Titsian Tabidze" is devoted to Georgian romanticist T. *Tabidze* and his poetry in Russian translations by B. *Pasternak*. In his paper, H. Ram agrees with R. Suny's following stipulation: "Ronald Suny observed that Russian romanticism constructed an essentially feminized Georgia in which "Christian Georgian men played no role except ...as the impotent or absent opposites of virile Russian empire-builders". (The Making of the Georgian Nation, 46; cf. Layton 192-211).

² (via Ram, PSS 5:728).

³ Although he was born in 1861 and his verse and prose shares concerns and themes with the work of Ilia Chavchavadze and Akaki Tsereteli, Vazha amounts to far more than just another poet great enough to be known by his first name alone. As the Georgian Futurists admitted, when repudiating the past, "Vazha stands outside time and space" (D. Rayfield, 2000 :189).

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INTERSTICE NARRATIVES: FROM MIHĂIEȘ TO ROTH Ruxanda Bontilă¹

Introduction or something on collaborative compositions

Collaborative composition, a subgenre of musical composition, becomes with Rimmon-Kenan [1], a subgenre of illness narrative, as in the example she analyses with a view to evincing the problematic role of narration in relation to personal autonomy. The narrativist organizes her argument on the double telling and double perspective in the book *Under the Sign of Cancer: A Journey of No Return* by Ilana Hammerman and her husband Jürgen Nieraad (Israel, 2001) as a series of concentric circles – the relations between the dying husband and his wife; the double act of narration; the multi-layered appropriations inside and outside the text –, which are meant to show how type of narration and perspective in such narratives may issue complex ethical questions, such as: the extent to which human beings are masters of their own life and death; whether mastery over the story becomes mastery over a life; whether type of narration conjures a model of desirable reader; whether the real reader is allowed some freedom of reaction towards such narratives; whether there is a sharable burden of guilt between writer and real reader, be it only in what concerns the inevitable degree of appropriation the telling of the story of another presupposes; whether one's own personal experience causes a certain slant in one's reading of such narratives thus proving narrativists right when they say that narration, and for that matter reading too, is a subjective construction of reality. The ethical complexities Rimman-Kenan's essay invites do not find definitive or complete answers, they just refer us to our vulnerable condition as humans, whether viewed from the vantage of the writer, re-writer and reader, or just reader.

For the sake of venturing some tentative answers to the above ethical questions, in this essay, I will refer first to Mircea Mihăieș's book *Despre doliu/ Un an din viata lui Leon W.* (*On Mourning/ One Year of Leon W.'s Life*) [2] – a literary annotation/re-writing, at a distance, of Leon Wieseltier's cogitations mainly from his book *Kaddish* (1998) –, and next to Philip Roth's novel *Indignation* [3] – a narrative beyond life, from the limbo of eternal life/death/memory. What I eventually hope to achieve by discussing such different writings is to reinforce the intrinsic ethical value of literature as a predication of the aesthetic subsuming the ethical and the cognitive, that is, the human.

1. Whose story/life/death are we reading about?

Through the analysis of Mihăieș's book *Despre doliu/ Un an din viata lui Leon W.*, that is both documentary and literary, I wish to address some ethical questions the double telling and double perspective of such interstice narrative – my own coinage – may give rise to. By interstice narrative, I mean that type of narrative that gives little scope for distinguishing between the narratives interposing two or several voices, as if the respective voices belonged to one consciousness and not to two separate ones.

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The double title, which, although written in different size, admits of no sign of punctuation, subtly refers us to the method of telling and investigation, which Mihăieș calls, in the second part of the book, “literary psychology,” a perspective pertaining to the space of feverish searching, dubitative hypothesizing, of retractility caused into being by an imagination too uncertain of its own grounding strength [4]. The major title, in a larger format, conjures up the type of reader interested in grand history topics; the minor title, in a smaller size, conjures up the type of reader interested in small history topics. The construction of the whole (in two parts different in scope and form) confirms the author’s double intentionality: The first part “The tenth man” – a literary essay on Leon Wieseltier’s *Kaddish* – is his best available way of addressing the problem of mourning; the second part “Mourning. How to use it” – a critical essay on the issue of mourning – is his best way, as a critic, this time, of saying how to or not to address the problem of mourning.

The avowed friendship with Leon Wieseltier, we find about only at the end of the first part, is fragile grounds for sustaining the double-telling in the first part of the book. It is rather reflective of a bond of feeling, perceiving, responding to the problematics of mourning, which, as an individual experience, stresses out the realm of the public, and, as a collective experience, stresses out the problematic relationships between humanity and death [5]. Consistent with his affectionate stance from the first part of the book, and in perfect agreement with my idea of interstice narrative, Mihăieș does not include Leon Wieseltier’s *Kaddish* in the bibliography attached at the end of the book, he writes instead a note he adds after the bibliography, including the details about the *Kaddish* books, the original version and the Romanian and French translations, he consulted and quoted from.

On the same line of thinking, I suggest that Mihăieș, in telling the story of Leon Wieseltier’s year of mourning his father under the vow of telling *the kaddish* – the Jewish mourning prayer to be said in the shul/synagogue three times a day –, both appropriates and transposes Wieseltier’s otherness into our language and perception. The heavy marking of reciprocity in the text, betraying the presence of the writer(s) in the text as well as that of the readers points to the dialogic character of discourse. Further complicating the delicate, and tense, balance between the narratives is the use of the autobiographical mode (“I”) by Mihăieș, often turning him from witness into protagonist, that is to say: however much he tries to tell Leon’s story, he can only tell it through his experience. There are numerous instances when Mihăieș embroiders his own interrogative thoughts/asides/erudite comments onto the quoted sentences, thus pointing out the implicit dialogic quality of his discourse, which becomes a dialogue with the narrator of quoted text as much as with himself as narrator/implied reader, but also with his own implied/desired/real readers.

Although I admit that everything, whether from Leon Wieseltier’s narrative or from its adjacent narrative, is quotable, one example in my translation will have to suffice as an illustration of how Mihăieș amplifies, transposes the dilemmas of the son who accepts to perform the ritual which is expected of him, but does not cease to search into the codified meanings it carries along. The apparent neutralization of the interplay between personal pronouns that usually accompanies free indirect discourse is compensated by use of deictics and interjections.

But Leon Wieseltier’s battle with himself is fought exactly in this space: of the individual who knows what it is like to be both good and bad. Both wise and prodigal. Both generous, and capricious. That is exactly why he fears that a year spent in prayer will make him a hypocrite. One of those guys who smile to themselves in the mirrors, mesmerized by their own eloquence and talent to take on new identities. But, *no*. The decency of the present does not rule out the past full of sins: “The accomplishment of this duty *cannot* wipe out what I know about myself. To be a good disciple does *not* make you a man who is good. To be a good son does *not* make you a man who is

good.” Dilemmas over dilemmas. He could be saved by the fragment from the Psalms which decides he will be on the father’s tomb: “When the righteous cry, the Lord hears them and saves them out of all their troubles.” But he may have already saved himself—the very moment he understands that the word in the plural best suits the singular wherein the orphan lives his grief. [6]

Mihăieș’s “spoken” “no,” reinforced by Wieseltier’s cascade of “not” in the quote (my italics in the text), becomes evidence of the heavy reciprocity within the whole book, but mostly, of the kind of reciprocity Mihăieș so much admires in Wieseltier’s book, whose irresistible charm, according to him, comes from a learned equilibrium between the hermeneutic and the confessional approach, which allows for the presence of the future reader too—the advantage of the contrapuntal art Wieseltier, and I say, Mihăieș too, practices all the time [7]. Wieseltier’s extraordinary power of expression in communicating his states of mind and soul finds a correlative in Mihăieș’s power of sensing how similar their otherness is: “What else to say: You also raise your eyes from the book and look around. Everything is so clear. Nothing is clear. Will it ever be? It may be at the end of an unknown street, when the day hazily meets the night. Or neither then nor there” [8].

The many dilemmas the bereaved son tries to solve out are also Mihăieș’s dilemmas, as he believes that the authentication of the “other” is a sign both of nobility and undeniable value from the part of the man of tradition, he who invokes its values [9].

The series of question marks, multiplied by exclamatory marks, as Mihăieș describes Wieseltier’s text [10], and, as we can describe Mihăieș’s text too, relates to the strenuous effort of discovering and understanding the ongoing battle between the producers and the consumers of religious texts, whose rhetoric may fascinate and abhor in equal measure. What is at stake in the book(s)—how to learn grief; how to cope with both ontological and ethical guilt; how to distinguish tradition from faith, superstition, custom, intuition, memory; how to re-dimension the value of communication and revelations; how to see/make the prayer of mourning an identity icon of Jewry; how the writer can’t help continuing writing/reading although it doesn’t help relieve pain; how much it takes/means to be responsible; how we can learn/fail the test of loneliness; and many other dilemmas—from the perspective of the intellectual and the Jew, albeit American, in Wieseltier’s case, and from that of the intellectual, in Mihăieș’s case, relates to everything human. And Wieseltier certainly knows how to raise delicate questions with a view to healing, and not causing excessive pain, since, “Sinful as he is, he is still a Jew. The Jews have saved themselves by means of definitions” [11]. Wieseltier’s reflections on mourning, tradition, duty and death, Mihăieș tells us, constitute a radical ethics, which one has to assume and not eradicate [12].

With the help of books, by making them, in turn, accomplices and enemies, the author [Wieseltier] has succeeded in breaking down the wall between the ethical and the aesthetic. And in-between he did not discover a Garden of all Delights, but the backyard of an ever more strange grief, even more difficult to bear: the grief of loneliness after loneliness. [13]

Wieseltier’s assumed “initiation adventure” becomes Mihăieș’s quarry, who, when trying to imagine Leon’s mother’s visit to Timișoara, concludes, “I could be wrong, and, out of all this, there remains only the shade of some imaginary events, and of a name which concludes a world and a book [14]. But, as Wieseltier turns aphoristic at the end of his *Kaddish* (“Tradition is a shawl. It is not a shroud. In a shroud you are pure. In a shawl you’re warm” [15]), Mihăieș, in the second part of his book, embarking upon a critical/psychoanalytical/ philosophical excursus through the history of *mourning*, becomes

his pedantic, even cynic, self again. Wieseltier has found in the *kaddish*, a form of “remoralization,” of identification in sadness of the seed of change [16]. Mihăieș has discovered the otherness of other and the otherness of self: “[Mourning] is the deceiving window, large as the black abyss through which the world will, already does look darker, sadder, more remote” [17].

Given the topic—mourning/*kaddish*/tradition/life/death—, there are many kinds of appropriations at work within this book—“a book about a book about a book” [18] —, which makes it, let’s hope to the satisfaction of its author too, a re-enactment, a performative repetition of appropriation. This is to say the main ethical question we started with stays open: “whose story/life/death are we reading about?”

Not unlike Leon Wieseltier, who, according to Mihăieș, writes a “Death Commedia” —“a sort of epic of existence beyond existence” [19]—, Philip Roth, in describing the inner displacement of modern American Jewry, writes a comedy of ‘thrownness’, of loss rather than gain, since his typical hero, the modern Jew, is emancipated yet homeless, trying to find a place within the American landscape. This is to say, Roth, in his novels, gives us comedy as a mask for pain, but the mask has lately melted into the face of pain, very much like the new mask/identity of the bereaved son has become the face of Leon W. [20]. The ‘mock-biographical quality’ about Roth’s novels, makes us reflect on how all of us are inevitably involved in a process of defining, inventing and re-inventing ourselves. Similar to Leon Wieseltier’s concern in his book, at the centre of Roth’s concerns, is the crisis in present-day Judaism, the sense of self in a world devoid of meanings: “A Jew without Jews, without Judaism, [...], a Jew clearly without a home, just the object itself, like a glass or an apple” [21] — which is the same with saying, that present-day America has turned the adage “A Jew is a Jew is a Jew” into “A clone is a clone is a clone” [22].

Roth, in his novel *Indignation* (2008)—the third novel of the Nemeses cycle—, takes up old concerns he cannot put to rest: Jewry as stigma and pride; life as perpetual fear and flight; evisceration of the innocent/well-meaning/non-perverted; the meaning of family, schooling, war, politics, religion in modern times America. Marcus Messner, the teen narrator-protagonist, mortally injured in the Korean War, recapitulates “Under Morphine”—the title of the first section of the novel—, “a lifetime’s accumulation of mistakes” [23], which is summarized by the author in “Out from Under”—the title of the second section of the novel—, as follows:

Yes, if only this and if only that, *we’d* all be together and alive forever and everything would work out fine. If only his father, if only Flusser, if only Elwyn, if only Olivia—! If only Cottler—if only he hadn’t befriended the superior Cottler! If only Cottler hadn’t befriended him! If only he hadn’t let Cottler hire Ziegler to proxy for him at chapel! If only Ziegler hadn’t got caught! If only he had gone to chapel himself! If he’d gone there the forty times and signed his name the forty times, he’d be alive today and just retiring from practicing law. [24]

When Roth uses the first-person plural (“we,” my italic in the text), he points in fact to a series of appropriations the first-person narration in the first part of the novel allows into being, which further points to the ethical question we started with: “whose death/life/story are we reading about?” The implied multiple-perspective as well as tone of the novel are prefigured by the epigraph to the novel, which is a quote from e. e. cummings’s well-known poem “i sing of Olaf glad and big,” (1931)—a cry of insubordination of the individual against institutionalized thinking: ‘Olaf (upon what were once knees)/ does almost ceaselessly repeat/ “there is some shit I will not eat”.’ On the same ironical and tragical line of thought, Marcus like Olaf before him abides by his own values of truth

despite consequences, as the multiple consciousness-author tells us in the last part of the novel:

But he couldn't! Couldn't believe like a child in some stupid God! Couldn't listen to their ass-kissing hymns! Couldn't sit in their hollowed church! And the prayers, those shut-eyed prayers—putrefied primitive superstition! Our Folly, which art in Heaven! The disgrace of religion, the immaturity of ignorance and shame of it all! Lunatic piety about nothing! And when Caudwell told him he had to, when Caudwell called him back into his office and told him that they would keep him on at Winesburg only if he made a written apology to President Lentz for hiring Marty Ziegler to attend chapel in his stead and if thereafter he himself attended chapel not forty but, as a form of instruction as well as a means of penance, a total of eighty times, attended chapel virtually every single Wednesday for the remainder of his college career, what choice did Marcus have, what else could he do but, like the Messner that he was, like the student of Bertrand Russell's that he was, bang down his fist on the dean's desk and tell him for a second time, "Fuck you"? [25]

An all A's student majoring in political science at Winesburg college, who declares himself "an ardent atheist" [26], and vibrates with the lyrics of the national anthem of the Chinese allies in the war against the Japanese—"Indignation fills the hearts of all of our countrymen" [27]—, despite his civility—"I wanted to do everything right" [28]—, Marcus Messner can't help opposing 'the boosters intoning the virtues of their "tradition"' [29]. So, the aspiring youngster who studies the principles of American Government just can't let himself appropriated by a system which trades choice of decision for compromise and insincerity, which asks you to: "[k]eep your mouth shut, your ass covered, smile—and then do whatever you like" [30]. Marcus Messner, who doesn't consider himself a rebel or malcontent [31], who is "trying how not to learn to lead a good life in accordance with biblical teachings," and who, in his mind, sings "instead the Chinese national anthem" [32], is soon turned into a culprit for having moved from one dorm room to another and, later, for having hired a substitute for chapel attendance.

Why should I have to go through this interrogation simply because I'd moved from one dormitory room to another to find the piece of mind I required to do my schoolwork? What business was it of his? Had he nothing better to do than interrogate me about dormitory accommodations? I was a straight-A student—why wasn't that enough for *all* my unsatisfiable elders (by whom I meant two, the dean and my father)? [33]

The two "unsatisfiable elders" Marcus specifically addresses are both defenders of tradition, which, however, they value differently. The dean is speaking in the name of a hollowed "long-standing Winesburg tradition," wherein chapel attendance is "a simple undergraduate requirement which amounts to little more than one hour of your time each week for about three semesters. About the same as the physical education requirement, and no more insidious, either, as you and I well know" [34].

The father instead stands for what is the most enduring asset of Jewish tradition, that mixture of terror and pride, and fanatic love, and excessive care. Like and unlike Leon Wieseltier who also feels to be, as Mihăieș puts it, "the excessive son to an excessive father" [35], Mr. Marcus, while willing to make sacrifices to send the son to school, was terrified by the child's growing up.

I was eager to be an adult, an educated, mature, independent adult, which was just what was terrifying my father, who, even as he was locking me out of our house to punish me for beginning to sample the minutest prerogatives of young adulthood, could not have been any more proud of my devotion to my studies and unique family status as a college student. [36]

Although Mr. Messner, a kosher butcher, “never could teach [Marcus] to like the blood or even to be indifferent to it” [37], he still passed on to his son a valuable lesson, which the son was decided to valorize. Whenever Marcus was summoned, at the student’s inn where he had a part-time job, with “Hey, Jew! Over here!” he preferred to believe the words spoken had been simply “Hey, you! Over here!” or, in Marcus’s words again, “I persisted with my duties, determined to abide by the butcher-lesson learned from my father: slit the ass open and stick your hand up and grab the viscera and pull them out; nauseating and disgusting, but it had to be done” [38].

But the father’s generic, apocalyptic fear and anger “leaking out at every pore” [39] will soon make him unrecognizable to his own wife: “My own dear husband, and now I am completely confused about whether he is one man or two!” [40].

Family is the only true asset of tradition the Marcus “under morphine” appreciates and longs for: “Once upon a time an admirable, well-organized, hardworking family, emanating unity, and now he was frightened of everything and she was out of her mind with grief over what she wasn’t entirely sure whether or not to label a “personality change” – and I had as good as run away from home” [41].

There is a certain sharable guilt, which Marcus, not unlike Leon Wieseltier, the cool *raisonneur*, would also try to dissipate when speaking in cold (how ironic!) blood about his present state of nonbeing.

This is surely not the spacious heaven of the religious imagination, where all of us good people are together again, happy as can be because the sword of death is no longer hanging over our heads. For the record, I have a strong suspicion that you can die here too. You can’t go forward here, that’s for sure. The direction (for now?) is only back. And the judgment is endless, though not because some deity judges you, but because your actions are naggingly being judged for all time by yourself.

If you ask how this can be—memory upon memory, nothing but memory—of course I can’t answer, and not because neither a “you” nor an “I” exists, anymore than do a “here” and a “now,” but because all that exists is the recollected past, not recovered, mind you, not relived in the immediacy of the realm of sensation, but merely replayed. And how much more of my past can I take? Retelling my own story to myself round the clock in a clock-less world, lurking disembodied in this memory grotto, I *feel* as though I’ve been at it for a million years. Is this really to go on and on—my nineteen little years forever while everything else is absent, my nineteen little years inescapably here, persistently present, while everything that went into making real the nineteen years, while everything that put one squarely *in the midst of*, remains a phantasm far, far away? [42]

The implied pronoun of togetherness (“all of us”), followed by the recurrent expressions of differentiation (“I”/“you”; “I” vs. “you”) together with other deictics (“here”; “now”; can; can’t) and verbatim expressions (“For the record”; “If you ask”; “mind you”) enact not only the comedy of “thrownness” and loss, but also the comedy of ethical guilt not even the *kaddish* (as said by young Rashi, who, thus, “disembarrassed God” for having allowed such an injustice as the death of a young girl [43]) can alleviate.

The appropriations in this novel are definitive and nonnegotiable: “I’m caught,”

Marcus says [44], first, by a crazy fearful father, then, by a too loving mother, and finally by history (the Korean War, which “was one year four months, and one day old” [45]).

And since “history is not the background – history is the stage! And you are *on* the stage!” [46], Marcus Messner is engulfed by history, which, as life, can only be replayed and not rewound.

Yes, the good old defiant American “Fuck you,” and that was it for the butcher’s son, dead three months short of his twentieth birthday – Marcus Messner, 1932 – 1952, the only one of his classmates unfortunate enough to be killed in the Korean War, which ended with the signing of an armistice agreement on July 27 1953, eleven full months before Marcus, had he been able to stomach chapel and keep his mouth shut, would have received his undergraduate degree from Winesburg College – more than likely as class valedictorian – and thus have postponed learning what his uneducated father had been trying so hard to teach him all along: of the terrible, the incomprehensible way one’s most banal, incidental, even comical choices achieve the most disproportionate result. [47]

The lesson Marcus Messner has failed or refused to understand is the lesson Philip Roth has tried, in different guises, in his later “Nemeses” novels, to teach us: responsibility and freedom are irreconcilable, hence the implacable injustice of destiny. Since destiny means just temporization or postponement of learning the lesson, Roth invites the reader to finish the novel on the blank pages, he/the editors, accidentally or not, attached at the end of the book. Whose indignation are we here talking about?

Concluding lines: Literature is life is we

Literature, Roth seems to be saying, has always been here to make us confidants by default, people entrusted with the details of their own makeshift reality.

Llosa too, in an interview given on the occasion of the release of the French translation of his recent book *Le rêve du Celte* (2011), speaks about the necessity of literature, and implicitly, of reading. While admitting to the irresistible appeal of the language of image, he reminds us of the ephemeral impact it has on us. Literature instead, Llosa tells us, has the capacity to stir our consciousness about how ill suited to our expectations, desires, dreams, this world of ours is. “Literature alone can pass on the message of disobedience towards such a world,” the writer says. Reading, for that matter, means to stay alert against any form of oppression, “to shield us against all attempts at manipulation from those who want us to believe that to live behind the bars means to keep us safe” [48].

We, mortal readers, shall then “sing of Olaf glad and big,” and cry out our *indignation* against life’s inequities.

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AUDIOVISUAL TRANSLATION IN *ORLANDO* (1992) Irina-Ana Drobot¹

Background

The adaptation of a novel into a film may be regarded as translation. It is, after all, a translation from one medium into another. In order to account for this, audiovisual translation best expresses the relationship between film adaptation and translation. The audience plays an important part in a film adaptation of a novel, as the translator between two media should also keep his/her audience in mind. Under focus here from this perspective is Virginia Woolf's novel *Orlando*, whose moments of lyricism are translated in the film adaptation *Orlando* (1992) by means of images or by means of music.

Virginia Woolf's intention to use prose poetically appears in her diary in 1927. This contributes to the view of the Modernist novel as a blending of poetry and prose. In this respect, it seems interesting to mention the opinions formulated by a number of critics, who emphasise the remarkable novel discourse signed Virginia Woolf: Malcolm Bradbury (1973), points to the "new novel" which appeared with writers such as "Henry James, Joseph Conrad, Ford Madox Ford, D.H. Lawrence, James Joyce, Virginia Woolf, and E.M. Forster", a novel which was justified "by analogy with the poem, to stress fiction's poem-like as opposed to its narrative character." [1]; Harold Bloom [2] posits that "Woolf is a lyrical novelist: *The Waves* is more prose poem than novel, and *Orlando* is best where it largely forsakes narrative", thus claiming that there are lyrical moments in *Orlando* as well; Dilshan Boange (2010) affirms, in relation to Freedman and Snyder's theories about the lyrical novel, that non-linear chronology is a Modernist feature. The lyrical novel is seen as belonging to "the advents of modernist literature". The modernist novel did not disregard "the components of plot advancement, character development etc." present in the Victorian novel [3].

Along these lines, the purpose of this paper is to compare the novel with its film adaptation in order to show how the same message is presented to the audience in two different media.

1. Material and methods

1.1. Audiovisual translation

Critics such as Edward Branigan (1992), Deborah Cartmell and Imela Whelehan (1999) have worked with audiovisual translations and have come to the conclusion that the problems concerning film adaptations have to do with the way in which such adaptations are perceived. Adapting a novel into a film has been considered of marginal interest due to the fact that an adaptation is not regarded as bringing something of significant interest as far as the film itself is concerned. Moreover, "[...] research in this field [...] seeks the glorification of the literary work in the film world. [...] the literary text source tends to be

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compared to the film target text without taking into consideration the respective contexts of production or the procedures, rules, models and context of reception which may have influenced the process of adaptation and the process of translation of the literary work and the film" [4].

1.1.1. *The role of the audience*

The audience plays a significant role in any film. The speaker (any character in the film) should take the audience into account when he/she gives his/her message. The message is addressed not only to other characters but also (and most significantly) to the audience of the film. As far as film adaptations are concerned, the viewers are the most important, as it is the viewers who receive the speakers' message. The other characters ("their interlocutors on the screen") also receive the message. When a character in the film addresses another character, the audience should also understand what they are talking about. Characters' gestures, looks, body language play an important role in their communication. Everything should be visual, as they act in fact in front of the film's audience. According to Orero, "[...] in audiovisual products, the speakers adapt their discourse much more to the auditors than to the addressees (their interlocutors on the screen)" [5]. Indeed, when we watch a film we may say that we are the auditors. When we try to understand a film we may say that we try to understand the message transmitted by the characters (with their gestures and words). We may also regard the whole film as being the message transmitted by the director. The director has understood the novel in a certain way and now he/she tries to transmit his/her way of understanding its action and its characters to us as the film's audience. Communication occurs at several levels in a film. On one level, there is communication between the characters, while on another level there is communication between characters and audience and between director and audience.

1.1.2. *The role of the translator*

In audiovisual translation, the translator is seen as trying to do what he/she can best in order to insure a good communication among characters on the screen, as well as with respect to the viewers. The translator should maintain "the coherence of the communication between the addressees on the screen" as well as "transmit the coherence of the discourse that the communicator directs towards auditors en masse" [6]. The translator here is the film director who does what he/she can in order to transmit a mostly visual message to the audience by means of the characters' portrayal. The way characters behave and interact helps the audience understand the relations between them as well as their personality.

1.2. Lyricism

Ralph Freedman, in *The Lyrical Novel: Studies in Hermann Hesse, Andre Gide, and Virginia Woolf*, notices, with respect to Woolf's novels, the focus on inner life, the "conversion of character and scene into symbolic imagery" [7], the "attempt to translate the traditional forms of the novel into organized explorations of consciousness" [8], the process of depersonalization of the self, "the impact of the external world upon the inner life" which is the process of awareness [9]. In prose, lyricism is thus the result of a process of conversion, or translation, of adaptation. There are changes at the level of representation of characters, action, scenes, or at the level of the novel's form. Plot and characters are represented in a different way in a lyrical novel. According to Snyder, even though plot and characters "may be found in a lyrical novel or ornamental prose, they are subordinated to a discernible formal design, in which men and events are "refashioned as a pattern of images." McNichol sees episodes as images and motifs in lyrical novels. Her view is similar to Freedman's with respect to a different representation of characters and scenes in the lyrical novel. Link quotes into a coherent, argued whole.

Turning the novel *Orlando* into a film may be regarded as audiovisual translation, while paying attention to the role of the audience and to the role of the translator. There are changes at the level of representation in a film as compared to a novel with the same subject just as there are changes in the representation of plot and characters in a lyrical novel as compared to a traditional novel. Lyrical novels contain episodes translated as images, while in the medium of the film descriptions are turned into visual images.

2. Results

2.1. A simplified storyline

Sally Potter, the director of the film *Orlando* (1992), wanted to do a faithful film adaptation of Virginia Woolf's novel. Considering that the film represents a completely different medium compared to the novel, she succeeded. One of the main differences between the novel and the film is a simplified storyline:

My task with the adaptation of Virginia Woolf's book for the screen was to find a way of remaining true to the spirit of the book and to Virginia Woolf's intentions, whilst being ruthless with changing the book in any way necessary to make it work cinematically. [...] The most immediate changes were structural. The storyline was simplified - any events which did not significantly further Orlando's story were dropped. [10]

Such a change is necessary in the medium of the film, as the time is limited and the action should not be too long or too complicated. The audience's attention should not be lost during the course of the film. Sally Potter obviously takes the role of the translator seriously. The director thinks of the viewers and she tries to offer an easy-to-follow storyline in the film medium.

2.2. Direct address

Director Sally Potter states that: "Orlando's words and looks to the camera [were] intended as an equivalent both of Virginia Woolf's direct addresses to her readers and to try to convert Virginia Woolf's literary wit into cinematic humor" [11]. One such example is the moment when Orlando, as a woman, looks at the camera meaningfully as her wish seems to be fulfilled suddenly, unexpectedly, when a man falls right in front of her. The moment has a parodic touch, in that her wish comes true very fast. Another example of Orlando's direct address to the viewer is at the beginning; when the narrator says "he", Orlando turns towards the audience, saying, "That is, I" [12]. In the film, the biographer's voice can be heard. The biographer is also the narrator. At times, as in the previous example, Orlando interacts with the biographer's speech. There is a brief dialogue between the two. Such instances are explanatory to the film's audience. The audience understands the way direct address works and the respective parodic touches which are represented in a different, more simplified way than in the novel.

2.3. Lyricism

2.3.1. Images, music, language

Lyrical language is translated into the audiovisual medium by means of the narrator's words, character's reflections, by means of images or music. Poetic descriptions, which may include characters' reflections or their appearance, or landscapes (as perceived by the characters or as presented by the narrator) are translated into images. Music is used in the film to mark lyrical or dramatic moments. An example of lyrical moment is represented by Orlando's falling in love with Sasha when he sees her for the first time and when we hear Romantic music. An example of dramatic moment is represented by

Orlando's running through the maze and through time, when instrumental music with a fast rhythm is heard. Music, the image, characters' words are replacements for lyrical language in the film's medium. The narrator's words in the novel are replaced by images with few exceptions when characters speak. The mood is conveyed and underlined by means of music.

2.3.2. *Orlando and the oak tree*

The oak tree is of a high significance to Orlando's character. In the novel, Orlando tries, throughout the centuries, to improve his poem called *The Oak Tree, A Poem*. In the film, there are two similar scenes showing Orlando close to the oak tree, in the middle of nature, both at the beginning and at the end.

The film shows Orlando in a beautiful landscape with his oak tree at the beginning (but at the end as well, as previously mentioned). The film shots of Orlando in nature move from Extreme Long Shot to Long Shot, then to Medium Long Shot to Medium Shot. Afterwards, the shots focus more and more on Orlando's face, getting closer and closer, starting from Medium Close Shot and moving closer to the face and then to the eyes. Such images are an equivalent for the deep connection between Orlando and the oak tree depicted in the novel as follows: "He sighed profoundly, and flung himself - there was a passion in his movements which deserves the word--on the earth at the foot of the oak tree. He loved, beneath all this summer transiency, to feel the earth's spine beneath him; for such he took the hard root of the oak tree to be [...]" [13]. The lyrical atmosphere is expressed in the film medium by means of scenery, music and by showing Orlando himself close to the oak tree. Orlando appears to be reflecting, in a dreamy and melancholic manner. The film suggests visually what is expressed in the quotation from the novel. Instead of reading these words, the viewer sees directly on the screen what he/she would otherwise visualise in his/her imagination while reading the novel.

2.3.3. *Orlando's physical description. Orlando as portrayed in the film*

Woolf describes Orlando as having dark hair. This is a rather general description; this and other elements are a bit different in the film Orlando's looks are, of course, made specific in the film: he/she has red hair and feminine looks all the time (Orlando is played by an actress). This matches the description of a feminine young man given in the novel when Orlando is a man:

The red of the cheeks was covered with peach down; the down on the lips was only a little thicker than the down on the cheeks. The lips themselves were short and slightly drawn back over teeth of an exquisite and almond whiteness. Nothing disturbed the arrowy nose in its short, tense flight; the hair was dark, the ears small, and fitted closely to the head. But, alas, that these catalogues of youthful beauty cannot end without mentioning forehead and eyes. [14]

This description is directly represented visually in the film as the audience is shown Orlando played by Swinton. Because the film is a different medium, there is not a special or unique moment when the audience sees Orlando. The audience views Orlando in all the scenes where he/she appears.

In the film, Orlando is played by a woman at all times (the actress Tilda Swinton). What is more, Orlando resembles the young Queen Elizabeth I all throughout the film. The colour of the hair, the pearl earring or earrings (a symbol of Queen Elizabeth) which appear in her portraits. Orlando is also shown, towards the end of the film, with her daughter in her arms looking at a portrait of Queen Elizabeth I in Orlando's old home, now a museum. The portrait in the museum was introduced in the film in order to underline the power of Queen

Elizabeth over Orlando. Indeed, the queen has ordered Orlando never to grow old, as a condition to offer him lands and fortune.

2.3.4. *Orlando as the artist*

Literature is regarded as a product of life experience in both novel and film. In the novel, this is underlined by the following quote: "Life? Literature? One to be made into the other? But how monstrously difficult!" [15]. The border between life and literature appears to be very thin. Life experience can help Orlando to achieve his/her poem or novel. In this sense, Orlando needs experience to be able to achieve his/her work. The way Orlando moves in time through various periods in history suggests not only the passing of time but also his/her gaining life experience and knowledge. In the film and in the novel, Orlando's first attempt at poetry is severely criticized; towards the end, however, Orlando succeeds as a writer.

In the film, Orlando presents her novel towards the end to a present-day critic. Orlando's life experience has made it possible for her to write this novel. In the film, Orlando's stages in life are marked as follows: love, death, politics, sex, art. The following years are written over the images in the film when time comes: 1600, 1610, 1650, 1700, 1750, 1850. In the novel, there are only numbered chapters. The film already offers the interpretation of Orlando's stages of life experience. Orlando responds emotionally to those stages in his life and these are marked as important by the film's director. These personal experiences are set against a more general background of history – marked by chronological, or public, time. The numbered chapters in the novel serve to separate Orlando's experience in sequences which will later be ascribed significance by the readers. Orlando goes through the same experiences and periods of time; however, the film director already offers an interpretation to or at least a way of ordering Orlando's personal experience.

Throughout his life, Orlando gets to understand both male and female experience. Here there are similarities with Lily Briscoe's depiction as understanding Mr and Mrs Ramsay, with Lily Briscoe's capacity for empathy. Lily understands Mr and Mrs Ramsay's personalities, their motivations for behaving the way they do, their relationship, the way they feel for one another or the way they interact with the others. Lily Briscoe was another artist in Woolf. Orlando is depicted as very sensitive and perceptive. Just like Lily Briscoe, Orlando remains unmarried, independent in the film. Unlike Lily, Orlando is unmarried yet has a daughter (in the film).

2.3.4.1. *Reflections on time. Philosophical questions*

As an artist, Orlando is depicted in the novel as reflecting on time and as being concerned with philosophical questions:

This extraordinary discrepancy between time on the clock and time in the mind is less known than it should be and deserves fuller investigation. But the biographer, whose interests are, as we have said, highly restricted, must confine himself to one simple statement: when a man has reached the age of thirty, as Orlando now had, time when he is thinking becomes inordinately long; time when he is doing becomes inordinately short. [...] For not only did he find himself confronted by problems which have puzzled the wisest of men, such as What is love? What friendship? What truth? but directly he came to think about them, his whole past, which seemed to him of extreme length and variety, rushed into the falling second, swelled it a dozen times its natural size, coloured it a thousand tints, and filled it with all the odds and ends in the universe. [16]

Orlando is depicted as reflecting in the film as well, in nature. This quotation is not presented as such in the film. However, Orlando is represented as concerned with philosophical questions while he/she reflects close to or under the oak tree. In the end, the audience is given to understand that Orlando reflects on his/her whole life experience which led him/her to write the novel he/she presented to the editor in the audience's contemporary times. Following the editor's question, who asked her how long it took her to write those pages, Orlando turns meaningfully to the audience (who has seen his/her whole life experiences) and then goes to contemplate Queen Elizabeth's portrait in his/her house now turned into a museum and then returns to the oak tree. The house turned into a museum suggests a return to the past. Orlando remembers her past, and seems to reflect on the way the past brought her where she is now. She is experienced and able to reflect on her experiences. The novel she wrote most likely contains her reflections, her way of perceiving her life experiences.

2.3.4.2. Orlando's concern with nature in his poetry

Orlando's concern with nature in his poetry is paralleled by his being shown reflecting in nature in the film. He compares what he sees in life with how those things should be represented in literature:

He was describing, as all young poets are for ever describing, nature, and in order to match the shade of green precisely he looked (and here he showed more audacity than most) at the thing itself, which happened to be a laurel bush growing beneath the window. After that, of course, he could write no more. **Green in nature is one thing, green in literature another.** Nature and letters seem to have a natural antipathy; bring them together and they tear each other to pieces. The shade of green Orlando now saw spoilt his rhyme and split his metre. [17]

The quotation points to Orlando's reflections on the absence of the necessary techniques needed to create good literature. He is concerned with the way of translating life experience into literature in a believable or skilful way. In the film, this idea is conveyed by showing to the audience the critic who laughs at Orlando's first attempts at poetry. In time and throughout life experiences, Orlando acquires the necessary knowledge and skills to write a good novel.

2.3.4.3. Orlando's preference for solitude

Another aspect of Orlando's personality is his preference for solitude, which again was illustrated in his being shown in nature in the film. In the beginning of the film, the narrator-biographer announces Orlando's preference for loneliness and isolation. The novel tells the readers the following:

He was careful to avoid meeting anyone. There was Stubbs, the gardener, coming along the path. He hid behind a tree till he had passed. [...] There is perhaps a kinship among qualities; one draws another along with it; and the biographer should here call attention to the fact that this clumsiness is often mated with a love of solitude. Having stumbled over a chest, Orlando naturally loved solitary places, vast views, and to feel himself for ever and ever and ever alone. [18]

The opening scenes, with Orlando in the middle of nature, are a good illustration of his contemplation of nature as an artist in solitude:

So, after a long silence, 'I am alone', he breathed at last, opening his lips for the first

time in this record. He had walked very quickly uphill through ferns and hawthorn bushes, startling deer and wild birds, to a place crowned by a single oak tree. It was very high, so high indeed that nineteen English counties could be seen beneath; and on clear days thirty or perhaps forty, if the weather was very fine. Sometimes one could see the English Channel, wave reiterating upon wave. [19]

These thoughts are never heard in the film. The idea of his preference for solitude is only shown visually in the film, as Orlando is represented thinking of some lines of poetry.

2.3.4.4. *Orlando's melancholy*

At some point Orlando's sensitivity is illustrated:

Then suddenly, Orlando would fall into one of his moods of melancholy; the sight of the old woman hobbling over the ice might be the cause of it, or nothing; and would fling himself face downwards on the ice and look into the frozen waters and think of death. For the philosopher is right who says that nothing thicker than a knife's blade separates happiness from melancholy [...]. [20]

In the film this is translated as his contemplation of the image of a woman caught under the ice. The woman resembles Orlando.

2.3.4.5. *Orlando's experiences of love*

2.3.4.5.1. *Marriages of interest. Unshared love*

Orlando realizes that he is not in love with the lady whom he had promised to marry when he sees Sasha for the first time. The lady is very disappointed, however, because Orlando does not love her back. Theirs was a marriage of interest mostly, a rational decision, not due to romantic feelings of love as was the case with Orlando's feelings for Sasha.

Later, Archduke Harry will propose to Orlando (when Orlando is a woman). Orlando refuses to accept such a marriage of interest, as it would have been on her part. The Archduke, however, seems truly in love with her. This scene in the film echoes a previous scene with Orlando and Sasha:

Archduke Harry: I'm offering you my hand.

Orlando: Oh! Archduke! That's very kind of you, yes. I cannot accept.

Archduke Harry: But I... I am England. And you are mine.

Orlando: I see. On what grounds?

Archduke Harry: That I adore you. [21]

Orlando: But you are mine!

Princess Sasha: But why?

Orlando: Because... I adore you. [22]

Orlando will thus come to live and understand the experience of unshared love from the position of the one rejected, as well as from the position of the one who rejects someone else who loves him.

2.3.4.5.2. *Sasha as seen by Orlando*

In the novel, Sasha is described as a boy at first, in Orlando's perception:

When the boy, for alas, a boy it must be--no woman could skate with such speed and vigour--swept almost on tiptoe past him, Orlando was ready to tear his hair with

vexation that the person was of his own sex, and thus all embraces were out of the question. But the skater came closer. Legs, hands, carriage, were a boy's, but no boy ever had a mouth like that; no boy had those breasts; no boy had eyes which looked as if they had been fished from the bottom of the sea. Finally, coming to a stop and sweeping a curtsy with the utmost grace to the King, who was shuffling past on the arm of some Lord-in-waiting, the unknown skater came to a standstill. She was not a handsbreadth off. She was a woman. Orlando stared; trembled; turned hot; turned cold; longed to hurl himself through the summer air; to crush acorns beneath his feet; to toss his arm with the beech trees and the oaks. [23]

In the film, Orlando never expresses such thoughts. He is in love, and there is romantic music in the background. Sasha is shown as a very beautiful young woman. This representation helps the audience understand why Orlando is so deeply fascinated by this young woman. Orlando is young and very easily impressed by her beauty.

2.3.4.5.3. *Orlando's love for Sasha*

Orlando's feelings of love are expressed poetically in the novel: "Hot with skating and with love they would throw themselves down in some solitary reach, where the yellow osiers fringed the bank, and wrapped in a great fur cloak Orlando would take her in his arms, and know, for the first time, he murmured, the delights of love." [24]

Orlando experiences not only moments of happiness, but also moments when he reflects with sadness or anxiety on the future of his love with Sasha:

Time went by, and Orlando, wrapped in his own dreams, thought only of the pleasures of life; of his jewel; of her rarity; of means for making her irrevocably and indissolubly his own. Obstacles there were and hardships to overcome. She was determined to live in Russia, where there were frozen rivers and wild horses and men, she said, who gashed each other's throats open. [25]

Orlando's melancholy also results in poetic reflections about Sasha:

'All ends in death,' Orlando would say, sitting upright on the ice [...] he forgot the frozen waters or night coming or the old woman or whatever it was, and would try to tell her--plunging and splashing among a thousand images which had gone as stale as the women who inspired them--what she was like. Snow, cream, marble, cherries, alabaster, golden wire? None of these. She was like a fox, or an olive tree; like the waves of the sea when you look down upon them from a height; like an emerald; like the sun on a green hill which is yet clouded--like nothing he had seen or known in England. Ransack the language as he might, words failed him. He wanted another landscape, and another tongue. English was too frank, too candid, too honeyed a speech for Sasha. For in all she said, however open she seemed and voluptuous, there was something hidden; in all she did, however daring, there was something concealed. So the green flame seems hidden in the emerald, or the sun prisoned in a hill. [26]

In the film, Orlando's moments of happiness in love and doubts are simplified. He is depicted in love with Sasha, as he is fascinated by her beauty, but also voicing his doubts in a conversation with her. Romantic music underlines his romantic moments together with Sasha.

2.3.4.5.4. *The byronic hero*

Shelmerdine is a Byronic hero for Orlando. He is indeed mysterious, with a

mysterious past, his intentions may not be completely moral, yet he is highly attractive.

In the film, the scene is both romantic and at some times parodic. In the film, it is Orlando's ankle that is twisted. The way Shelmerdine falls from his horse is also rather funny and so is the dialogue:

Shelmerdine: You're hurt ma'am.

Orlando: I'm dead, sir.

Shelmerdine: Dead. That's serious. Can I help?

Orlando: Will you marry me?

Shelmerdine: Ma'am... I would gladly, but I fear my ankle is twisted. [27]

Such a scene in the film is used to compensate for other instances that were lost from the novel and which contained both lyricism as well as parody. In the novel, the same scene was the following:

She sat upright. Towering dark against the yellow-slashed sky of dawn, with the plovers rising and falling about him, she saw a man on horseback. He started. The horse stopped.

'Madam,' the man cried, leaping to the ground, 'you're hurt!'

'I'm dead, sir!' she replied.

A few minutes later, they became engaged. [28]

3. Discussion

Orlando's life experience, with its various episodes, which he/ she perceives in an artistic way, result in her managing to write her poem or her novel. Orlando's experience was translated suitably into the film medium. His/her evolution has lost nothing as compared to the way it was presented in the novel. The simplified storyline has preserved Orlando's experience, and the way it was perceived by him/herself, by means of images, thoughts, actions. What is more, Orlando is seen as changing according to the age he/she lives in with respect to his/her behaviour. Orlando changes, yet at the same time, he/she remains the same. Orlando remains sensitive and preoccupied with art, but he is also independent, brave and strong when it comes to dangerous experiences (such as his experiences with politics or his independent behaviour as a woman). The fact that art changes in time is shown in the film by turning Orlando's poem into a novel, in our present times. Also, Orlando is portrayed as brave (and independent) in the film, until the end, when she is a single mother riding a motorbike.

The film offers a visual understanding of the plot and characters. The director may be regarded as offering her understanding of Woolf's novel, her way of seeing her characters, her way of simplifying the action in a retelling of the story. As mentioned previously in this paper, Potter doesn't forget about the film's audience. Everything is simplified or otherwise adapted to the medium of the film. Characters are likeable for the audience and also easy to follow through the action and easy to understand. Orlando's personal life experience is ordered into a coherent whole, so that the audience can follow him/her throughout the ages in history. The audience can also understand the role of his/her personal life experience in its connection to the way Orlando becomes able to become a writer. Characters' reflections are not brought into the film word by word. They are also simplified and expressed in fewer words and relying more on the visual image and on music. Direct address to the reader is changed into direct address to the audience on some occasions. The biographer's voice is not heard on so many occasions as it is present in the novel; however, the biographer's presence is not so obvious in the novel as well at times. The oak tree's significance is underlined in the film; the director draws the audience's

attention to it at the beginning and at the end.

The director's role as a translator from one medium into another of Orlando's story is complex. The director not only simplifies the storyline when this is necessary. She also offers a visual image in the portrayal of characters, offers music in return for the loss of certain poetic descriptions or moments, introduces Orlando's experience during the audience's contemporary times to translate Woolf's similar communication with her reader. Something else the director does is to draw attention to significant elements or moments in the novel by means of her film. This happens in the case of the scenes with the oak tree or in the case of Orlando's personal experiences (such as love, death, politics...) which are in fact a process of learning and understanding of life which will enable Orlando to become a good writer.

3.1. Man as product of a certain age and culture

The aspect of man as product of a certain age and culture is found in the novel: "[...] yet, after all, are we to blame Orlando? The age was the Elizabethan; their morals were not ours; nor their poets; nor their climate; nor their vegetables even. Everything was different. The weather itself, the heat and cold of summer and winter, was, we may believe, of another temper altogether." [29]

It is translated in the film by bringing Orlando up to our present time (just as Woolf had brought her character until the time period of her readers). The role of the audience is clear with respect to the film: they are addressed directly as they are brought to a time which is familiar to them, as it is the time period when they live. It is as if they understand better the situation of a character who has arrived to the present time after examining and living throughout the whole history. Orlando is presented as an independent, modern-day woman, who is a single mother, who rides a motorbike and who has written a novel and has presented it to her editor. Orlando has experienced various historical periods and his/her skills have improved together with his/her knowledge. Art changes in time. This holds true for art generally speaking throughout the centuries as well as for personal art, for Orlando's understanding of art and his/ her improving his/her skills in time. Orlando's critics in the film change in time. First there is the critic who makes fun of Orlando's poem, afterwards, in the audience's contemporary period, the audience witnesses Orlando's editor's suggestions and appreciation of her work. The aspect of art changing in time is also underlined in the film by means of the Elizabethan poet who becomes an angel at the end of the film.

3.1.1. *Time. Change*

The passing of time is seen as bringing change. However, despite her change, Orlando feels that she has remained the same:

Meanwhile she began turning and dipping and reading and skipping and thinking as she read, how very little she had changed all these years. She had been a gloomy boy, in love with death, as boys are; and then she had been amorous and florid; and then she had been sprightly and satirical; and sometimes she had tried prose and sometimes she had tried drama. **Yet through all these changes she had remained, she reflected, fundamentally the same.** She had the same brooding meditative temper, the same love of animals and nature, the same passion for the country and the seasons. 'After all,' she thought, getting up and going to the window, 'nothing has changed. The house, the gardens are precisely as they were. Not a chair has been moved, not a trinket sold. There are the same walks, the same lawns, the same trees, and the same pool, which, I dare say, has the same carp in it. True, Queen Victoria is on the throne and not Queen Elizabeth, but what difference...' [30]

Indeed, she is still an artist. What is more, she is an artist who has improved her skills

and her understanding of art throughout time and throughout her life experiences. Her desire to become a skilful writer has been fulfilled. She has not lost her wish to become a writer throughout the centuries and throughout plenty of life experiences.

3.1.2. *Orlando as a woman: courageous, adventurous, strong*

She is also brave, strong and independent as a woman: Orlando appears as not following the ladies' expected behaviour at the time when he changes into a woman. Orlando the lady doesn't faint or scream. She shows no sign of weakness. She behaves bravely, like a man in those times. Orlando is not described as being disturbed by adventures during the trip.

Young, noble, beautiful, she had woken to find herself in a position than which we can conceive none more delicate for a young lady of rank. We should not have blamed her had she rung the bell, screamed, or fainted. But Orlando showed no such signs of perturbation. All her actions were deliberate in the extreme, and might indeed have been thought to show tokens of premeditation. First, she carefully examined the papers on the table; took such as seemed to be written in poetry, and secreted them in her bosom; next she called her Seleuchi hound, which had never left her bed all these days, though half famished with hunger, fed and combed him; then stuck a pair of pistols in her belt; finally wound about her person several strings of emeralds and pearls of the finest orient which had formed part of her Ambassadorial wardrobe. This done, she leant out of the window, gave one low whistle, and descended the shattered and bloodstained staircase, now strewn with the litter of waste-paper baskets, treaties, despatches, seals, sealing wax, etc., and so entered the courtyard. There, in the shadow of a giant fig tree, waited an old gipsy on a donkey. He led another by the bridle. Orlando swung her leg over it; and thus, attended by a lean dog, riding a donkey, in company of a gipsy, the Ambassador of Great Britain at the Court of the Sultan left Constantinople. They rode for several days and nights and met with a variety of adventures, some at the hands of men, some at the hands of nature, in all of which Orlando acquitted herself with courage. [31]

Such a presentation in the novel is translated in the film by the modern-day appearance of Orlando as an independent woman. Throughout the centuries, Orlando has appeared as having a strong determination to succeed in his/her writing career. Orlando has gone through sad events (Sasha's betrayal, the death of a loved one etc.). However, his/her wish to become a writer is never abandoned. As a lady, Orlando refuses a suitor who would offer her a pleasant life because she doesn't love him. In another century, the lady Orlando parts ways with her lover Shelmerdine and arrives in the audience's contemporary age with her novel already written.

Conclusions

While the film tries to remain faithful to the novel, there are a few adaptations that have to be made in order to fit the plot and characters into another medium. Such is the simplified storyline, or the relying on landscapes or music in order to render lyrical moments or even dramatic moments. Lyricism is translated from the medium of the novel to the medium of the film by means of images of music, Orlando's experience is structured under a title concerning a different phase of his life, while chronological time is also mentioned in written form before a new section of the film begins. Characters' descriptions in the novel are shown in the film by means of the camera's focus on a character's face (close shot). Characters and episodes are shown visually in the film, they are turned into images just as in the case of the lyrical novel. In order to communicate in a similar way with the

audience as Woolf tried to communicate with her readers, Sally Potter brings Orlando up to our own present times. Direct address to the viewer of the film is ensured by Orlando's looking meaningfully at those who watch the film at times. Orlando's independence as a woman is highlighted at all times, including her riding a motorbike in present times or her having a daughter and not a son as in the novel. Orlando is presented as very attractive regardless of his/her gender. Orlando's androgynous appearance is shown in the film in the audience's contemporary time period when the biographer's voice claims that she has a figure which is an ideal of beauty

Theories of audiovisual translation offer insight into understanding the way a film is a faithful adaptation of a novel. The story in the novel is translated into a different medium, that of the film. Adaptations and interpretations are necessary so that the message remains the same.

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HEART OF DARKNESS: BETWEEN NOVEL AND FILM Eftimie Monica and Anca Manea¹

Introduction

Both *Heart of Darkness* and its filmic representation, *Apocalypse Now*, bring together opposing worlds and world views, in the sense that they focus on the process of colonisation seen from two different historical moments – the late 19th century (the colonisation of Africa) and the mid 20th century (the Vietnam War). As author/director, Conrad and Coppola prove their talent, resourcefulness and subtlety by creating two narratives that barely betray their condition, that of condemning the social and political systems of the time.

1. Methodology

The purpose of this study is to analyse how particular narrative techniques are used to construct the clashing worlds of East and West, and how power may be acquired through knowledge. Bearing in mind that the research is not dedicated solely to narratology or to image studies, but to the relationship between the two, the present paper will only touch upon those ideas that are of relevance to our analysis.

To begin with, it seems necessary to deal with the theories that are to be discussed in relation to the novella *Heart of Darkness* and its screen adaptation, *Apocalypse Now*. If one is to consider the architecture of the two types of narrative as starting point, special consideration should be given to the significant differences between the novel and the film. Despite their undeniable relation and dialogue, the two types of media are distinct, individual forms of art – the novel makes the reader 'see' through words and invokes his/her imagination, while the film uses visual, sonorous and kinetic images, together with everything they encompass in order to make the story 'heard'/'seen'.

Thus, this paper aims at focusing, on the one hand, on the structure and narrative pattern of the novel and, on the other hand, on the techniques used by filmmakers in order to replace the writer's pen when (re)creating. Moreover, emphasis will also be laid on the main trends of imagology and the principles that govern the analysis of imagotypical discourse, since the interest of our study centres on image and representation as a means of creating different cultural 'realities'/worlds. Nevertheless, these techniques, whether narratological or imagological, will be approached at the level of the texts proposed for the study.

2. Accessing *Heart of Darkness* and *Apocalypse Now*

The tendency to ascribe specific features to different societies or races is very old and very common. The universal types of human contacts with different cultures have always

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been ethnocentric, in that everything considered contradictory to the familiar domestic model is seen as an anomaly, as strangeness, or as 'Other'. Since all images undergo a process of coding and decoding in one's mind or soul, the result can only be an internalized image 'exposed' to subjectivity, a literary construct rather than a faithful or direct representation of a social reality.

Literary criticism argues that an image of the other is language about the other, in that they are both made up of signifying units which acquire meaning in a particular context. The discourse of the other is caught up between the real and the fictional, as the author makes use of various elements that are partly reproductions of its referents, while other features are the simple result of his subjective understanding of the world. In consequence, writing about the other may prove to be an oversimplified, deformed, stereotypical process if reduced to the identification of certain permanent features, such as employing particular/individual notions in a generalized/collective context, opposing cultures on a scale of values or using adjectival epithets which denote the essential traits.

In studying the representation of the literary discourse of the Other, proposed instead in view of discussion are a number of narrative strategies which function as markers of a colonial point of view, stressing the 'battle' between the two worlds, not only at the level of ideas, values and customs, but also at an inner level seen in the construction of each 'reality' captured on paper/screen.

If *Heart of Darkness* accounts of Marlow's journey to the heart of Africa, a journey during which he experiences the inefficiency and selfishness of the colonial civilizing work, *Apocalypse Now* is set during the Vietnam War, when the clash was not only between East and West (the United States, supporting the government of South Vietnam, against the establishment of North Vietnam), but also between western subcultures, the "local agent" and the authority at home [1]. Thus, both narratives play upon the notion of conflict seen from two perspectives: the opposing cultures and races (Europe vs. Africa and the United States vs. North Vietnam) and the discrepancy between what was depicted at home as a benevolent mission, and the reality of war and of colonialism. These traits become relevant in the construction of the text, where the writer/filmmaker chooses to exploit particular strategies that offer the possibility to unveil the injustice done not only to the 'inferior' race, but also to the westerners themselves, who were misled into thinking they were entitled to occupy foreign territories.

Functioning as a generator of local colour, the spatial frame is one element worth discussing, as it also reveals the relation between the narrator and the narrated reality. If one is to consider *Heart of Darkness* in this respect, one may easily observe that from the beginning, the novella makes use of the setting to indicate the coordinates of a quasi-imaginary world where characters are for the most part metonymical and where the Thames acquires supernatural meaning. As Marlow's journey unfolds, nature turns into an increasingly 'aggressive' medium, as if forcing one either to understand it, or to otherwise 'perish': "The reaches opened before us and closed behind, as if the forest had stepped leisurely across the water to bar the way for our return. We penetrated deeper and deeper into the heart of darkness" [2]. It is in this otherworldly atmosphere (which should be observed in terms of rejection since the representation of space acquires a negative role), that the secret sharer experiences the state of decay and cruelty that the 'philanthropic' mission presupposed: "each had an iron collar on his neck, and all were connected together with a chain whose bights swung between them, rhythmically clinking" [3].

The setting also brings into play a mythical *time* which may create an atmosphere of eternal permanence when it comes to the representation of others. Travelling towards Kurtz, Marlow's journey becomes a metaphor for the exploration of his own soul. As if set in an *illo tempore*, he is "travelling back to the earliest beginnings of the world", where Kurtz, just like

“an enchanted princess sleeping in a fabulous castle”, awaits his salvation [4] [5]. It is the time and space components which turn Marlow’s simple journey into a quest, transforming each step he takes towards Kurtz into a symbolic movement inwards.

Consequently, the narrator-witness proves to be one of the most important narrative devices which, under Conrad’s close manipulation, acquires a more complex role, becoming a character involved in the very story he is telling. Thus, the novella is presented in an intricate manner through a multi-layered structure of interrelated perspectives, where the central narrator assumes the responsibility of the puppeteer who orchestrates the entire ‘play’. If the first person point of view would normally presuppose a certain degree of subjectivity, bringing forth an unreliable narrator, the context in which Marlow recounts his memoirs asserts to his belonging to the ‘superior’ race, that of the colonizer. His voice stands for authority and knowledge, not only in the face of his listeners, but also in his relationship with the African peoples, for whom he ‘speaks’. Marlow’s unique experience grants him the power to create a world that becomes available to his listeners only through his words, a world which turns into ‘reality’ for those who had not accessed it firsthand.

Nevertheless, as if aware of the possibility of his story giving birth to an over generalized image, Marlow emphasizes the personal side: “I don’t want to bother you much with what happened to me personally [...] yet to understand the effect of it on me you ought to know how I got out there, what I saw, how I went up that river to the place where I first met the poor chap” [6]. From this moment forth, a new battle emerges, exposing two characters, two perspectives and two worlds, all under the weight of one name – Marlow. Although one is able to identify Marlow both on the extradiegetic level, and on the intradiegetic one, his position switches from refractor to mere reflected character, oscillating between following rules and questioning them, moving backwards and forwards in time and space.

If attention is turned to *Apocalypse Now* for comparative and contrastive reasons, one may easily observe that Francis Ford Coppola preserves both the function assumed by Marlow, although under a different name (Captain Willard), and the multifaceted construction of the narrative. However, since *Apocalypse Now* is a re-creation of the novella, certain features have suffered transformations in order to ‘fit’ the screen, some only in form, but most others in meaning. In the novella, the multiple layers of the narrative are noticeable at the level of the text; while the words of the extradiegetic narrator are unmarked, Marlow’s discourse is framed by double inverted commas: “And this also,” said Marlow suddenly, “has been one of the dark places of the earth” [7], in comparison to the simple ones used to give voice to the characters inside Marlow’s story, who further complicate the coding and decoding process: ‘I tell you,’ he cried, ‘this man has enlarged my mind’ [8]. As the film’s support is audio-visual, the illusion of depth can no longer be achieved through words or graphic signs like punctuation marks, the main means of expression becoming image and sound. Thus, the bridge between narrative levels is crossed through unsynchronized sound: Willard’s voice overlapping images belonging to a different moment in time and space than that of the narrator’s actual presence. While the camera follows two soldiers going up the stairs towards what the viewer is inclined to think is Willard’s room, the narrator’s (Willard) voice steps in: “Everyone gets everything he wants. I wanted a mission. And for my sins they gave me one. Brought it up to me like room service” [9].

The multi-level architectural scaffolding provides the perfect example for how different points of view may alter one’s perception and judgement. Just like Marlow and Willard are ‘manipulated’ and misled at times by other characters, the central authority at home creates a deceptive image for its foreign policy. Hence, the function of the metadiegetic level may be actually understood as an indirect attack upon the methods used during the colonising process and the Vietnam War, methods which eventually had a

negative impact on the same people that were supposed to apply them. Basically, two aspects should be taken into consideration when attempting to decipher this deliberately intricate web of perspectives. On the one hand, there is the differentiation principle based on the superiority of the white race (although mainly unjustified and greatly criticised) and, on the other, there is the condemnation of those who accepted, and even defended, the 'inferior' race.

As a result of these conflicting views, Kurtz becomes an essential figure, a symbol of failure for the Western authorities who cannot accept their own mistakes. Kurtz stands for the clash between the two worlds, between truth and deceitfulness, embodying the duality of human nature. It is in the construction of his character that the unique value of the two narratives is revealed. Marlow-the-narrator weaves into his story the stories of other characters, each account playing its part in (re)creating an image of Kurtz, an internalized construction whose filter is Marlow-the-character. Moreover, the complexity of the 'tales' heard during Marlow's journey also influences the rhythm of the narrative, as each station brings Marlow closer to Kurtz, covering both geographical and textual spaces. If the Company's chief accountant describes Kurtz using general attributes, weak in meaning – "He is a very remarkable person. Sends in as much ivory as all the others put together..." [10] – as Marlow descends into darkness and madness, Kurtz's portrait is 'painted' in rich, diverse colours – "a prodigy [...] an emissary of pity, and science, and progress, and devil knows what else" [11]. Thus, Marlow's distancing from what was considered familiar, not only allows a decoding of Kurtz, but it also de-emphasizes the tremendous influence of the West, its authority and control fading in the impenetrable forest of the Congo, a place where even time has lost its meaning.

In *Apocalypse Now*, Willard experiences the effect of authority first hand, being summoned by his military superiors at a meeting place where, after interrogation, he is commanded to kill Colonel Walter E. Kurtz. It is from the General, the upmost authoritative figure in the eyes of any soldier, that Willard obtains his first description of Kurtz: "[...] one of the most outstanding officers this country has ever produced. He was brilliant, outstanding in every way, and he was a good man too. He joined the Special Forces, and after that his ideas, methods became unsound. [...] And very obviously he had gone insane" [12]. As he is faced with a secret mission, Willard, unlike Marlow, cannot weave into his story any other accounts than his own. Nevertheless, the documents he received about Kurtz function as markers of the metadiegetic level, creating an illusion of authenticity as the information is filtered through Willard-the-narrator, not Willard-the-character. The official nature of the documents and the power of the written word (compared to the stories Marlow simply *heard*) produce a twofold effect: Willard is both confused about the reason the military wants Kurtz dead (this uncertainty leading him to questioning his mission) and unconsciously manipulated into blaming the natives for Kurtz's 'loss', and ultimately for the war:

In this war things get confused out there...power, ideals, the old morality and practical military necessity. But out there with these natives it must be a temptation to be God. Because there is a conflict in any human heart, between the rational and irrational, between good and evil...and good does not always triumph. Sometimes the dark side overcomes what Lincoln called 'the better angels of our nature'. [13]

Unlike *Heart of Darkness*, which mainly revolves around the conflict between two cultures, the film exposes the social and political phenomenon of the war. Along these lines, Willard's assignment represents a political strategy meant to reinforce authority and

supremacy. As the outcome of the war weakens the confidence of the soldiers and their control over the 'subject' race, Kurtz's 'removal' from power translates the need of refinement of the doctrine. Nevertheless, Willard's encounter with Kurtz creates a greater gap between the 'reality' imposed by the central authority at home and the image of madness, of war. Although barely depicted throughout the film, in the last scenes the natives are foregrounded and play the important role of unmasking the terror they were subjected to. The spectacle created by the natives, all covered in white paint and as silent as death, parallels the war in which they have to fight against the white people, and its effect on them. Just as their fear and submission were mistaken for worship, the soldiers' indignation is disguised under the respect and love for their country. Theatrically, in the end, Kurtz emerges as the only one who has understood the mechanism of war, of politics and ultimately of human nature, accepting his condition. Kurtz's function is partially conveyed to both Marlow and Willard, the former assuming the responsibility to preserve Kurtz's memory (his letters, articles, reports, and the Intended's portrait), while the latter experiences the temptation he has been warned against. In the eyes of the subject race, Willard becomes an 'improved' version of Kurtz, a stronger, more powerful presence whom they can only obey. Yet, Willard's choice to drop his weapon and Kurtz's embracement of death, presented as normal courses of action, foreshadow Nixon's honourable peace in Vietnam.

Final remarks

Both *Heart of Darkness* and *Apocalypse Now* are autobiographically inspired and and historically determined cultural texts situated at the crossroads where reality meets fiction, which follow the significant adventure of a foreign observer in a world set at poles apart from his own. Invested with the absolute power of the colonizer, he is lured into believing in his superiority and capacity to impose desired changes on the examined culture. Interestingly, however, only Conrad's writing has been accused of being discriminatory and extremely prejudicial; Coppola's adaptation has not. This paper has attempted to read the above mentioned thematic content in terms of an intentional, although oblique, criticism of the structures of authority that operate globally and impose truths via discourse. Obvious in the narrative structures also, this subversion of traditional standpoints and means of artistic expression is what was placed under the lens and brought forth in view of raising awareness as to the inner mechanisms of cultural representation and mediation.

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**METAFICTION AND ARCHITEXTUAL TRANSLATION:
FROM MACBETH TO SCOTLAND, PA**
Oana Celia Gheorghiu¹

Macbeth was unmistakably categorised as a tragedy, sharing the attribute 'the greatest' with *Hamlet*, *King Lear* and *Othello*. There is no reason to smile while reading or watching *Macbeth* on stage. As a rule, film adaptations of the play respected the frame and did not cross genre boundaries, consequently ranging from drama and thriller to action films (as it was the case with Geoffrey Wright's *Macbeth*). However, the theme of boundless ambition and the gender issues raised by the text proved applicable when approaching the Shakespearean tragedy in a humorous manner. The architextual transformation of *Macbeth* from a bloody tragedy into a comedy ought to be considered one of the most challenging types of adaptations ever recorded in the history of cinema. Courtney Lehmann identifies three such revisions: "In 2001-2, three parodies of *Macbeth* emerged to mark the turn of the new millennium: the Glenn Ridge High *Star Wars: Macbeth* (2001), *Scotland, PA* (2002) and *Macbeth, the Comedy* (dir. Alison LiCalsi, 2001)" [1].

Though the show of Lady Macbeth naked or of Macbeth engaging sexually (in explicit scenes) with the witches and the dislocation of the story in a space of violence and homosexuality were bitterly criticised in prior productions, the Shakespeare purists' raging fury has never been more inflamed than in the case of Billy Morrisette's *Scotland, PA*. The film received mixed reviews: a few critics applauded the demarche, but most of them were unable to grasp its essence. The latter category considered *Scotland, PA* "a trailer-trash version of *Macbeth* that should be avoided like an Elizabethan pox" (Rex Reed, *New York Observer*); "flat and uninspired" (Kevin Thomas, *Los Angeles Times*); "a joke that wears thin pretty quickly" (Charles Taylor, *Salon.com*); or "a comedy for people who couldn't make it through the *Cliff's Notes*" (Peter Rainer, *New York Movies Magazine*) [2].

The aim of this paper is, therefore, to prove the above statements wrong by demonstrating how wittily William Shakespeare's *Macbeth* has been approached and re-contextualized in order to attain two main goals: on the one hand, to remind the world of the universality, both in time and space, of the Shakespearean work, and, on the other hand, to solve a very difficult exercise of transtextuality, that of transforming a tragedy into a comedy. Although the treatment of humour could have been more complex, departing at least occasionally from black humour, thus avoiding falling flat at times, the producers' merit is unquestionable.

Scotland, PA is an independent production, the exclusive merit of the American actor Billy Morrisette, who underwent massive change into a director and a scriptwriter for this debut. As he confesses on the DVD extras [3], the idea of the film 'haunted' him since high

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school: while working for a McDonald's fast-food restaurant, he realised that almost all the characters' names in *Macbeth* contained 'Mac', the Gaelic word for 'son'. Although he shares credit for scriptwriting with William Shakespeare himself, not much of the original play is preserved in *Scotland, PA*, save a storyline following the original play pretty closely and a very limited amount of quotations, rendered in unexpected manners, as it is the case of the 'Tomorrow' soliloquy, recorded on a motivational audio-tape. As Polanski once did, Morrisette embeds his personal experience in a personal *Macbeth*: the film is a nostalgic recollection of his adolescence spent in the 70s, in full bloom of the hippie era, between the study of Shakespeare's plays and work in a fast-food restaurant. The autobiographical elements are more than obvious, since the film relocates the story of the Scottish Play precisely in 1975, in a small town called Scotland, in the semi-rural state of Pennsylvania, where the McBeths, a couple in their thirties, dream of acquiring 'power' by becoming the owners of a fast-food restaurant.

"What if the McBeths were alive in '75?" [4] is the tagline advertising the film, which could be answered, in Scottish style, with another question: What if? Same difference! The name is slightly changed – see the Mc instead of Mac of the Shakespearean play and the capitalized B – but what is more important is that Lady Macbeth is, for the first time, given a name. Macbeth is, once again, Joe, an obvious intertextual link with the film *Joe Macbeth* (1957), and an allusion to his status as 'everyman'. He is, however, often called just Mac. Lady Macbeth is Pat McBeth and, from the very initial letter, it is obvious that the audience will face, again, a reversal of the 'natural', patriarchal order. His initial is M (for Mater); hers is P (Pater). As much as Lady Macbeth from Polanski's film and Ladyboy from *Mickey B*, Pat McBeth is the "woman inscribing her masculinity" [5], the force propelling a husband lacking ambition and determination.

The departures from the play are numerous and obvious; it might be useful, therefore, at this point, to sketch an outline of *Scotland, PA*. The film opens with the three witches, represented as a group of homeless hippies, two men and a woman, a fortune-teller, in a carousel at an amusement park, then cross-cuts to introduce to the audience the McBeths, Duncan's employees in a fast-food restaurant. Besides the initially not very transparent connection Macbeth – McDonald's, a subtle hint at the fast-food culture provides the background of the owner, Norm Duncan, who had previously run a doughnut shop named Duncan's Donuts.

The link that one can establish on the basis of similarity in sound with the name of another food industry giant in the United States, Dunkin' Donuts, is obvious, and this is but one of the allusions at the American stereotypical representations of success. The witches preserve nothing of the aura of malevolence they are endowed with in the original play and in its classical film adaptations. They make prophecies of bad luck, but come with a business idea, namely the famous drive-thru intercom system that has made McDonald's famous since the 60s. Naive – as Morrisette's protagonist adds lack of intelligence to the rest of his shortcomings – Mac shares the idea with his owner, receiving only an insignificant promotion in return, as Duncan intends – like the gracious Scot King – to pass the business to his elder son, Malcolm, a young and restless rocker who only cares about his guitar and his band. The negotiations between Mac and Pat go on abiding by the course of events Shakespeare imagined and end up in their frying Duncan alive in boiling oil. However, unlike the original text, the script of *Scotland, PA* suggests that the Duncan's death was accidental, the purpose of the two underachievers, as Pat describes her family, being robbery, not murder.

A new character is introduced at Duncan's funerals, Lieutenant Ernie McDuff, replacing the vengeful Macduff of the original play. If James LeGros playing Mac and Maura Tierney cast as Pat McBeth are both convincing in their parts, McDuff, interpreted by the

famous Christopher Walken, steals the whole film. Lt. McDuff comes to Scotland PA to investigate Duncan's assassination. The main suspect is Duncan's son, Malcolm, who had a fight with his father on the night of the murder. While Malcolm is more than happy to give the business to the McBeths, who soon make it highly successful, owing to the witches' idea, the vegan lieutenant starts suspecting the couple. The film moves along the coordinates of a classic *policier*, adopting the whole recipe of the genre: the investigation work of an ageing inspector, the auditions of the witnesses (among which Anthony 'Banko' Banconi's will prove the key to solving the case), the chasing of the transgressor on the roofs and, finally, his fall.

In the meantime, the McBeths follow in the footsteps of their Shakespearean counterparts, with Pat going mad (the hand-washing is replaced with an obsessive attempt to hide a small burn on her hand, which she gained when a drop of boiling oil fell on it) and Mac hunting in the woods with Banko only to make the latter his game. The assassination of McDuff's family is dropped, although it does cross Mac's mind, when one of the three hippies/witches notices: "Oh that would've worked... about a thousand years ago. These are modern times; you can't go round killing everybody" [1:30:51]. McBeth dies falling off the roof of the fast-food restaurant, Pat dies as a result of the blood loss, after she has cut the spotted hand with a cleaver, and Lt. McDuff starts a new business in the former McBeth's restaurant, selling vegan fast-food.

Although kitsch is the dominant feature of the entire *Scotland, PA* set, aspect which did not pass unnoticed by the reviewers, it must be stated that every element apparently displaced, too flashy or too coloured, plays its role in the construction of parody. Apart from being in itself an extremely interesting way of paying homage to the parodied original – be it a literary work, author, film, etc. – "parody is one of the major forms of modern self-reflexivity; it is a form of inter-art discourse" [6]. A reputed theorist of postmodernism, Linda Hutcheon demonstrates that parody is not a parasitic and derivative, distasteful genre, but a form of imitation characterised by ironic inversion, a "sophisticated genre in the demands it makes on its practitioners and its interpreters [...], who must effect a structural superimposition of texts that incorporates the old into the new" [7]. Margaret Rose, quoted and commented upon by Hutcheon, goes as far as equating parody with metafiction. Arguing with this too restrictive definition, Hutcheon agrees, nevertheless, that parody is an important device of self-reflexivity.

In terms of metafictionality, *Scotland, PA* excels, not in the sense of the overt metafilmic representation of a making-of, but in a more covert and subtler way, permanently commenting upon its sources. The quotation above, "that would've worked about a thousand years ago" is relevant in this respect, providing an explanation for writing out one of the key scenes in *Macbeth*, Act IV, scene 2, representing the massacre of Macduff's family. It is usually the kind of explanation one would expect to find in the extra sections of the DVDs, in the director's commentaries and not directly in the lines delivered by the actors. Similarly, Pat McBeth pays tribute to the character that inspired her own role: "Sometimes you animals forget there's a fucking LADY in the room!" [1:11:52-53]. Another example of self-reflexivity is the final dialogue between McBeth and McDuff. Mac threatens the lieutenant: "I hate to break it to you, Lieutenant, but this is not an episode of *Columbo*, all right?" [1:35:45-51] thus obliquely acknowledging both the status of *Scotland, PA* as a fiction film and the influences from the area of crime fiction TV series.

Billy Morrisette admits openly that his production is parodic. Moreover, he clearly indicates to what or to whom the embedded critique is addressed. The DVD contains a sheet, functioning paratextually, in which the film is presented in the manner of the famous *CliffsNotes* study guides. Apart from all the details regarding the cast and the production, the 'study' contains information about the reasons why he embarked on making *Scotland, PA*, a

film that, according to the anonymous writer of the text (probably the director himself), falls in the same category as Michael Almereyda's *Hamlet* (2000) and Baz Luhrmann's *Romeo + Juliet* (1996), which "have approached the plays with what some critics consider less respectful attitudes but which nonetheless still entail fascination with the play and a desire to bring fresh perspectives to the original texts" [8]. While this desire cannot be denied, *Scotland, PA* appears as a totally different type of production, set apart by a looser approach to the storyline and, of course, by the use of a form of intralingual translation. Not only has the scriptwriter adapted the Shakespearean blank verse to a contemporary English prose, but he has made extensive use of colloquial, everyday language, borrowing from the actors' modes of expression beyond the limits of the celluloid world, as it was the case with "Fuck, fuckity, fuck!" [9], one of Maura Tierney's phrases rendered by Pat McBeth.

However, Morrisette's justification represents rather an attack on films like Almereyda's and Luhrmann's:

In the tradition of Monty Python, Austin Powers, Euripides, Aristophanes, Mark Twain, Dante, Moliere, Cervantes, and The Bard himself, *Scotland, PA* is both homage to one of Shakespeare's best known plays and a penetrating satire of the recent spate of Shakespeare film adaptations. In the weird world of *Scotland, PA*'s shooting gallery there are many targets: the pop culture world of the 70's, slacker chic, fast food culture, TV, but most pointedly, all those earnest efforts to translate Shakespeare into hip, modern urban tales of corporate corruption, adolescent angst, and dysfunctional families. [10]

Scotland, PA opposes the commoner, 'Everyman' (and 'Everywoman') to the adapters' habit to transpose the Shakespearean characters in the world of contemporary upper classes, although, save *Othello*, the choice of the latter is more justified if one thinks of the characters of the original tragedies, all members of royal families or nobles. Nonetheless, Morrisette's belief is that the Shakespearean themes and character typologies are universally valid, irrespective of their environment. The inmates from *Mickey B* will come to support this theory six years after the release of *Scotland, PA*, which has the merit to have been the first to contribute to Shakespeare's globalization, not only by relocating his works in time and place, but also by commuting greed and ambition from the wish to reign to smaller, yet as ardent desires of average people. Mac and Pat McBeth, simple people in their thirties, still working in a fast-food restaurant (this is considered a high-school job in the United States and growing old in the same position is a sure sign of underachievement) and living in a land-yacht – a poor Inverness decorated with the American flag – are conceived as not very different from the noble thane of Glamis and his wife. He lacks ambition and determination. The first encounter with the witches makes him face, for the first time, the fact that his wife may not be content with their life. The scene is constructed nightmarishly, in an amusement park, near a huge Gondola Wheel. The dreamlike atmosphere invites at psychoanalytical interpretations of the scene, as a projection of Mac's repressed thoughts. The wheel symbolises change, becoming. "For Jung and his school", as Chevalier and Gheerbrant remark, "the wheel represents the human self transposed at a cosmic level [...]. The wheel is inscribed in the general frame of symbols of emanation and return, expressing the evolution of the universe and that of the individual" (my translation) [11]. The positive nature of the symbol is critical in the context of the original *Macbeth*; nevertheless, it points to change, so its use is at least partially justified.

Although he would eventually do "the deed without a name" [12], Joe 'Mac' McBeth remains, up to the final scene, the weakest Macbeth in the entire gallery of avatars of this character. In the final confrontation with Lt. McDuff he seems to have gained some greatness

and tragic aura from his Shakespearean royal 'ancestor': "I'm not gonna break down, hand you the gun, then get waltzed out of here between a couple of good-looking cops with my head bowed down" [1:35:45-51]. Otherwise, a Macbeth more suggestible and weak-willed than this character constructed by Billy Morrisette can hardly be imagined.

Pat McBeth, on the other hand, is placed at the opposite pole, her character successfully embodying the new woman, advocated by the feminist movements in the sixth and seventh decades of the twentieth century. She is a woman with a will (to become rich and successful) and a way (to manipulate her husband). As Courtney Lehmann remarks, "like other women in the 1970s who were contemplating their autonomy for the first time, she still requires a man to execute – and, consequently, profit from – her plans" [13]. Pat bears a masculine name, being short for Patrick rather than for Patricia and, apart from a certain degree of femininity, which Maura Tierney could not avoid impressing on the character, probably a reminiscence of her part as the sensitive Abby Lockhart in the *ER* series, she is undoubtedly the 'alpha-male' in the McBeth family. She makes the decisions, she convinces Mac to rob Duncan's Cafe, and she handles Lt. McDuff's interrogations better than her frightened husband, who almost betrays himself on hearing the lieutenant joking about producers of fast food as murderers: "By the time I get to my customers, they're usually dead. At least, you have a chance to kill'em... right, greasy food" [0:42:00-10]. Right after the murder, she is even calmer than Lady Macbeth, whose line from the sleepwalking scene the scriptwriter found appropriate to use to encourage and cheer Mac: "You did it, Mac! You are amazing! Mac? It's done. *Cannot be undone*" [0:36:30].

Pat McBeth does not need to be 'unsexed'; her status of modern woman has already emasculated her, from the standpoint of traditional patriarchy: she is a working-class woman who smokes, drinks beer out of the can and uses the F-word every other sentence. After Duncan's bizarre assassination, she adapts herself very quickly to high-life – an emblematic image shows Pat McBeth floating on an air bed in a luxurious pool, wearing huge sunglasses and drinking cocktails. Link needed Time contracts, as in the Shakespearean hypotext. One cannot deduce how long the investigations take, the compression of time being rendered by means of rapid cross-cuts, from the funeral to business negotiations between the McBeths and Malcolm, next to the image of a flourishing fast-food chain, McBeth's – unsurprisingly, a replica of the famous established McDonald's restaurants – and then to the image of the 'lady' in the pool. Pat's transformation does not replicate Lady Macbeth's, whose ascension to the throne of Scotland corresponds with a downgrading within her family. Apart from embodying the opulent bad-taste of the newly enriched American, one of the main targets of the satire, Pat McBeth remains the propelling force of the family, up and beyond the scene of madness, corresponding to the sleepwalking scene. The loss of her senses is even less explained by the scriptwriter of *Scotland, PA* than it was in the Shakespearean text. The grandeur of the scene which has made many actresses famous along the centuries is 'immolated' by the triteness of its *Scotland, PA* counterpart, which depicts Pat McBeth in a hysteria crisis in a drugstore.

Thus, Billy Morrisette remains faithful to his principle, inspired, as he admitted, by Arthur Miller's *Death of a Salesman*: "Why can't we use common, every day people in our Shakespeare adaptation movies rather than a new breed of spoiled brat?" [14]. Replacement is one of the keywords of this parody: replace the future King of Scotland with a dumb hamburger seller, replace his ambitious and powerful wife with an averagely intelligent cursing woman, or replace the typical avenger of Renaissance drama with an extravagant police inspector advocating vegetarianism, etc. Subsequently, actions must equate the characters' lack of importance and fall in the sphere of the banal, day-by-day events. Duncan's assassination, although sadistic, is so absurd that it becomes laughable; the homeless hippie witches' frequent visits at McBeth's are explained by the abuse of "wacky –

tobaccey" ("Pot, Herb, Weed, Ganja, Mary Jane, Acapulco Gold or Reefer", according to the Glossary, in *Scotland, PA Study Guide* [15]; the banquet during which Macbeth loses control in the play after seeing Banquo's ghost is replaced by the grand opening of the fast-food restaurant, where Pat, wearing a dress decorated with boughs, probably a hint at Birnam Woods, excuses her husband's behaviour on the account of his being over-worked; ultimately, the McBeth's deaths, which the editing with alternating cross-cuts suggests to have occurred simultaneously, signify, beyond their specificity, that of absurd deaths, characteristic to black comedies in general, a perfect male-female equality. Pat must die, but not necessarily before her husband, to clear the stage for him to die heroically. Her death carries, wilfully or not, Biblical overtones: "And if your right hand causes you to stumble, cut it off and throw it away" (*Matthew* 5: 30), a convenient way to remove the "damned spot", which, nevertheless, causes the death of this avatar of Lady Macbeth, simplified by origins, yet complicated by her status of a woman of the twentieth century, experiencing feminine power. Although Pat McBeth's aim is petty and insignificant on the scale of grand history, her deeds, as well as her husband's, are as relevant for the small community of Scotland, PA as those of the two Macbeths for the Kingdom of Scotland. The displacement – a keyword when dealing with such revisions – is only illusory and, in the end, it only comes to reinforce the idea of Shakespeare's universality and, above all, that of human flaws.

Billy Morrisette's *Scotland, PA* is not even close to being considered a masterpiece adaptation of the Shakespearean tragedy. Nevertheless, it has the merit of casting a fresh revision of the themes of ambition, greed, feminine power, evil, madness and suggestibility, while commenting satirically upon the shortcomings and superficialities of the modern society. *Scotland, PA* does not set out only to educate, but to educate through entertainment, helping its audience rediscover the metaphors encrypted in the Shakespearean verse in an amusing frame which reminds them of their own time and environment. Ironically hinting at similar productions featuring corporations to replace the kingdom – the correspondence Macbeth – McDonald's is symptomatic in this respect – Billy Morrisette kills two birds with one stone: he fights the globalization and commercialisation of Shakespeare's drama with their own weapons and manages to catch the essence of the problematic *Tragedy of Macbeth* with the devices of a completely different genre, the comedy. If the comic fails, sometimes, to render all the specific features of the play, this is but an indicator of the difficulty of such an endeavour.

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HOW RELIGIOUS IS SCIENCE FICTION?

Petru Iamandi¹

1. Religion, science, science fiction

Both science and religion are ways of understanding the universe. Both were promoted, more often than not, by the same people; well into the nineteenth century, many career scientists were also clerics, and many clerics pursued science as a hobby. This intimate coexistence has not, however, brought consensus on the proper relationship between science and religion. Few argue that either science or religion is wholly without value as a source of knowledge. Most stake out their positions somewhere between those extremes.

One popular middle-ground position treats science and religion as "two sides of a single coin" [1]: God is revealed to humans both through His word (scripture and prophecy) and His works (the natural world). Religion, the study of the word, and science, the study of the works, reveal different aspects of God. Both are essential to understanding Him, and neither can contradict the other. A second argues that seekers of scientific and religious truth can, despite their fundamentally different methods and goals, offer each other useful insights. A third, more austere than either, treats science and religion as wholly separate: science addresses the structure and mechanics of the universe; religion addresses its meaning and purpose. Each is valuable within its area of expertise, but neither should tackle questions that properly belong to the other.

All three views treat science and religion as complementary. The first view holds that science and religion each provide part of the answer to any given question. The second view contends that science deepens religious insights and vice versa. The third suggests that science and religion address complementary sets of questions. All three views see no possibility of genuine conflict between scientific and religious truths, and attribute apparent conflicts to human misunderstanding.

Belief in the peaceful coexistence of science and religion has traditionally appealed to scientists, clerics, and the lay public alike. It eliminates the need to choose between two powerful, attractive ways of understanding the world. Science fiction writers, however, routinely emphasize conflict in their depictions of science and religion. They treat them as mortal enemies, each inescapably in conflict with the other and capable of advancing only if the other retreats. Although such a treatment leads to the "darkest prognoses of all," it also suggests the means by which "sanity may at last be saved" [2].

Science fiction is founded on a naturalistic hypothesis: whatever happens and whatever exists is assumed to be part of a single closed system. Intrusions from the outside are impossible, since there can never be a true outside [3]. If there is another world, this can only be a separate region of the manifold, and its inhabitants are as subject to the laws of

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nature/God as ourselves. Consequently, in science fiction “superstition is defeated by explanation; the immaterial is tamed by manifestation” [4].

In a wider sense, science fiction *is* paradoxically religious even at its most atheistic. Sometimes this is no more than euhemerism, the theory that God and the gods are memories or premonitions of technologically advanced beings or especially gifted leaders. Other stories offer allegories of familiar religious doctrines. Yet others comment on the social effects of organized religion, or advance their own ethical cosmologies as substitutes for older faiths.

As a matter of fact, the association of science fiction and religion has three roughly distinguishable aspects [5]: how hypothetical religions are depicted; how religious myths and legends are explained; and what religious themes are actually endorsed in science fiction.

2. Hypothetical religions

Assuming that the very idea of religion is absurd and that nothing must stand between a believer and his God - “Individualism is the default philosophy” [6], most science fiction authors portray hypothetical religions as either horrid or comic [7]. The evil clerics may be recognizably Catholic or Protestant, their wickedness mostly residing in their organized power: rigid hierarchies, papal or quasi-papal authority, and complex rituals bordering on torture. In Dan Simmons’ *Endymion* (1995), for example, “the Church” uses direct stimulation of the brain for torture, and a parasite to procure bodily immortality – a goal and method that earlier episodes of Simmons’ saga (*Hyperion* [1989] and *The Fall of Hyperion* [1990]) identify as tyranny.

Sometimes the clerics are stupid enough to believe their own fantasies; sometimes they use whatever technologies or propaganda to deceive the faithful. In Harry Harrison’s *Captive Universe* (1970), which addresses the problem of keeping the mission of a multi-generational voyage on track for centuries or millenia, the creators of the generation starship enslave its inhabitants by religion. The common people are encouraged to believe in Aztec deities, while an intellectual elite is organized on strictly monastic lines. The clerics have a truth to conceal and keep – they live on a starship not on a planet, as the commoners have been indoctrinated to believe, and it is “right” that the populace should be both ignorant and obedient.

Isaac Asimov’s *Foundation* (1951–3) also invokes an artificial religion that binds the ignorant masses of a peaceful and largely benevolent galactic empire. Hari Seldon, a professor of psychohistory (statistical and psychological prediction of the future), foresees a disastrous era of war and anarchy in the empire to come, and establishes two Foundations apparently dedicated to safeguarding civilized knowledge until it is again required. The populace are made to believe that the first Foundation is the servant of the “Galactic Spirit,” with the power to work miracles. In the end, overt religious power will falter before commercial and military power, the author imagining that a more diffuse faith in eventual victory would be what sustains his Foundation until the psychohistorians of a *Second* Foundation finally take power.

Obviously, the use of religious belief and ritual is an indication of failure, religion being regarded as a point on the curve through which humans, if separated from history and civilization, would pass over and over again [8]. Walter M. Miller Jr’s *A Canticle for Leibowitz* (1960) painstakingly maps out the role played by a neo-Catholic Church in the rebuilding of society after a nuclear holocaust and in paving the way for the next such holocaust. While the ossification of liturgy ensures the survival of knowledge, the association of religion with intellectual degradation remains intact. Adam Roberts’ *On* (2001) recycles this trope: an entire world has forgotten why it now lives on vertical shelves. Here

religion counterpoints not technology but scientific thinking and it is less a mode of thought and more a lack of thought.

In such religious worlds, it is the missionary, as “destroyer of faith” [9], who challenges both the role of religion and its meaning for humans. In James Blish’s *A Case of Conscience* (1958), a small team of human scientists is working to assess an alien planet’s suitability as a port of call for space travellers from Earth. One of the scientists, a biologist named Ramon Ruiz-Sanchez, is also a Jesuit priest and, as he studies the dominant species of the planet (an intelligent reptile twice the height of humans), he begins to ask himself questions about the nature of this world. Is it the paradise it seems, a place where perfect peace and contentment reign, or is it something entirely different? Is it, in fact, a planet created by the devil specifically to tempt man with a vision of an unfallen world? As the narrative shifts back to Earth and follows the growth to adulthood of a young reptile that has been sent back with the exploratory team, Ruiz-Sanchez’s doubts and crises of conscience only grow worse until he is impelled to destroy the alien planet, being convinced that it can only be the devil’s own creation.

3. Explanation of religious myths and legends

One of the main concerns of science fiction writers is to provide a scientific rationale for what would otherwise be merely fantasy. Gods and demons alike turn out to be no more than alien intelligences, using a more advanced technology indistinguishable from magic. Peter Hamilton’s *Night’s Dawn Trilogy* (*The Reality Dysfunction* [1996], *The Neutronium Alchemist* [1997], *The Naked God* [1999]) provides such rational explanations for demons, ghosts, possessions, gods, Hell, and the Last Judgment. “Religious” impulses, in the narrative, are primarily those of the chief Satanist.

Episodes of religious history are often the effect of high technology, the technological products being as often true embodiments of a diviner principle. This “technotheology evokes faith, devotion, and awe as well as religious promises of perfection and immortality in heaven” [10]. In Roger Zelazny’s *Lord of Light* (1967), the apparently Hindu gods who dominate the world turn out to be the officers of the starship that colonized the planet, ruling through the machinery they have kept from the colonists, and also by their individual psychic gifts.

Worlds in which mythologies are literally true, it seems, are no less ambiguous and confusing than the one that we inhabit. And the only worship compatible with rational intelligence is self-respect (as Frank Herbert suggested in *Destination: Void* [1967], and *The Jesus Incident* [1979], cowritten with Bill Ransom). By this account, religion may be either heteronomous, and lead to Satanism, or autonomous, in which case it makes no difference whether there are literally true mythologies or not. True religion, therefore, is an ethical conviction that acknowledges the spirit of freedom in all living creatures, including gods and demons. False religion creates infidels and fanatics, and feeds on the hope of some particular reward [11]. Thus, in Robert Jordan’s *Wheel of Time* (1990–) it is the servants of the Dark Power who give worship to a named individual (and his officers) in the hope of immortality: there are no other gods, since “the Light” does nothing of itself, and the Creator does no more than establish the Wheel’s turning.

4. Religious themes

On the one hand, alien or mechanical intelligences that purport to have the power of gods are routinely shown to be demons or ordinary creatures of no higher metaphysical or moral standing than ourselves. On the other hand, human beings themselves may become “like gods”: immortal, powerful, and creative. Sometimes these are to be feared because they can be more powerful versions of the evil clerics. In Jack Williamson’s *Darker than You Think*

(1948) they form a separate subspecies including werewolves, vampires, priests, and magicians. In other stories, such “supermen” are what all of us should become, and may become, sometimes by technological assistance, sometimes by biological miracle. Theodore Sturgeon’s *More than Human* (1953) proposes that people endowed with distinct psychic talents (telepaths, teleports, telekineticists, etc.) may be unified, step by step, into a corporate intelligence, a god entirely human.

Olaf Stapledon’s more extreme vision in *Last and First Men* (1930), of a “cosmic spirit” in whom all sentient life will eventually awaken, has been echoed in Greg Bear’s *Eternity* (1989), or Robert Charles Wilson’s *Darwinia* (1998). In Bear’s version the core of that ultimate intelligence is not human at all, but rather humankind’s genocidal enemy. A “corporate intelligence” requires the real existence of individual persons who are fully open and cooperative.

Other writers present it rather as a more powerful, many-bodied individual. In Arthur C. Clarke’s *Childhood’s End* (1954), the Overmind takes up into itself the minds, memories, and wills of the last human children, without any assurance that those children themselves have any kind of continued being. The narrative seems to make it clear that such an absorption into a higher form of life is to be regarded as the real goal of religion. The entities that both prepare the way for the Overmind, and are forever excluded from it, have the form of pantomime devils, as if to suggest that the only alternative is one that would be thought diabolical.

A different form of transcendence is offered in Alfred Bester’s *The Stars My Destination* (1956). There the stereotypical common man is stirred to action by an overpowering wish for vengeance until he is revealed as one who can translocate himself anywhere in the universe, compelling all his fellow common men to take up the responsibilities that till then had been shouldered or usurped by *uncommon* men. Which is perhaps the moral: “we are almost at the point where any single individual could have the power to destroy or wholly derail humanity, and must accordingly become a god to cope with this. Having the power of gods, we must become *good* gods” [12].

Both Philip K. Dick (in *Radio Free Albemuth* [1976]) and Doris Lessing (in the *Shikasta* sequence [1979–83]) make religious use of an “intergalactic communications network,” feigning that our world has been cut off from the heavenly conversation, and that occasional messengers are sent down amongst us to remind us of our real nature. Awakening to that reality is also to acquire immortality – perhaps by being mated to an “energy being” whose real home is the heavens. In Bob Shaw’s *The Palace of Eternity* (1969) a naturalistic immortality is threatened because the starships that humans use destroy the fragile energies that are their own and everyone else’s immortal souls: what had seemed dreadful enemies turn out to be only defending real life against real death. What saves us all is the opening of the ways: ordinary people are at last put in clear touch with their immortal ancestors, and our apparent enemies withdraw.

In more recent work, the way to become a god is via virtual reality which is supposed to give us the power to create wholly convincing illusions of whatever sort we choose. The catch in most such stories (Greg Egan’s *Permutation City* [1994], Tad Williams’ *Otherland* [1996–2001]) is that either the very framework of virtual reality or the competing wishes of its participants create the same problems that we face in ordinary reality: however much we may *wish* that everything be according to our will, the results will often not be what anyone, living or dead, would wish. Or else the results reveal more dangerous wishes than we willingly admit, including death and destruction.

The fantasies offer an allegorical account of how such gods might choose to enter our ordinary world, not fully realizing what the effects would be. James Blish, in *Mission to the Heart Stars* (1965), confronts his newly civilized humans both with angelic beings who turn

out to be friendly, and an ancient Galactic empire founded on absolute class-divisions, which can be easily evaded. Similarly Frederik Pohl's *Gateway* (1976), in which an alien, uncomprehended technology is put to commercial use, is followed by successive revelations in which each layer of alien life turns comprehensible. The more admirable aliens turn out to admire humanity and begin to copy us.

The occasional alternative is to imagine our defeat. The nature of the final catastrophe may vary: perhaps, as in George R. Stewart's *Earth Abides* (1949), it is a natural – or possibly man-made – epidemic that wipes out all but a remnant; perhaps, as in Mordecai Roshwald's *Level 7* (1959), it is the final war. Other possibilities have been explored: a change in the bacterial population on which all multicellular life depends (as in J. J. Connington's *Nordenholt's Million* [1946], or John Christopher's *The Death of Grass* [1956]); *Invasion of the Body Snatchers* (1955); mechanical planet-killers, or solar flares or vacuum instabilities.

Arthur C. Clarke's *Rendezvous with Rama* (1973) imagines that all possible cosmic histories are being tried out, and the most successful one will at last be validated. A similar fantasy is coined in Stephen Baxter's *Timelike Infinity* (1992) and recreated in his sequel to Wells' *Time Machine*, *The Time Ships* (1995). Whether we will be there or not will depend on how the ultimate intelligences think of us. In traditional religion, that will depend on whether we have truly attempted virtue; in science fiction, it apparently depends on whether we have or managed to leave sufficiently noticeable traces.

Conclusions

Science fiction writers, more than most, consider how we are to live in a world immensely larger, older, grander, and more forbidding than we have ever supposed. Most suspect that the natural order is at odds with almost everything we ordinarily respect or value. Sometimes science fiction seems to imply that we should therefore change our views, and only hope – at best – that we might secure some minor place in a world that is not ours and where the Ultimate Intelligence is sometimes God and sometimes the Devil.

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DAS BILD NAPOLEONS IM WERK HEINRICH HEINES **Gabriel Istode¹**

[...] neue Geschlechter werden aus der Erde hervorwachsen,
werden schwindelnd an jenes Bild hinaufsehen und sich wieder in die Erde legen;
-und die Zeit, unfähig, solch Bild zu zerstören,
wird es in sagenhafte Nebel zu hüllen suchen,
und seine ungeheure Geschichte wird endlich ein Mythos.
Heinrich Heine

Die vorliegende Arbeit beabsichtigt, das Napoleonische Bild im Werk Heinrich Heines zu deuten. Wir behandeln hier das Bild Napoleons, weil es uns als eine dominante Figur im ganzen Werk des Schriftstellers im Laufe der Zeit erscheint. Man könnte sagen, diese Gestalt sei eine Obsession, von der Heine immer ausgeht und zu der er immer wieder zurückkehrt. Das kann allerdings als ein wenig übertrieben klingen. Doch dank der vielen Bezüge auf Napoleons Persönlichkeit, mit ihrem historisch belegten Dasein und dem Impact auf die gesamte Gesellschaftsordnung (mit implizitem Bezug auf Politik und sozio - kulturelles Milieu) Europas, steht doch fest, dass die beiden, Napoleon und Heine, bestimmte Verbindungskardinalpunkte gemeinsam gehabt haben.

Und obwohl wir keinen Anspruch erheben, dass wir in dieser Arbeit diese sogenannten "Kardinalpunkte" ausschöpfend analysieren werden, nehmen wir doch an, die weiterliegenden Gründe seien ausreichend, um uns zu erlauben, sie als dichtungsleitende Fäden für Heines Werk zu betrachten.

Doch was für einen Unterschied gibt es doch zwischen der Verherrlichung, die mit "mythischen Faden", von einem noch den Klängen einer "Götterdämmerung" horchenden Heine gewebt wurde und der Huldigung, die dem Kaiser von Heine, dem Dichter der Demokratie und der Freiheit, diesmal gebracht wurde: eine abweisende Huldigung, die die zukünftige Nüchternheit einleitete.

Heines eigene Worte vermitteln uns seine Gedanken, da er in der *Vertrauten Briefe an August Lewald* schrieb: "Von welcher Bedeutung Napoleon einst für die französische Bühne sein wird, lässt sich gar nicht ermessen. Bis jetzt sah man den Kaiser nur in Vaudevillen oder großen Spektakeln und Dekorationsstücken." Und später führt er es fort: "Die Tragödiendichter aller Zeiten werden die Schicksale dieses Mannes in Versen und Prosa verherrlichen." Aber die französischen Dichter seien: "jedoch ganz besonders an diesen Helden gewiesen, da [...] Napoleon, [...], die einzige große Herrschergestalt, der einzige königliche Held ist, woran das neue Frankreich sein volles Herz weiden kann." Es geht aber nicht nur um die französischen Dichter, sondern um viele Schriftsteller verschiedenster Nationalität, die, wie Heine sagt, "so gut, dank Napoleon, verdienen". Und das könnten wir für eine Prophezeiung halten.

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Wir haben uns vorgenommen, diese geschichtliche Figur dem Leser, so wie sie in Heines Werk erscheint, zu vermitteln. Die großartige Persönlichkeit von Napoleon Bonaparte hat Heine während seines ganzen Lebens beschäftigt. Das Bild des Kaisers erscheint mit einer unablässigen Beharrlichkeit in den verschiedensten Werken des Dichters: Dieses fängt mit der berühmten Ballade *Die Grenadiere* (1820) an, und geht weiter mit *Ideen. Das Buch Le Grand* (1826), *Reisebilder* (1862-1831), *Französische Maler* (1831), *Französische Zustände* (1832), *Deutschland. Ein Wintermärchen* (1844), *Geständnisse* (1854) und die monumentale *Lutetia*, die zwischen den Jahren 1840 - 1846 verfasst wurde und 1854 vollständig erschienen ist.

Das sind nur die bedeutendsten Werke Heines, in denen dieser sukzessive und obsessive Auftritt Napoleons oder seines Namens eine Art Leitfaden bildet; es gibt aber noch viele von Heines Schriften, in denen von Zeit zu Zeit der Name des großen Mannes mit Bezug auf verschiedene Aspekte und Situationen erscheint. Es ist doch nicht nur so, dass Napoleon in den obengenannten Werken erscheint, sondern er wird indessen zu einem wahren Wertkriterium seiner Epoche, die, indem sie unter dem fatidischen Zeichen der "Heiligen Allianz" stand, von Heine als ein "Siegel-Träger" des Despotismus, der Einkapselung und der Kleinlichkeit gesehen wurde, und in der nur die Aufstände vom Juli 1830 und Februar 1848 einen erneuenden Aufschwung gebracht hatten. Der Napoleonischen Herrlichkeit kann er nichts anderes als die Kleinlichkeit seiner Zeit entgegenstellen und statt der "kaiserlichen Adler" sieht er nur "den doppelköpfigen Raben Metternichs". Hier erhebt sich eine bedeutende Frage - es wurde übrigens schon versprochen, dass wir dieses Thema in der Arbeit zur Behandlung bringen werden: Welches waren die Triebfedern, die Heines Anschauung über Napoleon bestimmt haben?

Die Wurzeln sind doch viel tiefer, als es man glaubt. 1795 marschierten die Truppen der Französischen Republik in Düsseldorf - die Geburtsstadt Heines - ein. Es waren dieselben Truppen, die 1792 (nur 6 Jahre nach dem Tod Friedrich des Großen) der intervenierenden preussischen Armee, - bis dahin als unbesiegbar betrachtet - einen derart "scharfen Verweis" gaben, dass Goethe, Augenzeuge des epochemachenden Ereignisses, prophezeite: "Von hier und heute geht eine neue Epoche der Weltgeschichte aus...".

Und diese "neue Epoche" hatte vielversprechend für die Republikaner begonnen. Nicht nur, dass die Eindringlinge zurückgeschlagen wurden, sondern das revolutionäre Gallien, ohne sich damit zu begnügen, "aus dem Rhein zu schöpfen", hatte ihn (hinter den Flüchtlingen) überquert und sein dreifarbiges Banner auf der rechten Seite des alten Stromes aufgepflanzt.

Als die Armee der Revolution die Prinzipien der "liberté, fraternité und égalité" über die Grenzen Frankreichs trug und von der Bourgeoisie, die sich schon zu emanzipieren begann, mit Begeisterung empfangen wurde, versuchte die französische Verwaltungsbehörde, diese Prinzipien mitten in dem Amalgam von feudalen Überbleibseln des Heiligen Römischen Reiches Deutscher Nation zu verwirklichen. Im Namen der Freiheit wurde die Leibeigenschaft aufgehoben, im Namen der Gleichheit wurden die Klassenunterschiede abgeschafft, im Namen der Bruderschaft wurden die Rassenschranken vernichtet.

Zwei Jahre später, am 13. Dezember 1797, kam jener auf die Welt, der von Gottfried Keller "der große Herzverleugner" benannt werden wird: Heinrich Heine. "Ich bin geboren zu Ende des skeptischen 18. Jahrhunderts und in einer Stadt, wo zur Zeit meiner Kindheit nicht bloß die Franzosen, sondern auch der französische Geist herrschte" wird Heine in seinen "Memoiren" aufzeichnen. Den Franzosen und diesem französischen Geist hat der Dichter sein ganzes Vertrauen und seine Würdigung gewidmet, und darum hoffte er, in Frankreich die Erfüllung der beiden magischen Wörter: Freiheit und Wahrheit, die er vergeblich in seinem Vaterland gesucht hatte, zu finden. Und die folgenden Zeilen stehen für eine Art Andeutung der Verfahren, die auch in Deutschland hätten durchgeführt

werden müssen, damit sie, die Deutschen, die Freiheit und die Gleichheit erreichen: "Die Franzosen, das Volk der Gesellschaft, hat diese Ungleichheit, die mit dem Prinzip der Gesellschaft am unleidlichsten kollidiert, notwendigerweise am tiefsten erbittert, sie haben die Gleichheit zu erzwingen gesucht, indem sie die Häupter derjenigen, die durchaus hervorragen wollten, gelinde abschnitten, und die Revolution ward ein Signal für den Befreiungskrieg der Menschheit."

Jedoch bald beginnen die Ereignisse sich zu überstürzen: Heine wird mit Hass von dem römisch - katholischen Klerus angegriffen (1825 war er nach seiner Taufe Protestant geworden); Platen karikiert ihn und Karl Immermann in dem Lustspiel *Der romantische Oedipus* (1828), und in Briefen nennt er ihn "*Sansculot und unglücklicher Verkritzler*"; (selbstverständlich, wird Heine sich nicht zu sehr mit der Antwort verspäten und, durch seine vernichtende Erwiderung in *Die Stadt Lucca* (1829), wird er den Dichter - Grafen von Platen zum Schweigen bringen); endlich kommt es zur Festnahme Heines in Württemberg wegen seiner demokratischen Ansichten, die er als *Reisebilder* vorgelegt hatte.

Entlassen und dann aus Württemberg vertrieben, sieht er vorerst keine Möglichkeit zur Schlichtung der Konflikte. Und so richtet Heine, (dessen "Haut seit 18 Jahrhunderten von allen Christen gegerbt" sei - wie er selbst sich charakterisiert hatte), die Augen nach Frankreich, nach jenem Frankreich, in dem "die Revolution das Signal für den Befreiungskrieg der Menschheit geworden ist", der den Juden (durch den "Code Napoleon", 1804) die rechtliche Gleichheit mit den anderen Bürgern gegeben hatte. Und diese Tatsache wird der Dichter nie vergessen.

Auf diese Weise nimmt Heine 1831 den Weg nach Paris; er fährt mehr oder weniger willig ins Exil, in ein langdauerndes Exil, das erst 1856 im Montmartre - Friedhof enden wird. In der französischen Hauptstadt, - als er augenscheinlich der Madame de Stael auf dem von ihr mit *De l'Allemagne* eröffneten Weg folgt, arbeitet Heine den Plan eines umfangreichen, literarischen Werkes aus. Er nimmt sich vor, die Bahn seiner Vorgängerin (von Deutschland nach Frankreich) nicht nur zu verlängern, sondern sie auch in umgekehrter Richtung (von Frankreich nach Deutschland) gründlich zu durchschreiten. Und das unbekannte Hauptziel, von einigen als erhaben, von anderen als chimärisch angesehen, aber ein zweifellos äußerst ehrgeiziges Ziel, war: die Annäherung und eben die geistige Verbrüderung der zwei großen benachbarten Nationen, die sich eineinander nicht gut oder, auf jeden Fall, sich nicht gut genug kannten, um einander die Schwächen übersehen zu können. So kam es zu der Idee eines anderen *De l'Allemagne*, und daneben sollte das mächtige *De la France* aufgebaut werden. Die Schriften in diesem Sinne tragen bedeutungsvolle Titel: *Französische Maler* (1831), *Französische Zustände* (1832), *Zur Geschichte der Religion und Philosophie in Deutschland* (1834), *Die romantische Schule* (1836), *Über die französische Bühne* (1840), *Lutetia* (1854).

Heine schrieb das Tagebuch der Gegenwart und verfolgte mit Argus - Augen den europäischen Verlauf der Geschehnisse; er bemerkte und erläuterte die für ihn positiven und negativen Einzelheiten dieses Verlaufs, und als er Juli 1830 beim Hören der Kanonen hoffnungsvoll auffuhr, konnte der Dichter sich nicht von der Vergangenheit lösen. Seine Betrübnis, angesichts des bürgerlichen Königreichs von Louis-Philippe stellte einen neuen Grund für ihn dar, sich der Chronik der vergangenen Zeiten zuzuwenden. Zu viele Fäden leiteten dorthin. Und diese nicht zu entfernte Vergangenheit war offensichtlich von der erhabenen Figur Napoleons dominiert. 20 Jahre der Vergangenheit Frankreichs und Europas hatten sich in seinem Schatten befunden, und die Geschichte konnte, wohl oder übel, dieser Jahre nicht entbehren.

Indem er über Napoleon spricht, sieht der Dichter in ihm einen der größten Männer Frankreichs, die großartigste Persönlichkeit der zeitgenössischen Geschichte ("den Riesen unseres Jahrhunderts"), der dem Feudalismus so starke Schläge gab, dass dieser sich ganz und gar nie erholen wird. Er sieht in Napoleon den Mann, "worin diese neue Zeit so

leuchtend sich abspiegelt, dass wir dadurch fast geblendet werden und unterdessen nimmermehr denken an die verschollene Vergangenheit und ihre verblichene Pracht“.

Heine hatte als 14 jähriges Kind zum ersten Male den Kaiser, bei der Gelegenheit seines Besuchs in Düsseldorf gesehen. Es war im November 1811. Mit der Zeit aber hatte der forschende Blick des Dichters leidenschaftlich alle Quellen, die sich auf das Leben und die Tätigkeit des Kaisers bezogen, untersucht. All diese ungleichartigen Elemente haben in einer komplexen Darstellung Napoleons zusammengefunden, einer Darstellung, die im Großen und Ganzen unter dem Zeichen der Bewunderung für den Kaiser steht. Doch nicht selten wird die Huldigung Napoleons durch die schärfste Kritik ersetzt. Heines Sympathie und Antipathie gegenüber Napoleon werden genügend deutlich getrennt: einerseits von einem Prinzip, dem der Dichter immer treu bleiben wird: „Ich preise nie die Tat, sondern nur den menschlichen Geist“, andererseits von zwei Ereignissen mit historischer Geltung: eines von ihnen markierte das Leben (oder eine Veränderung im Leben) Napoleons: den 18. Brumaire (9. November) 1799, das zweite - eine Veränderung im Leben Heines: Juli 1830. Übrigens hatte Heine selbst eindeutig die Grenze zwischen seinen beiden Gesichtspunkten gegenüber dem Helden von Arcole festgelegt. Er ließ uns verstehen, dass die beabsichtigte Trennung im Sinne eines mehr oder weniger bewussten Unterschieds zwischen Positivem und Negativem in der Tätigkeit des Kaisers erläutert werden könnte: „Unbedingt liebe ich ihn nur bis zum achtzehnten Brumaire - da verriet er die Freiheit und er tat es nicht aus Notwendigkeit, sondern aus geheimer Vorliebe für Aristocratismus.“

Heine legte also fest, bis wann sein Held, noch der „General Bonaparte“ war, bis wann er noch als „Sohn der Revolution“ benannt werden konnte.

Vor dem Staatsstreich im Brumaire, gerade vor der Rückkehr Napoleons aus Ägypten, hatte das Direktorium ganz und gar seine eigene Popularität verloren. Die Bourgeoisie brauchte einen „starken Mann“, der die Ordnung, die Finanzen und den Handel wiederherstellen sollte; die Arbeiter und die Bauern wollten ein festes Regierungssystem, das ihnen Brot geben (sichern) könnte; die Armee beanspruchte das durch Bonaparte 1796 vom österreichischen Kaisertum eroberte Italien (bereits 2 Jahre danach hatte das Direktorium es verloren).

Alle stimmten aber überein, dass die Zeit des Direktoriums vergangen war, und sahen in ihm nur „ein Nest, wo Luxus und Ausschweifung einiger unfähiger Rechtsanwälte“ herrschte. Die Stimmung war gespannt. Man spürte, dass eine Veränderung nötig war. Und das Risiko dieser Veränderung wird, am 18. Brumaire, der von den Pyramiden heimgekommene General auf sich nehmen.

Der 18. Brumaire scheint Heine schockiert zu haben, aber nicht so sehr durch das am selben Tag vollendete Ereignis, sondern insbesondere durch die nachfolgende Wirkung: die Einsetzung der Konsulats-Diktatur. Das Vorspiel dieser Diktatur bildet die Ernennung der drei Konsuln (von denen der Erste-Konsul Bonaparte die ausübende Gewalt besass) anstelle des Direktoriums, das - wenn man von seinen Fehlern, die ihm vorgeworfen wurden, absieht - einst durch den Willen des Volks eingerichtet worden war. Der Anfang war schon getan. Das Übrige stellte nur eine Zeitfrage dar. Von der konsularischen Republik bis zum Kaiserreich, vom Konsul bis zum Imperator „blieb nur ein Schritt“. Und Napoleon hat ihn am 2. Dezember 1804 getan: „Die Republik starb, indem sie einen Kaiser gebär.“

Die Krönung in Notre-Dame beeindruckt Heine nicht, eben weil er den nächsten Schritt des Ersten-Konsuls ahnte. Nachdem Bonaparte 1799 die Freiheit verraten hatte, schien das Kaiserreich von 1804 dem Dichter nur noch als ein unerbittlicher Abriss dieses Verrates. Nur ein einziges Mal, als er Napoleon mit Cromwell vergleicht, kann er sich nicht beherrschen und es bricht aus ihm heraus: „Ich darf aber sagen, daß beiden Unrecht geschah, wenn man sie miteinander verglich. Denn Napoleon blieb frei von der schlimmsten Blutschuld (die Hinrichtung des Herzogs von Enghien war nur ein Meuchelmord)“. Aber Cromwell „sank nie so tief, daß er sich von einem Priester zum Kaiser salben ließ und, ein

abtrünniger Sohn der Revolution, die gekrönte Vetterschaft der Cäsaren erbuhle.“ Und die Schlussfolgerung kommt: „In dem Leben des einen ist ein Blutleck, in dem Leben des andern ist ein Ölfleck.“

Viele Zeitgenossen wurden von einer rasenden Begeisterung erfüllt, als sie Bonaparte mit dem Schwert in der Hand, indem er Italien eroberte, sahen (aber sie begruben ihn in ihrer Seele, als er sich die Krone von Karl dem Großen auf den Kopf setzte). Heine aber scheint darin keine Unannehmlichkeit zu sehen, dass „*le petit Caporal*“ nicht nur die goldene Krone des Okzidents, sondern auch die eiserne der Lombardei tragen wird, derselben Lombardei, die Bonaparte für die Republik und in ihrem Namen erobert hatte. Heine hat vielleicht vermutet, dass seine Haltung Napoleon gegenüber nicht so, wie er es sich erwünscht hat, verstanden wird, denn der Dichter versucht die entscheidenden Linien seiner Perspektive deutlich zu begründen: „Lieber Leser ! wir wollen uns hier ein für allemal verständigen. Ich preise nie die Tat, sondern nur den menschlichen Geist, die Tat ist nur dessen Gewand, und die Geschichte ist nicht anders als die alte Garderobe des menschlichen Geistes.“ Und, bedeutungsvollerweise, macht er diese Feststellung im Jahre 1829, das heißt 30 Jahre nach dem Staatsstreich vom Brumaire. Als ob er uns seine Haltung gegen Napoleon gegenüber erklären würde, schreibt Heine in seiner Schrift *Französische Zustände*: „Vielleicht eben weil er tot ist, was wenigstens mir das liebste an Napoleon ist; denn lebte er noch, so müßte ich ihn ja bekämpfen helfen.“

Ich füge hier hinzu eine Sinoptische Tabelle der wichtigsten Erlebnisse im Leben Napoleons, die dem Leser ein deutlicheres Bild vermitteln sollte.

Sinoptische Tabelle mit den bedeutendsten Erlebnissen im Leben Napoleons

15. Aug. 1769	Laetitia Bonaparte, Frau eines unvermögenden Rechtsanwalts gebiert Napoleon, in der korsischen Stadt Ajaccio.
1779	Napoleon wird an der Militärschule von Brienne eingeschrieben.
1784	Beendigung des Studiums in Brienne und Einschreibung an der Offizierschule in Paris.
30. Okt. 1785	Napoleon wird mit dem Militärgrad eines Leutnants in der Armee eingenommen.
17. Dec. 1785	Die erste Schlacht Napoleons - bei Toulon.
14. Jan. 1794	Napoleon wird Brigadegeneral ernannt.
13. Vendemiaire 1795	Unterdrückung des Aufstands der Gegner der Französischer Revolution.
9. März 1796	Napoleon heiratet Joséphine Rose - Witwe von Beauharnais.
1796 - 1797	Der Aufzug nach Italien.
15. Nov. 1796	Die Schlacht von Arcole gegen die österreichischen Truppen.
1798 - 1799	Eroberung des Ägyptens und die Expedition in Syrien.
18. Brumaire 1799	Beseitigung des Direktoriums und der Anfang des Konsulats.
1799 - 1800	Die ersten Schritte des Diktators.
1800 - 1803	Die Schlacht von Marengo. Verstärkung der Diktatur. Gesetzgebung des Ersten-Konsuls.
1803 - 1804	Der Anfang eines neuen Krieges (gegen England) und die Krönung von Napoleon.
2. Dec. 1804	Zeremonie der Krönung und Salbung von Napoleon als Kaiser.
1805 - 1806	Überwindung der dritten Koalition (England, Österreich, Königreich Neapel, Preußen, Russland).
2. Dec. 1805	Die Schlacht von Austerlitz.
1806 - 1807	Vernichtung Preußens und die endgültige Unterwerfung

	Deutschlands.
14. Okt. 1806	Die Schlacht von Jena.
5.-6. Juli 1809	Die Schlacht von Wagram.
1810 – 1811	Napoleon und sein Kaiserreich auf dem Gipfel der Macht.
1811 – 1812	Der Bruch mit Russland.
1812	Napoleons Einbruch in Russland.
1813	Erhebung des unterworfenen Europa gegen Napoleon die Völkerschlacht bei Leipzig. Anfang des Sturzes des Großen Kaisertums.
1814	Der Krieg in Frankreich und der erste Verzicht Napoleons.
1815	Die "hundert Tage".
1815 – 1821	Die Verbannung auf der Insel St. Helena.

TEXTE

- [1] Heine, H. (1972). *Heinrich Heine - Werke und Briefe*, 10 Bänder, Weimar: Verlag Berlin.
- [2] Heine, H. (Hrsg. Walzel, O.), (1972). *Heinrich Heines Sämtliche Werke*, in zehn Bänden, Leipzig: Insel-Verlag.

"TRANSLATIONS" WITH AN IRISH TWIST: THE CASE OF BRIAN FRIEL Ioana Ivan-Mohor¹

1. Brian Friel's "Irish twist"

In a 1963 interview, occasioned by the publishing of his first collection of short stories, Brian Friel confessed to the *Belfast Telegraph* that he had spent the last six months working on a play called *The Ballad of Ballybeg* and that his ambition was to write the "great Irish play", which he described in terms that were at once parochial and universal: "Such a play is one where the author can talk so truthfully and accurately about people in his own neighbourhood and make it so that these folk could be living in Omagh, Omaha or Omansk" [1].

At the time, Friel was the author of three unpublished plays, of which only one had been performed on the Abbey stage. A year later, the huge success of *Philadelphia, Here I Come!* seemed to have realised his ambition. The first play to employ the fictional locale of Ballybeg, the Irish village where a young man tried to come to terms with his conflicting emotions on the eve of departing for America, *Philadelphia* accomplished the goal of representing Irish life at the local, parochial level in such a way that it could resonate metaphorically as a microcosm of the entire country, while also speaking meaningfully to audiences elsewhere, be they London or New York based. Since then, Friel's more than twenty original plays to date have remained anchored in a recognisable Irish landscape and community, most often embodied by the same archetypal Ballybeg, while also continuing to communicate to other nations and cultures, being regularly transferred to Britain and America, and strengthening their author's national as well as international reputation. Among them, *Translations* (included in *The Field Day Anthology of Irish Writing* and declared in 1981 a "national classic") and *Dancing at Lughnasa* (the 1992 winner of three Tony awards) were marked off as the other hallmarks of Friel's playwriting career by an opinion poll conducted in 2000 by *The Irish Times*. Asked to name the greatest Irish plays of the past one hundred years, the respondents cited Brian Friel's works most often as their favourites, and all three of the above-mentioned plays were included in the poll's top ten positions [2]. In the same order of ideas, the huge Friel festival - mounted a year earlier in Dublin and Belfast in order to mark the celebration of his seventieth anniversary - spoke similarly of the dramatist's popularity and status.

Such indices of Frielian reputation and success may certainly be accounted for by the many-sidedness of the Irish playwright's canon, which has at its centre a recognisable constellation of obsessions, while embracing many different theatrical forms and looking for universal human values in the most varied settings. It is to these that Friel's plays return from different perspectives, as if to examine them from every theatrical angle: memory is important, especially false and inaccurate memories, which, nevertheless, become part of the essence of an individual; communication, between people, between cultures, between past and present; loyalty, whether to tribe or self, to past or present, to dream or reality [3]. But,

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subsuming these concerns, Irishness lies at the root of almost everything Friel has written, as his plays constantly engage with the nature of Irish identity, to ultimately turn into demonstrations of the near-impossibility of defining what Irishness was, is, or might become.

In another interview broadcast on Radio Telefís Éireann in 1983, asked to reflect on his own vision for the Field Day dramatic enterprise, Friel stated that:

I think that, to a certain extent, you're a maimed people in this country ... because the language we use is an inherited or an imposed language ... So that if there's a sense of decline, it's in that sense that ... we're trying still to *identify* ourselves. And I think when we say we're trying to identify ourselves, I'm not quite saying that we're trying to define a national identity.... But, when we try to identify ourselves, it means you've got to produce sounds, you've got to produce images that are going to make you distinctive in some way... Field Day, I think, may offer us the possibility of choosing what those identification marks might be. And if those choices, if those identification marks are available to people, they can then choose them, and they can identify themselves by them. [4]

Why this recurrent preoccupation with identity and self-representation? Why this compulsion to reflect, explore and constantly probe the images able to *translate* the "true" Irish experience? Why this continuous attempt at defining and identifying what Irishness is?

2. The "Irish twist" in cultural "translations"

If identity is a cultural construct which is "historically variable, contestible and open to ever new negotiations and re-negotiations" [5], one answer is to be found in Ireland's vexed colonial history, which, from David Cairns and Shaun Richards' perspective, has inflected the making and remaking of the Irish identity by positing it as England's other, to the extent to which "no aspect of [this] identity ... can safely be assumed to be inherent" [6].

Thus, from a cultural point of view, Friel's "inherited" or "imposed language" translates into a representational paradigm in which two antithetical identities, Irishness and Englishness, have been differently negotiated function of the three major time-posts of the Irish experience: the colonial conquest, the nationalist impetus, independence and the post-colonial moment.

In this order of ideas, the historical fact of conquest and colonisation has prompted the erection of an external definition of Irishness, constantly articulated in language and imagery related to the concept of wilderness. Though originating in the 12th century with the first encounters between the two groups of peoples, the antinomy becomes most forcefully articulated starting with the 16th century, following the Tudor conquest and colonisation of the land, when English texts that engage with the "Irish question", such as Edmund Spenser's political treatise *A View on the Present State of Ireland* are marked by their insistence on absolute Irish otherness, rationalised as a fundamental incivility, with the Irish stigmatised as the barbaric Other. As such, this representational paradigm has subsumed its terms under basic opposition established between the *English civilian* and the *Irish barbarian*.

The nationalist project has sought to counter the negativity of such hetero-images of Irishness by recuperating the essence of the Irish identity through the glamorisation of the Celtic past, the extolling of the Irish peasantry, or the elevation of the Anglo-Irish Ascendancy to the status of a spiritual aristocracy of the people. This recourse to the tropes of the pastoral was, nonetheless, variously negotiated by the groups struggling for hegemony in late 19th-century Ireland. One set of images, evolved mostly through the efforts of Anglo-Irish intellectuals, internalised Matthew Arnold's famous opposition established between the *ancient spiritual Celt* and the *modern philistine Saxon*¹ to overwrite the

Irish/English dichotomy. Another paradigm enforced mostly by the members of the Gaelic League reworked the same basic opposition by substituting the *moral Irish peasant* (who was in practice Catholic and Gaelic-speaking) to the *corrupt Anglo-Saxon city-dweller*. In addition to these two ranges of representations made available for nationalist Ireland to choose, a third model evolved by the Ascendancy landlord class also reverted to the countryside, translating the space of their imposing country houses into a myth of rootedness which re-inscribed the binomial matrix as the opposition between the *aristocrat Big House leader* and the *plebeian urban mob*.

In the early twentieth century, with independence and the division of the country at the birth of the state, the antithesis becomes internalised in the opposing stances towards the two different political territories, metonymically represented through the space of the city. While images of the *heroic revolutionary Dublin* are perceived as intrinsic to the national essence, *unionist Protestant Belfast* is sensed as English and thus alien to orthodox perceptions of Irishness. Nevertheless, with the resurgence of the “Troubles” and the actuality of violence on the post-1969 Ulster political scene, the space of the Northern city starts to accrue images drawn from the other matrixes, which perpetuate old divisions like those established between *Ireland / England, Gael / Planter, Catholic / Protestant, Nationalist / Unionist*.

3. The “Irish twist” in dramatic “translations”

A second answer to the above posed questions should be looked for in the Irish dramatic tradition, to which Friel is obviously aligned. If one running thematic thread, which lends this tradition its distinctive character, is that of its playwrights’ obsessive engagement with the issue of national self-representation [7], the range of these dramatic representations of Irishness has often been curtailed to the imaginative possibilities created by the same oppositional strategy of the colonial antithesis.

The antithesis established between the barbaric Irish the civil English has been differently responded to and reworked by the English and Irish stage. While the first has translated the barbaric Irish into the dramatic stereotype of the *Stage Irishman*, in its two major variants: the braggart soldier and the comic servant, the oppositionality vis-à-vis English civility has been preserved. Even the popular Irish theatrical tradition has fallen prey to the same stereotypical representations of Irishness. On the one hand, the stereotype was modified as an intelligent and witty rustic, very often a “shaughran”, turned into an active agent of mediation between Englishness and Irishness by the liberal approach attempted through the myth of reconciliation advanced by the Irish comic melodrama, such as Dion Boucicault’s “Irish Trilogy” accomplished.. On the other hand, the dramatic cliché of the national hero was constructed by the Irish historical melodrama as a negation of the *Stage Irishman*, an exemplary Irishness which, nevertheless maintained a constant sense of opposition between nationalist and colonist [8].

Since the Irish national theatre movement was an integral part of the late 19th-century cultural nationalism, its dramatic representations of Irishness reproduced the structures and the tensions apparent at the cultural level, with playwrights and audience involved in a complex act of negotiation. In the main, the opposition between Celtic spirituality and Saxon materialism is evident in W. B. Yeats’s myth plays, where the polarity is reproduced in the dualities: Cuchulain and Conchubar, the Fool and Blind Man, Subjective and Objective Man, with Cuchulain standing as the heroic exemplar of Irishness. The Gaelic and rural definition of Irishness has familism, its main code of behaviour, subverted in J. M. Synge’s plays, to see it finally vindicated by the peasant play, established as the most popular genre on the Abbey stage. Images of the Big House Protestant Culture range from the affirmative *Countess Cathleen* to the tragic gloom pervading Yeats’s *Purgatory*, accurate records of the cultural perceptions of this group at the time. Another powerful nationalist icon, Ireland as

"Woman", makes a notable entry on the stage as the Shan Van Vocht in Yeats' *Cathleen Ni Houlihan*.

It seems, however, that the Irish stage has shown most reticence towards the culturally available representations of the city, challenging and revising both the alien and the heroic images of Belfast and Dublin. Inaugurated in the first decades of the twentieth century on either sides of the border, Irish urban drama either attempted to reclaim the specificities of class and religious division of the Northern city as part of the national imaginary (as is the case with St John Ervine's plays), or to engage with the narrative of national revolution, intent on demythologising its tropes of *heroism*, *bloodshed* and *martyrdom* (as is the case with the Sean O'Casey's *Dublin Trilogy*). It is in this tradition that contemporary Northern playwrights attempt to inspect the lethal matrix of the Troubles from both spheres of cultural experience.

4. The "Irish twist" in frielian "translations"

Acknowledging the "inherited" language of tradition, Brian Friel's plays continue the dramatic exploration of the intricacies of allegiance and identity, a constant concern of the Irish playwrights. Nevertheless, in order to provide those new "marks of identification" mentioned in the interview, his plays re-translate the familiar cultural and dramatic signposts to accommodate alternatives which break down "maiming" oppositions in their complex reading of identity:

Though it is with the founding of the Field Day Theatrical Company in 1980 that Friel overtly assessed his commitment to revise received stereotypes of national identity, the concern with the terms of the colonial discourse pervades the majority of his plays. For example, *The Enemy Within* and *Making History*, though placed at distinct and remote points within the Frielian canon², display similar strategies for subverting both the cultural and the theatrical stereotypes outlined above. Spanning several weeks in the life of the 6th century Irish saint Columba of Iona, *The Enemy Within* questions the naturalness of the Anglo-Irish binaries by a temporal translation of the colonial paradigm in the context of Ireland's mediaeval history, when Irishness (its corollary being provided by Christianity) becomes the dominant term of the antinomy in the context of Ireland's political and cultural expansion through the British Isles. In its turn, *Making History* goes back to Hugh O'Neill's rising of the late sixteenth-century, a crucial historical episode which produced colonial Ireland, in order to get at the historical roots of the dichotomy that structures the Irish experience. The play imagines an unwritten past which emphasises the plurality and deviance of truth whenever it is framed by partisan discourse and exposes the fictional and crippling nature of all stereotyped representation of identity. Moreover, by a constant permutation of the terms of the paradigm, and the model of hybridity offered by the two plays' central characters, Columba and O'Neill, antinomies like Englishness/Irishness, civilisation/wilderness, colonialist/colonised, Stage Irishman/National Hero are dissolved in an ever-expanding field of ambivalence.

The most substantial corpus of Frielian plays belongs (through theme, setting, or concerns) to the pastoral. Fictional Ballybeg is most often their location, which, from play to play, shifts from past to present, from Irish village to small town or Big House setting, accommodating thus the entire representational range of this tradition, but also proving, through its own instability and refusal to be pinned down in time and space, the fluidity of the borders separating its various markers of identity. From present-day small town in *Philadelphia*, it translates to Ballybeg Hall in *Aristocrats*, to reappear as a 19th- century Gaelic-speaking village in *Translations*, or a depression hit one in the 1930s Ireland in which *Dancing at Lughnasa* is set. Moreover, its communities are always depicted at a transitional moment in-between tradition and modernity, pastoral and urban, myth and actuality, which may be read as instances of rupture and displacement further undermining stable

representations of identity. The Sweeneys in *The Gentle Island* inhabit a disintegrating world, as do the O'Donnells, *The Aristocrats* of Ballybeg Hall., or the Mundies of *Dancing at Lughnasa*. Names reappear from play to play, with male or female impersonations, differently located within the culture's temporal and social grid - another strategy to render provisional the sense of a fixed identity. Gareth O'Donnell, the split character of *Philadelphia*, metamorphoses into the extended family of *Aristocrats*, Lizzie Sweeney of the same play re-emerges as the patriarch of *The Gentle Island*, who, in his turn lends his first name to Hugh's son in *Translations*. At the same time, these plays also undermine traditional dramatic conventions, challenging, permuting or dispersing them among a larger cast of characters, thereby extending their range of meaning beyond a single interpretation. *Philadelphia, Here I Come!* challenges the conventions of the Abbey peasant play by juxtaposing the bedroom space to that of the kitchen, *Aristocrats* permutes a Catholic cast in the traditional Protestant milieu of the Big House play, while *Dancing at Lughnasa* disperses the Shan Van Vocht trope among a protean female dramatic ensemble. Friel's recourse to Celtic myth no longer resurrects a heroic exemplar, but the anguished, divided, and elusive figure of the mad king Sweeney, which in *Faith Healer* helps to question not only identity but the dramatist's own *ars dramatica*.

Though only two of Friel's plays engage an urban setting, these place the dramatist within the revisionist tradition of Irish drama seeking to revise the cultural images of the city space. Both *The Freedom of the City* and *Volunteers* are plays imposed by the political context of the Northern Troubles, and both seek to de-mythologise nationalist tropes of heroism and martyrdom, as well as images projected by the British political discourse. Northern Derry and southern Dublin merge in Friel's own urban space in which the victims (be they the contemporary Civil Rights marchers of *The Freedom of the City*, or the *Volunteers'* ghosts from a Viking past) are brought centre stage and allowed to fill in the silences that the survivors' records have assigned to them, mapping identity as plural, contradictory and always capable of change.

Instead of conclusions

In a consideration of Brian Friel's plays within the post colonial context, Tim Gauthier refers to the dual pattern of approaches operating throughout the history of modern Irish decolonisation advanced by Gerry Smyth in terms of the liberal versus the radical modes of discourse. If the liberal approach strives to achieve "a non-ideological realm in which coloniser and colonised can converse in an innocent language" [9], the radical one focuses on difference and on characteristics which seek to negate inferiority by reversing the terms of colonial discourse in its construction of the native versus the colonist identities. Nevertheless, while the liberal approach strives for the impossible, the radical one is also undermined by its oppositional strategy, which once again stresses the difference separating coloniser from colonised and confirms the position of the former. What is advocated is a third mode of approach that, while accepting "the necessity of working within ... the dualistic terms of colonialism" [10] subverts and destabilises them by locating "moments of transience, instability and in-authenticity" [11] which question the ways in which identity is framed.

Brian Friel's drama may be seen to follow the above-traced route of the decolonising process, in its move away from both the liberal and radical modes of approach to the revisionism of the third which calls for a critical investigation of the mechanics by which forms of identity are asserted and problematised.

The revisionist strategies of his plays are aimed at attacking the notion of a fixed, stable representational range of Irishness. His "translations" of culturally or dramatically inherited marks of identity counter the logic of cultural anomaly and exclusivity by interrogating any monolithic concepts of Irishness and by showing that inherited images of

the nation are notoriously ambiguous and ephemeral. Friel's marks of identification remain as all-inclusive and fluid as possible, most often than not revelling in the ambivalence of the hybrid state. This not only acknowledges the inevitability of cultural change but also projects a realm where the Manichaen logic restricting identity to particularism and opposition (be that established between self and other, Ireland and England, Wilderness and Civilisation, Pastoral and the City) can be dispensed with in favour of a realisation that all our identities define us as part of, and not in contradistinction to, humanity as a whole.

It is through this "translation" from the particular to the universal achieved in the optative mood of the Frielian text that his Irish plays are able to speak "truthfully and accurately" to audiences elsewhere, be them located in Omaha, Omansk, or (R)Omania.

NOTES

¹ Matthew Arnold's collection of lectures, *On the Study of Celtic Literature*, published in 1867, was influential in introducing the 'Celtic' idea as a differentiating fact between Ireland and England. See the electronic edition, available at <http://arnold.classicauthors.net/celtic/>.

² *The Enemy Within* was premiered at the Abbey Theatre in 1962 as Friel's second performed stage play. *Making History*, premiered in 1988, was written specifically for the Field Day, providing a reflection of the ideological views associated with the project.

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**CONTEMPORARY ENGLISH POETRY:
GENRE CROSSOVERS, ARCHITECTURAL PALIMPSESTS
AND MEDIAL TRANSPOSITION**

Michaela Praisler ¹

Introductory lines

Despite its characteristic diversity both in terms of form and of content, contemporary poetry shares the preoccupation with experimenting techniques intended to recycle the past and to address the contemporary reader on present day issues, communicated via present day interactive communicative chains. At the crossroads of poetic tradition, it processes previous writing in its intertext, considers its own scaffolding at the level of its intratext, tackles various neuralgic issues intersectionally and exploits intermedial¹ channels of representation.

Although highly elaborate, almost elitist, most of the poetry written today is marketed as playful and popular. Accepting the challenge of the new media (having rendered reading obsolete), it advertises itself as a cultural product in the making, at once showing, telling and awaiting response for the world that is and the world of simulacra. Wrapping up words in image, sound and movement, it features a disturbing syntax, tribal rhythms, gothic atmosphere, naturalist standpoints. Its poetics supports the social politics it formulates, where art is not only contaminated by the context that has generated it, but has a decisive role in having it changed.

From the wide range of twenty-first century poetic voices, forms and practices, selected here as illustrative for the struggle to overcome inertia and engage in change is the clever and refreshingly new approach of Simon Armitage², the poet-policeman, who, as he himself admits in the numerous interviews given, writes not only for the page, but for radio, television, stage and screen also. Versatile but serious, realistic but creative, socially oriented and reader friendly, his poetry moulds itself on the contemporary mind, drawing inspiration from Armitage's own everyday world (industrial Yorkshire and Lancashire, pub talk, slangy anecdotes from schooldays and from his work in youth rehabilitation) with a confidence that marks him out as someone to watch.

Under the lens: *Xanadu*

Representative for Simon Armitage's work and symptomatic of the present day situation is *Xanadu* [1], the poem film for television. Produced for the BBC in June 1992 by Peter Symes and Julia Simmons with a team of photographers, sound recordists, production assistants, unit managers, graphic designers, dubbing mixers and film editors, it was broadcasted under the title *Words on Film* [3], and published the same year as a collection of poems illustrated with stills from the film, working against the grain in as far as form and wrapping are concerned, not only at the level of the content of ideas – an increasingly widely spread marketing and recycling strategy (see the many books published following

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their cinematic adaptation, with famous actors in leading roles featured on the front cover... adaptations of adaptations of adaptations... a Baudrillardian culture of endless reproduction...).

The poem/film is set on the Ashfield Valley Estate in Rochdale, Lancashire, which consisted of 26 alphabetically named flats. Ashfield Valley was in the process of being demolished as the poems were written and the film was being made. At the time, Simon Armitage was working as a probation officer, being a raw recruit to Rochdale, where his patch included Ashfield Valley. *Xanadu* is his personal and imaginative response to the ill-starred estate, using highly innovative and strangely unsettling poetry and film techniques, assisted by contributions from the last surviving Ashfield tenants. Dogs, snow and Hungarian dancers add further zest to Armitage's *Xanadu*.

Its merits also reside in the fact that its double layered structure and duality of message (supported by words, sound, image, movement) address both the common reader and the elites. On the one hand, it tells the sordid urban story of poverty and criminality (of particular interest on the contemporary stage (standing as proof: the numerous television programmes about forensic detectives, medical examiners, police in action, heinous crimes, famous criminals etc), to which it adds a social and political critique, avenging the muffled fury of citizens exposed to domination, inequality and the abuse of power. On the other hand, *Xanadu* revisits the literary tradition, with covert but pertinent intertextual references, mainly to Samuel Taylor Coleridge's *Kubla Khan*, but also to Robert Browning's *My Last Duchess*, William Butler Yeats's *Sailing to Byzantium*, Thomas Stearns Eliot's *The Love Song of J. Alfred Prufrock*, David Herbert Lawrence's *The Piano* or Daphne de Maurier's *Rebecca*.

Inscribing itself within the postmodernist frame, Simon Armitage's poem-film parodies its romantic ancestor, constructing not a dream, but a nightmare. Its *Xanadu* is, like *Kubla Khan*'s, man-made, but not for pleasure (its initial purpose had been utilitarian). Surrounded by walls, its inhabitants are actually locked up (an inspired metaphor, after all), having "lost" their (Miltonian) "paradise". At once gothic, savage and holy (resonant of Coleridge's vision), its creative powers trapped in symbols that have been taken off their pedestal (water falls, fountains, rivers and the like are replaced by images of melting snow, sooty rain, or drain water pools), this *Xanadu* is apocalyptically dark and in the darkness the voices of the "dead" impose the suffocating silence. As for the passer by, the onlooker, the poet, he is deprived of any power to imagine worlds beyond the world that is, since the unimaginable has already happened. His only role seems to be that of vehicle, channel, communicator, as are his chosen media. All the other texts still visible on the poem's palimpsest support the image thus constructed and help in forwarding the message had in view all along.

Xanadu starts with an almost desperate appeal *Do you copy? Do you read me, over?*, suggestive of the deaf ear society turns to unpleasant news, and anticipatory of the consequences of this attitude, via images if words are inefficient. It then tells the story of a dream, of a seascape whose waters fertilise the mind and address the inner eye:

*Last night I dreamt
I went to Manderley again,
unravelling the thread
of the drive, meandered again [...]*

Its intertextual core (here sending to Daphne de Maurier's 1938 *Rebecca* and the fictional estate of Maxim de Winter, that the latter's former wife haunts – itself an intertextual novel having crossed the frontier of genres and taken up the subject of Robert Browning's *My Last Duchess*, together with its dramatic monologue) is made to overlap the

poem's own setting (Manchester – Lancashire) and to create a gothic atmosphere, to be developed and supported throughout.

*[...] What is it?
mischief, sorcery,
moonlight, mockery,
makes up and takes
this scene for Manderley,*

*equates this plot
with that estate,
mistakes the two,
trips up the memory,*

*reads Ashfield Valley
as Daphne de Maurier.*

The unreality thus constructed is not disambiguated at all; instead, as if there were a natural connection, the poem-film continues to present the autobiographically inspired experience of a freshman in the police force on his very first mission, that of personally delivering a summons / to a man with a hell of a past.

*I was
a probation officer raring to go,
a recently qualified fresh-faced P.O.,
on standby, on hold, awaiting the order
and the call-up posted me over the border,

to Rochdale.*

The descent into the contemporary version of Hades' underworld is rendered indirectly, through the advice given but not thoroughly received. The immanence of danger thus expressed shows, on the one hand, the passivity of the wise/witness and, on the other hand, the dynamism and courage of the innocent/victim – both emphasised as social stereotypes universally valid today.

*'Take care when you walk
in the shadow of the Valley.
A fist of keys
and a torch would be handy*

*and bones for the dogs
at the end of the landing.
A map would be good,
not to read, but to shred*

*and drop out behind
like pieces of bread,
and a finger of chalk
to mark out the thread.*

*Keep to the path,
whistle in the dark,*

*don't park in the car park
and never look back.*

The following stanzas bring dream and reality together again, with references to the Fall from Grace in terms of a plunge into the wells of consciousness and a walk down Memory Lane – intertextually bringing to mind D. H. Lawrence's poem *The Piano*, for instance, from among other similar poems dealing with revisiting the past at the incentives offered by present external stimuli. The letter from prison that is embedded in this section is probably the most memorable, in the sense that its topos stands for the lack of freedom/choice and for extreme promiscuity, its scenes are violent and punitive, its endless repetitions portray life on a conveyor belt, yet all are rhythmically, musically rendered – possibly another invitation at considering the contemporary cultural situation on the whole (where artists, musicians have seemingly been left without anything beautiful to convey).

*Not the ounce of snout
but the smell of the cabbage,*

*not the slopping out
but the smell of the cabbage,*

*not the landing light,
but the smell of the cabbage,*

*not the Governor's wife,
but the smell of the cabbage. [...]*

*Not the bird, the stretch,
the term, the porridge*

*but the sound of the town
and the smell of the cabbage,*

*not the girl, the wife,
the woman, the marriage,*

*but the sun going down
and the smell of the cabbage. [...]*

Concluding the meditation on life in the previous lines is the statement on man's incapacity to grasp the sad truth of civilisation working against nature, of mankind having grown older but not wiser – adding a broader frame to T. S. Eliot's description of the human condition in his famous *The Love Song of J. Alfred Prufrock*, which breathes from in between Armitage's fluid poem. Love, God and poetry are offered as solutions and ways out of the trap of living in the city, of the tomb that mummifies:

*Blow its cover
like Howard Carter*

*and enter the tomb
of the small front room.*

Art is seen as the perfect reminder, as capable of bringing Tutankhamun to light (in the “exegi monumentum” tradition so dear to the Romantics). Actually, this sums up the aim and politics of *Xanadu*, which spells out the need to stop exoticising the flaws of the West (or, simply, to stop sweeping the garbage produced by the occident under the carpet of global culture) and to show English society as it really is in view of dealing with its problems instead of looking the other way. Inserted is an ironic stanza on the poet himself, aware of the ridiculousness and uselessness of his attempt:

*the-jack-in-the-box
who discovered the truth
stood up for himself
and hit the roof.*

The dream is reinforced and repeated later on, with the journey now also signalling William Butler Yeats’s *Sailing to Byzantium* as intertext:

*Last night I dreamt
I sailed to Mandalay;
walked on the roof,
looked east and westward

for the sea and the saw
the whole of Rochdale
as a bay
and Ashfield Valley as a cove. [...]*

The Burmese city referred to at once supports the critique of easternising western standards of living and moves backwards in time to unspoilt, unconquered beauty and harmony. Like Byzantium, it remains geographically identifiable, but no longer represents the grandeur and might of its days as “the city of gems”. Simon Armitage uses Yeats’s metaphor to reflect on his poem, but changes his mind and mocks at his presumptuousness, in an appropriately metapoetic mode, when he turns to considering naming his text (actually recreating a discussion held in the local Council):

*CLLR DUNBLANE:
Eureka, gentlemen, this one should do,
it’s poetry or something: ‘Xanadu,

an idyllic estate or place’ (and I’m quoting)
‘from Kubla Khan by S. T. Coleridge.’*

Born, baptized, the poem quickly grows and moves towards its ending, only apparently open and playful, since it resumes the core message conveyed one last time and, in so doing, announces some kind of death.

*We idle now on waiting lists, and dream
of runways, level crossings, traffic queues;
waiting to come clean,
to break the news

of how we live, of what we have seen,*

of how it leaves us, and what that proves.
A light goes green,
but nobody moves.

It almost seems to take the reader to its afterlife. A cultural sign, like the traffic lights it speaks of, it voices (or, better still, pictures) a deplorable state of affairs, but does not manage to instruct or motivate to actively participate in the expected changes. It might therefore be read as a pessimistic statement Simon Armitage makes on the inertia of the contemporary situation (despite its advertised dynamism) or as a criticism addressed to the reader – traditionally inactive, willing to accept the authority of the author rather than rewrite his text (in spite of the proclaimed writerly position adopted).

Final remarks

A script in verse for a film intended for the television screen, a poem transmitted orally, a collection of photographs telling a story, or all of these, Simon Armitage's experiment is thought provoking and asks for an interpretation which stands at the intersection of various disciplines (like literary theory, film and cultural studies, politics and sociology).

Translating words into images and sounds, *Xanadu* (and its adaptation, *Words on Film*) builds a complex representation of the world as we know it and as others have seen it. It refuses to comply with imposed demarcations of genres, modes and views, plays with the reader's decoding expectations and makes use of crafty marketing and communication strategies. Its bold architecture spreads horizontally to cover various other texts and vertically to juxtapose multiple hypostases of reality.

As for its intermedial configuration, it adds to the poem's overall signification system, which may be reached through the careful consideration of the illusion-forming quality of the textual medium. In other words, rewarding in approaching *Xanadu* as cultural construct is tackling intertextuality/intramediality as reproduction and intermediality as imitation. Along these lines, our own approach has shown it as recycling previous literary texts and as evoking elements or structures specific to other media.

NOTES

¹ The term 'intermedial' is used here to designate border crossings between different media, in close connection to Bakhtin's 'dialogism' and Kristeva's 'intertextuality'. Also used in approaching the text are the three subcategories of intermediality, as advanced by Irina Rajewsky in her *Intermediality, Intertextuality and Remediation: A Literary Perspective on Intermediality* [2]: medial transposition (the transformation of a given media product or of its substratum into another medium); media combination (film, theatre performance etc or mixed media); intermedial reference (references to painting in film, to photography in painting etc).

² Born in 1963 in Huddersfield, West Yorkshire, Simon Armitage studied geography, psychology and philology. He has worked as a probation officer and, at present, teaches poetry at the University of Sheffield. His works have been awarded numerous and valuable prizes, and he has been elected a Fellow of the *Royal Society of Literature*, appointed *Commander of the Order of the British Empire*, vice president of the *Poetry Society* and patron of the *Arvon Foundation*, a charitable organisation which promotes creative writing.

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EDUCATION, INNOVATION,
AND DEVELOPMENT IN THE KNOWLEDGE SOCIETY
Simona Mioara Marin ¹

Introduction: discussing the concepts

In the context of the present changes in the educational area, the opening towards sustainability can be an attractive and a possible alternative leading to profound changes at the level of mentalities, attitudes, relations and educational practices. The successful implementation of innovation and sustainable development and the subsequent results depend essentially on the participation of members of the school organization. The innovation and the sustainable development in education must be understood as a necessity which promotes all the aspects of the educational process: formative-educative, scientific research and organizational management. This approach has in view to go beyond the boundaries of time concerning the sustainability only in the sense of educating the coming generations, through the extension of the approach towards the global effects of the academic education concerning the development of society on the whole. Its relevance results from the integrated approach of three directions of action:

- *formative-educative*, regarding the results of the educational process concretized in knowledge, competences and attitudes which are specific to the innovation and the sustainable development in general and to the area of specialization, through specific methods and techniques, developing a culture and an attitude through which the sustainable development is looked upon as being very important;
- *scientific research*, regarding the theoretical and practical substantiation of the innovation and the sustainable development model in education;
- *institutional-operational management*, regarding the creating of communication intrainstitutional and interinstitutional and open socioemotional climate as premises for the development of an organizational culture which is favourable to the principles of the new vision of the knowledge society.

The concept of *sustainable development* started initially from the preoccupation towards the environment, its meanings enriching in time with an economic dimension and with a social one. The Strategy of Sustainable Development of the European Union (2001), The New Strategy of Sustainable Development (2006), as well as The Lisbon Strategy for economic growth and jobs have in view to contribute to the achievement of a more prosperous, cleaner and more honest Europe. The European Union Treaty, among other things, stipulates also the integration of the sustainable development in all the European policies so that the latter to be able to contribute to the achievement of the economic, social and environmental aims. If the challenge to develop a sustainable development imposed

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itself initially as an impetuous demand for the industrial and economic environment, the models developed in these areas of activity were later on took over and improved in the educational area too.

The most common definition for the concept of “sustainable development” is the one given by the Commission of Brundtland according to which *“the sustainable development is the one which answers tot the needs of the present generations without affecting the capacity of the coming generations to answer to their own needs”*. The launching at Johannesburg (2002) of the initiative *The Decade 2005-2015 of the Education for Sustainable Development* emphasizes the important role which education has as a key factor of change of mentalities [1]. At any level of instruction, the sustainable development has to be centered upon two main directions: the one concerning the environment and the other which refers to the educational development, being supported by three “pillars”: environmental, social and educational. This approach represents an important challenge, because it subscribes to the European and the global tendency according to which the sustainable development in education must be one of the reference points of the educational reform [2].

Education must be open towards the principles of sustainable development through the awareness and the development of attitudes, values and behaviours which are specific to this orientation. The following question then arises: how can we change and develop an educational environment so as to subscribe to these demands in order to meet the needs of the coming generations?

Education for sustainable development: For a new desideratum

The approach of the concept of sustainable development in education represents the principal way through which it can advance towards the desideratum of sustainable development at local, national and global level. This desideratum can be achieved through a theoretical and practical training of those who work in education, but of the students too who can thus be provided with knowledge, competences, attitudes and values which are specific to the education for the knowledge society. The globalization and the development of new technologies caused social, rapid and major environmental changes which led to the appearance of some new directions in the curricular building of and approach to the educational process in education which are necessary for the analysis, the modeling and the prediction of the generated changes. The challenges which get in the way of achieving these desiderata are important. In this new context, the role of the teachers is to present the students, in an accessible way, these new directions of development and the theories which govern them and to facilitate their training in order to find adequate and sustainable solutions for the community to which they belong to and for the society in general. It is necessary that the teachers and the students should act in a responsible way in order to support the development of the educational system.

The UNECE Strategy regarding the Education for Sustainable Development adopted by the ministers of education and of environment from the UNECE countries, including Romania, on 18th of March 2005 at Vilnius (Lithuania) [3], represents a practical and an essential instrument for promoting the innovation and sustainable development through education. The aim of the strategy is that of integrating the key themes of the sustainable development in all education systems. These themes contain a variety of issues like: the eradication of poverty, peace, ethics, democracy, justice, security, human rights, health, social justice, cultural diversity, economy, the protection of the environment, the human resources type of management. On this occasion, it was launched “The United Nations Decade regarding the Education for Sustainable Development” (2005-2014) which has as a general objective the integrating of principles, values and practices which are specific to the sustainable development in all aspects of education and learning, which has in view to

encourage the changes of behaviour in order to lead to the creation of a sustainable future regarding the integrity of the environment, the economic viability and the creation of a suitable society for contemporary generations and for the coming ones [4]. The specific aims of the United Nations Decade have in view:

- to facilitate the development of the networks, of the connections, of the exchanges and of the interactions between the different factors interested in the area of the education for sustainable development;
- to encourage the increase of the quality of teaching and learning as part of the education for sustainable development;
- to help the countries to make progress and to achieve the development aims of the millenium through the efforts which are specific to the education for sustainable development;
- to offer the countries new possibilities of including the education for sustainable development in the reform process of the educational area.

In the context of The United Nations Decade four main ideas have been emphasized: 1. the improvement of the access to a qualitative elementary education; 2. the reorientation of the already existing educational programs; 3. the development of the capacity of understanding and of awareness regarding the education for sustainable development; 4. the ensurance of training programs.

Education, at all levels, has to be directed and centered towards innovation and sustainable development and towards encouraging the attitudes which lead to the awareness of environmental problems and of ethical responsibility. Schools, universities and the equivalent institutions of education have the duty to promote an education which needs also consider the ethical and the environmental problems in accordance with the UNCED recommendations concerning the education for environment. In order to achieve these objectives, the European universities have to adopt the ten COPERNICUS principles of action:

- real commitment in the practice of the environment protection and of the sustainable development in the academic environment (concerning all its dimensions);
- the promotion among the teaching staff, the students and the community of some sustainable behaviours and life styles through the promotion of training programs centered upon the development of the competence of the teaching staff;
- the training of the university employees in order to act sustainably in the process of their work;
- the integration in the academic curriculum of the education for environment programs, individualized on every area of study, programs which have to involve teachers, research workers and students alike;
- the encouraging of the interdisciplinarity and of the collaboration in the education area and in the research programs;
- the dissemination of knowledge through the preparation of adequate and adapted didactic materials, the organization of seminars and of public round tables and the run of training and updating programs;
- the promoting of the experts networks in the environmental level having in view the cooperation regarding common problems of research, of education and of environment as well as encouraging the mobility of the students and of the young research workers;
- the promoting of going into partnership with other types of organizations from other fields of society having in view the development and the implementation of steps, strategies and common action plans and coordinates;
- the offer of educational programs for different target groups (business area, governmental and nongovernmental agencies, mass media);

- the encouraging of the technological transfers in the innovative technologies area and of the advanced methods of management [5].

The European applied research works on the basis of research contracts with the industrial partners. This aspect is hardly represented in Romania. Although the companies consider research as an option for their development and they are very interested to invest in the research presented by universities or other centres of development, there exists incoherence between the research area and the users of the results of the research, which, we have to admit, is not specific only to Romania. Its recognition on the European level has generated the development of the European strategy FP7 and a new concept regarding the research for economic development through creating technological programs.

Concluding remarks

The ideas of the innovation and the sustainable development in education will generate a guide of good practices in the field as a reference point for the advance of changes in the school environment. The importance of this approach consists in the implementation of an integrated model for innovation and sustainable development in education which can correlate in an optimum way the formative-educative dimension with the scientific research and the operational management in order to favour the transformation of school into an open social field evocative of the demands of the local community, with the European policies in the education area and in the sustainable development one. Thus, we can think of an extension of the temporal limits of the sustainability of the project, not only in the area of education for the next generations, through extension education for innovation and sustainable development to the general effects of developing the whole society.

The estimated impact of education for innovation and sustainable development refers us to the following important questions: "How does school meet the challenges imposed by the leaders of the innovation and sustainable development?", "In what way will school be changed through the implementation of the principles of innovation and sustainable development in education?" Thus, as "sustainable" results, we can encourage the students and the educational staff to develop their knowledge, abilities, attitudes and values through active cooperation at the level of the local community and of other communities which have already implemented the principles of sustainable development as a way of life and of action.

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TRANSLATION IN THE CONTEXT OF ELT IN THE 21ST CENTURY

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1. Old versus new views on translation

Even if today translation persists more or less legitimately in the language classroom, it has been an outlaw for around one hundred years, as far as language teaching theory is concerned. Once undisputed and almighty, the Grammar-translation method, which was based mainly on writing translations from and into the foreign language was first questioned at the end of the 19th century. The Reform Movement claimed the 'primacy of speech' and the fact that information in connected texts is more likely to be retained than in isolated sentences [1]. The Direct Method, on the other hand, which emerged simultaneously, was applied in private adult FLT and it was used first by the Berlitz schools.

Since one of the uncompromising rules of the Berlitz Method was that all teachers had to be native speakers of the languages they were teaching, it is according to the principles of this method that the first open rejection of translation was formulated: no translation at all was allowed and focus was to be on speaking, rather than writing. The dethroned Grammar-translation method was accused mainly of leading to knowledge *about* the system on the part of the students and to inability to speak fluently, after a long time of studying a foreign language.

Eventually the two streams joined and "a strong and coherent new programme for language teaching, which became known as the Direct Method" [2] emerged. From then on methodologists pleaded more or less firmly for the abandonment of translation in the foreign language classroom. Using the terms "intralingual" for direct teaching of a foreign language, without reference to L1, and "crosslingual" for teaching by making reference to learners' native language and culture, Stern speaks of a "compromise" stage that followed in the history of FLT: in the 1930s the majority of practitioners favoured a more conceding attitude than the Berlitz Schools, which acknowledged that crosslingual techniques could not be avoided, but the emphasis had to be intralingual, since the best techniques were the intralingual ones [3]. However, crosslingual teaching lost more and more ground and in the mid 1960s the disapproval had come to a climax. In this climate, the Communicative approaches to language teaching, which emerged at the end of the 1960s and the beginning of the 1970s, took over the distrust in the use of translation in the foreign language class.

Although the techniques promoted by the Grammar-translation method led to accuracy and thorough knowledge *about* language, it was considered for many decades as "uncommunicative, boring, pointless, difficult and irrelevant" [4]. On the contrary, the "communicative" methods have been unquestionably characterised as being concerned with *meaning* (rather than *form*, in the case of grammar-translation), with *fluency* rather than *accuracy*, with *authenticity* (as opposed to *artificiality*), with developing *procedural*, rather than *declarative* knowledge, and finally with *collaborative learning*, rather than *authoritarian teaching*.

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Cook [5], however, demolishes the myth of communicative, monolingual teaching being superior to bilingual (or inter-lingual) teaching, by taking each pair in turns and questioning the fact that the aims of FLT should necessarily be concerned with the first terms of the above mentioned dichotomies. He manages to build a case, by also showing that voices in defence of translation were heard long after the outlawing of the Grammar-translation method and those voices belong to well-reputed scientists. Such voices are that of Widdowson and Howatt, who find arguments to support the use of translation in the language classroom, although they are promoters of communicative teaching. Stern and Kramsch, too, both successful learners of English themselves, have advocated for an inter-lingual approach to language teaching.

The recent (more open) interest in using learners' L1 in the foreign language class has occurred due to a change of perspective: many theorists have come to the conclusion that the students' mother tongue (and the students' native cultural background), which was once denied any value, *can* be used as a resource for the promotion of second language learning. Methodologists have come to realise more and more that abandoning the learner's native language was too stressful and it could run the risk of hindering, rather than promoting L2 acquisition. (Occasional) use of mother tongue therefore should foster a positive affective environment [6]. The second often quoted reason, is that translation is a natural thing for people to do when learning a language, even if teachers do not encourage it [7]. Then, comparison as a means of developing awareness of the differences and similarities between languages is now acknowledged as a precious tool in helping students understand problems caused by their native language. Through translation exercises learners have the chance to compare English with their mother tongue, by focusing on aspects such as grammar, vocabulary, and word order and to reduce L1 interference. Other benefits of using translation in the language classroom include practice of all language skills, i.e. reading, writing, speaking, and listening.

Some theorists go as far as to maintain that the use of L1 in the foreign language class should be considered to *promote* (rather than impede) communicative language teaching, since it encourages communication among learners. Responding to the criticism that it does not help students develop communication skills, Paul Kaye [8] asserts that flexibility, accuracy and clarity (which may be improved by properly designed translation activities) are attributes of communicative competence and that translation is by its nature a highly communicative activity, which only needs good organising and choice of relevant tasks and material. We could even assume that translation makes possible not only language learning, but also language acquisition, due to a low affective filter which allows the input in. "Paradoxically, a targeted yet discreet use of the L1 makes it easier to achieve a foreign language atmosphere in the classroom" [9].

It is still acknowledged, however, that uncritical use of translation may give learners insufficient, confusing or even inaccurate information about target language. To balance the weight of arguments, a list of some of the most often mentioned limitations of using translation in English teaching belonging to Dennis Newson [10] will be presented below:

1. It encourages thinking in one language and transference into another with interference.
2. It deprives from learning within only one language.
3. It gives false credence of word-to-word equivalence.
4. It does not allow achievement of generally accepted teaching aims: emphasis on spoken fluency.
5. It is a time-consuming activity.
6. It is not desirable, since it uses the mother tongue.

To this we may also add the fact that translation is difficult to achieve and it is not always felt as rewarding. With all its limitations admitted, it is time the post-communicative language class should allow and admit the benefits not only of the use of L1 in teaching

English. (Independent) *translation* activities, too, should be recognized their value and given a well defined place in FLT.

2. Giving translation its due role in the foreign language classroom: Translation as a teaching tool. Methodological considerations

In the age of globalisation, translation is an activity related to real-life needs and goals. That is why it is not avoided any longer and its advantages are acknowledged in the ELT literature. During the IATEFL Conference in Aberdeen, in April, 2007, the linguist Guy Cook had a memorable intervention:

EFL and ESL teachers tend to take a monolingual approach thus neglecting the importance of translation in the process of teaching English. The EFL/ESL classroom cannot follow the motto "One nation, one people, one language", a somewhat overrated statement since it implies that a classroom is a state. Quite contrary to that, L1, i.e. the mother tongue of the students, should by all means be acknowledged. The importance is highlighted even more by the fact that the students' culture is part of their language and by neglecting their language the teacher, in a monolingual classroom, neglects their culture, which leads to the danger of neglecting their identity as well. What is more, there is no valid database that could confirm the standpoint that the monolingual approach in teaching is the best one. The disregard of the students' mother tongue can in fact de-motivate the students and be counterproductive. Therefore, there is neither a scientific nor a pedagogic reason to exclude L1 from the teaching process. There are probably more reasons, utilitarian and political, to make the use of L1 quite valuable in the process of teaching English. The former reason implies that the students would be motivated to think more about appropriate equivalents in their own languages and the latter one, of course, emphasizes the importance of cultural diversities and tolerance among nations. [11]

More recently, in his book *Translation in Language Teaching* (2010) Cook added some arguments based on empirical research to the theoretical basis of his argumentation (consisting, as shown, of political, educational and pedagogical reasons, plus the evidence that one's own language use will occur anyway as a natural teaching and learning strategy).

Based on these arguments, teachers can safely use translation as a teaching tool, in order to focus on clarifying some issues having to do with vocabulary, morphology and syntax. They may clarify these issues through comparison with mother tongue and reflection on the differences between the two languages. If properly designed, translation activities can and should also improve learners' writing skills by exposure to different styles and registers. All in all, many theorists are of the opinion that translation activities enhance second language learning (and acquisition, see above), some of them even considering translation as a "fifth skill and the most important social skill since it promotes communication and understanding between strangers" [12].

Whether a tool in language teaching, or a fifth language skill, the success of translation depends heavily on the way this activity is organised and on the way it is perceived by the learners. Careful and detailed organisation is necessary and the aims must be realistic and relevant for the students' learning needs. Teachers must ensure that they choose interesting (preferably authentic) materials, suitable for their aims, and that, ideally, the activity may be used as a starting point for further communication. They should start from the fact that "translation does not mean setting written assignments to be returned to students with errors marked in red. It means rather giving the students regular opportunities to compare and discuss their work and to respond to suggestions" [13].

Besides, when organising such activities, teachers have to be sure that students have access to resources (monolingual and bilingual dictionaries, etc.). In order to avoid the risk that learners perceive translation as a difficult, solitary, time consuming, non-communicative activity teachers may come with shorter, challenging tasks which invite speculation and discussion. Instead of individual, written work, teachers may organise the class in pairs and groups and solutions may be discussed with the whole class in the end. For some activities, they can also use materials generated by learners, and this can have positive impact on motivation and dynamics. If learners become interested, they can be encouraged to explore this phenomenon further by themselves, and thus learner autonomy is promoted.

3. Translation as an independent activity and as a distinct competence

Most translation theorists have stated that it is necessary to “discriminate between the teaching of translation as a vocational skill and the use of translation in the teaching situation as an aid to language learning” [14]. Yet, more recently this sharp distinction between the teaching of translation in the training of professional translators and translation as a classroom exercise has begun to blur its edges. Acknowledging translation as a living, dynamic activity, Guy Cook does not believe, first of all, in a distinction between the use of the learners’ mother tongue in the classroom as a means of establishing personal relationships and of class management in general and translation as a tool. Second, Cook believes that the distinction between translation as a means and translation as an end (with the aim of developing translation competence) is unconvincing, on the grounds that the ability to translate should be part of the learners’ (bilingual) communicative competence, having also positive outcomes concerning monolingual skills:

Being able to translate is a major component of bilingual communicative competence. So one argument (...) is that translation should be a part of language teaching because all students will need to translate. Another, complementary argument, however, is that translation in language teaching not only develops translations skills per se but also deepens general knowledge of the new language and improves monolingual communication, too. For the successful language learner, bilingual knowledge is always implicated in monolingual use and it makes little sense to think that one can exist without the other. For these reasons I do not accept a neat division between translation as a means and as an end. [15]

For reasons of clarity, however, we believe such a (possibly artificial) distinction was necessary in order to highlight the need for an open-minded reassessment of translation as an independent activity with the aim of developing basic translation competence in high school students, totally different from the way translation was perceived by the Grammar-translation method.

4. The specificity of translation competence

First of all, mention should be made that literature in the field of translation studies agrees that transfer competence (one of the components of translation competence) can only be acquired if there is a sufficient level of proficiency in both source and target language and source and target culture [16]. That is why we consider that even a basic level of translation competence can only be reached with intermediate students; however, we are also of the opinion that teachers should try much earlier to raise students’ awareness of some issues such as rendering the illocutionary force of the ST into the TL. In order to try and develop this translation competence, a picture of what it is and how it is described by various

theorists should be of help. We may start from a general statement belonging to Malmkjær [17] who maintains that translation competence is more than solid knowledge of the two linguistic systems, involving also “the ability to relate [them] to one another appropriately, minimizing negative interference and maximizing positive interference in selecting the most appropriate translational equivalents”. Following Toury (1986), she draws attention to the fact that competence in a foreign language does not automatically entail competence in translating: “Translation ability seems to no longer develop in tandem with competence in a foreign language”. Along the same line of thought, Schäffner [18] points to the fact that translation competence entails more than a sound knowledge of the linguistic systems of L1 and L2, involving “an awareness of and conscious reflection on all the relevant factors for the production of the TT that appropriately fulfils its intended function”. Further on she enlists these factors: “knowledge of communicative and text-typological conventions in the source and TL cultures, subject and culture specific knowledge, and a number of (re)search skills”. Starting from the above mentioned premise that a good translator needs more than knowledge of both source and target language, we shall try a more systematic classification of the fields in which a translator needs to be competent.

Probably the most comprehensive account of these fields belongs to Albrecht Neubert [19] who describes the five parameters, or sub-competences, that define translation competence, some of them being already pointed out or alluded to by Schäffner above; these parameters are language competence, subject competence, textual competence, cultural competence, and transfer competence. Ivanova [20] draws a parallel between Neubert’s and Delisle’s classifications, the latter subsuming: linguistic competence, *translational* competence (which is similar to Neubert’s *transfer* competence), and three more sub-competences considered to be embedded in Neubert’s *subject* competence, namely *disciplinary* competence (the ability to translate texts in basic disciplines), *methodological* competence (the ability to do research on a subject and assimilate the terminology), and *technical* competence (the ability to use aids). A few years before, Nord had mentioned, besides “translation competence in the narrower sense”, several other “translation relevant competences”, namely a) linguistic competence in L1 and L2 with regard to formal and semantic aspects of vocabulary and grammar, language varieties, register and style text type conventions; b) cultural competence (e.g. studies about the TC ranging from everyday life to social and political institutions); c) *factual* competence in sometimes highly specialized fields (e.g. knowledge about matrimonial law) - corresponding to Neubert’s *subject* competence; d) technical competence for documentation and research (use of dictionaries, bibliographical methods, storage of information, etc.) [21]. Drawing on Neubert’s and Delisle’s classifications of sub-competences, Ivanova highlights the fact that translation competence entails a knowledge base that is different from the linguistic base (i. e. language competence), and domain-specific knowledge (i. e. subject competence), on which the skill component will operate. It “involves task-specific *procedural* knowledge (i.e. knowing how) operating on a wide and diverse body of declarative knowledge” [22]. Referring to the need for translator education, as opposed to translator training, Bernardini (2004) regards fostering (translating) *capacity* rather than translation *competence* as being the priority of translation courses. This capacity implies abilities such as awareness, reflectiveness, and resourcefulness. The trainee must be *aware* that, as a translator, s/he must develop the critical ability “not simply to look through language to the content of the message, but rather to see through language to the ways in which messages are mediated and shaped” [23]. *Reflectiveness* refers to developing the capacity to practice, store and use more or less specific strategies and procedures involved in translation. Finally, developing students’ *resourcefulness* implies that attention should be devoted to fostering the ability to exploit finite resources indefinitely, to cope with unexpected challenges, and to acquire new resources autonomously [24]. As can be seen, the last two distinctions refer more to procedural knowledge than to declarative knowledge,

focusing on the status of translation as a complex skill, involving many cognitive operations, apart from the linguistic data base.

Admitting that these are the ideal capacities a professional translator should possess, we shall concentrate, however, on parameters of translation competence which draw on Neubert's classification, as these are, for our concerns, the ones that should be attained, at least in their basic form, by our potential trainees: high school pupils.

1. *Language* competence is a *sine qua non* of translation and it concerns knowledge of the grammatical and syntactic systems of the S and T language, but also of language varieties such as dialect, slang, etc.
2. *Textual* competence involves "knowledge of the regularities and conventions of texts, genres, text types" (Schäffner, [25]);
3. *Subject (domain)* competence refers to knowledge of field-specific terminology and topics;
4. *Cultural* competence entails general knowledge about S and T culture history, traditions, customs, realia, politics, etc.
5. *Transfer* competence integrates language, domain, text, and culture knowledge with the aim of satisfying the transfer needs. According to Schäffner (id.), it entails the ability to produce T texts that satisfy the demands of the translation task (ideally clarified by the translation brief). Schäffner enlists a sixth dimension of translation competence, namely *research* competence, which, in Ivanova's view, is embedded in Neubert's subject competence.

The development, even in embryo, of these sub-competences in high school pupils is, in our opinion, a necessary and attainable objective. As Cook (2010), states (see above), they should be part of our learners' bilingual communicative competence in an era of globalisation, counterbalanced by the reassertion of national identity.

5. Teaching translation at high-school level

5.1. Aims, resources, organisation

Drawing on the findings in both Translation Studies and ELT methodology under the influence of pragmatic orientations, we believe that we may plant the seeds of what may later become translation competence, in an age when communication has become much more intense and translation is still needed as a communicative means. Our expectations are as realistic as they could be, since we start from the premise that high school students can, by no means, become professional translators after one or two years of education and practice in this area. We are also aware that their age and language level do not allow for such courageous aims to be attained. However, some insights into the mechanisms of translating could be of high pedagogical value. Besides strengthening pupils' (bi)linguistic skills, and giving them more self-confidence as communicators in a foreign language, this would also improve their writing skills in both their native and the foreign language they are studying (through awareness of and practice with textual conventions) and would also raise their cultural awareness. Moreover, we believe they should enjoy this experience as trainee translators in itself and should use it for their own learning. Our aim is, therefore, that of making students aware of the complexity of translation: once they have got involved in this, they will no longer see translating as being carried out by "just sitting down and doing it". By working with different text types, adopting strategies so as to render into the TL the same text function (or a different one), by analysing parallel texts or translation models, etc., pupils should be empowered with at least the basic level of "knowing how" to translate. At the end of a beginner course of translation, students should at least be able to recognise basic text types and language functions and to access some (reference) sources. Such an experience should also develop in them a certain flexibility in making translation decisions, which has to go hand-in-hand with their responsibility for the quality of the

translation they are producing. Learners should come to regard translation as a communicative act between the author of the ST and the (Romanian) target public, their role being that of mediating this act of communication.

It is very important to use authentic (unabridged) materials, at least for those activities where the aim is the development of some translating skills. If the material is too long, it can be fractioned and each fraction be assigned to a group, or the task can require a summary translation. It is important to decide on the right length of materials, since, especially with longer materials, beginner trainees have, according to Bastin [26], a predilection to stick to the original wording, and they have to be encouraged to move away from literalism and find equivalent *effects* in the TL, rather than word-for-word equivalents. Given the suitable length, the same theorist states that, if we want to make our students be (re-)creative, we have to provide them with boundaries or limits within which they can manoeuvre; therefore learners must be given examples that illustrate the limits [27]. Also the texts themselves must include opportunities for the learners to be creative. For example they should allow changing some coordinates in the translation brief, such as the recipients' age, sex, educational level or profession.

Providing additional material, consisting of parallel texts (TL texts on the same subject matter, belonging to the same text type as the ST [28]) or of model texts (same subject matter, same text type, even same text type variety) may be very useful, especially in the introductory phase, and not only; analysis of such materials can sensitise students to culture specific text type and genre conventions, to similarities and differences between S and T language. The time and the effort to find parallel and model texts (written in Romanian) will be repaid when students show their first signs of text and subject competence. They may also be asked to find their own parallel texts on the internet, although their selection may need to be guided. Since dictionary skills are among the (first) skills to be acquired, their presence is a must during the translation class. Both mono- and bilingual dictionaries are necessary. If access to the internet is available, this is a good opportunity to draw the learners' attention to the danger of accepting the machine translations offered by the internet; they can analyse some Romanian newspaper articles which are, unfortunately, an example of automatic transcoding.

Mention should be made, from the very beginning, that learners should be encouraged to communicate (even if this happens in their native tongue) and cooperate in order to achieve their tasks. In this way, they will not regard translation as a monotonous, solitary, de-motivating activity, involving mainly writing (and reading) skills. Moreover, such activities should be organised in pairs or groups whenever possible. The fact that we refer mostly to pair and group work organisation does not mean that individual work should be eliminated completely; acknowledging its potential of enhancing learner autonomy and aiming at catering for all learning styles, we still recommend short stages of individual and whole class work, whenever they are more suitable for the activity type than pair or group work. Here are some suggestions for ways in which we can organise translation activities:

- Learner groups can work on translating different sections of a text, and then regroup to connect together their parts into a full text, with suitable connecting language.
- Learners can work in groups on short texts then regroup and compare their versions, before producing a final text. This can then be compared with an 'official' published version.
- Learners look at 'bad' translations and discuss the causes of errors. Translation software programmes are good sources of these. An alternative for the teacher is to use the students' older translations as a starting point for discussion.

5.2. Teaching translation strategies

An inductive approach to translation teaching is, in our opinion, suitable for high school learners and not only: teaching should start from utterances, texts, text types, genres and then different issues should be raised for discussion and analysis. "Translation is learned *by translating*, which does not allow any reduction whatsoever" [29]. In this respect, students should not be taught translation strategies directly, but come across the most commonly used while working with the ST and trying to re-create it as TT. In this way, trainees may be drawn attention to some of the basic strategies and gradually they can be guided to verbalise their translation decisions, by using the acquired basic terminology. Nord advises that the spectrum of strategies should be kept to a minimum at the beginning, and the level of difficulty should increase gradually [30]. A quick look at some of the most quoted lists of translation strategies might prove helpful in choosing the ones that can be an input (and especially an intake) for the high-school students, with their specific cognitive ability and language level, depending on age.

Chesterman [31], discusses Catford's (1965) *shifts* (change of word class, change of clause structure, etc.) and Vinay and Darbelnet's (1959) set of strategies (such as borrowing, calque, literal translation, adaptation), maintaining that they are mainly *linguistic* strategies "describing operations performed by the translator upon linguistic material in order to arrive at an acceptable T version; frequently used by professional translators, they represent well-tried ways of solving various types of translation problems" [32]. These linguistic strategies can be sub-classified into:

- a) *syntactic* strategies - implying changes of grammatical form,
- b) *semantic* strategies - implying changes of meaning such as the use of superordinate or hyponyms, modulations of various kinds) and
- c) *pragmatic* strategies - i.e. changes in the way the message is adapted to a new readership (addition, omission, explicitation, implicitation are a few of them).

As Chesterman notices, there are also other types of strategies, for example the ones suggested by Kussmaul (1995): brainstorming, divergent thinking, parallel activity technique, etc. These may be called, according to Chesterman, *psycholinguistic* or *cognitive* strategies. In a more recent article, Chesterman [33], uses other principles for classification: he distinguishes between *search* strategies - employed to solve comprehension and production problems (e.g.: using the internet, checking through parallel texts), *creativity* strategies, meant to encourage or release activity when the creative flow gets stuck (e.g. taking a break, shelving the problem until later, redefining it) and *textual* strategies (which have in view explicit textual manipulation of units of translation).

In the high school class it may be beneficial to use some of the (creative) strategies - such as brainstorming, leaving the problem aside for a few minutes - with our students, when we have carefully designed the activity, or on the spot, when we sense that learners need a change of perspective. In order to empower students with a certain degree of autonomy, basic search strategies should be also (inductively) taught (the use of mono and bilingual dictionaries, the search for their own parallel texts, etc.). Last but not least, a few basic textual or linguistic strategies are necessary and possible to teach. Students are able to understand, internalise and then consciously apply such concepts as omission, addition, explicitation, borrowing, etc. They can be introduced to such techniques by means of model translations for example, when they are guided to infer the transformations that the TT suffered during the translation process and then to find out how these transformations are called and what exactly they consist of. In order for the translation course to empower students with the decision making capacity, they should be explicitly taught that, for example, neutralisation and omission are possible and legitimate strategies, when a particular communicative situation requires it. However, learners should become aware from the very beginning that the application of these (textual) strategies needs to be done

only after an analysis of the ST from the view point of the extratextual and intratextual factors.

Once the idea of teaching translation to senior high school graders has been launched, we are aware that there is another issue which has to be discussed: that of evaluating the translating competence. Being a quite thorny subject, it will probably be dealt with in another paper. Mention should be made, however, that, at least for the case of high-school trainees, who are obviously beginners, assessment should be concerned with the students' performance rather than with their competence.

Conclusions

This paper is focused on translation, first as it was regarded by the Grammar-translation approach and then by other orientations in ELT, because of the constant confusion between translation as a communicative activity and this old method. However, the last decades seem to have brought a change of perspective, re-evaluating the role of L1 in the foreign language classroom and also the role of translation, seen as a teaching aid. As a teaching method or a pedagogical exercise, it has multiple outcomes: it improves not only L2 skills (consolidating grammar, vocabulary, etc.), but also students' understanding of how languages work, by comparison and contrast and it prevents, rather than encourages, L1 interference; the use of learners' native tongue in the language class helps building a stress free climate, creating conditions for internalisation of L2 input and, therefore, for language acquisition.

The paper pleads for a more open approach to ELT methodology, which should also include translation as an independent activity, in view of developing basic translation skills with high school students. Besides improving the learners' linguistic, textual and cultural skills, such activities may also improve their verbal agility, both in L1 and in L2.

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THEORIE ET PRATIQUE DANS LES PROGRAMMES DE FORMATION DES TRADUCTEURS Angelica Vălcu¹

1. L'objet de la traductologie

L'exercice de la traduction en tant que moyen d'apprentissage de la langue étrangère, met à la disposition de l'apprenant l'ensemble de moyens lexicaux, morphosyntaxiques, textuels et culturels qui lui permettront de mener à bout la tâche si complexe et si difficile de la traduction.

Dans ce contexte, la traductologie est une discipline qui a pour finalité l'étude de la traduction d'une manière scientifique. L'étude scientifique de la traduction oppose la recherche fondamentale à la recherche appliquée. Si la recherche fondamentale explore la réalité et vise à comprendre les mécanismes des processus de traduction, la recherche appliquée essaie de transformer la réalité, de mettre en œuvre des méthodes de formation à la traduction et d'élaborer des stratégies qui aident le traducteur dans son activité de traduction. Les savoirs acquis par la recherche fondamentale deviennent des savoirs faire dans la recherche appliquée.

Il y a des traducteurs qui considèrent que les théories de la traduction ne sont pas trop importantes pour la pratique de la traduction. Il y en a d'autres qui insistent sur la nécessité d'élaborer une théorie de la traduction. Ces théories seraient fondamentales si l'on avait en vue la croissance extraordinaire de la quantité des informations à traduire et la nécessité de former des traducteurs compétents.

Les enjeux d'une théorie de la traduction diffèrent d'un théoricien à l'autre : certains théoriciens soutiennent qu'une théorie de la traduction doit fournir des règles applicables à tous les types et genres de texte à traduire, d'autres, que le rôle de la traduction est d'aider le traducteur dans sa démarche traductive.

J.-R. Ladmiral [1] propose l'élaboration de plusieurs «théorèmes» juxtaposés qui, au cours du processus de traduction, doivent être reliés tandis que Danica Selescovitch [2] estime que la théorie doit résulter de la pratique.

Les formateurs de traducteurs s'accordent à reconnaître que cet emploi, concomitant de la théorie et de la pratique est un facteur de perfectionnement pour l'apprenant en traduction et pour l'enseignant formateur. L'apprenti traducteur a besoin des notions de la théorie instrumentale lorsqu'il est en phase de début et l'enseignant emploie les éléments de son expérience dans la pratique traductive car «la traductologie est nécessaire pour bien comprendre l'opération traduisante et mieux traduire» [3].

2. Théorie et pratique en traduction

La théorie permet à l'apprenti traducteur de reconnaître les difficultés linguistiques et les différences entre les langues source et cible et lui offre des solutions pour résoudre les problèmes de la pratique.

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Dans son livre «Linguistique et traduction», Georges Garnier [4] reprend les dires de E. Coşeriu qui considère que traduire n'est qu'une technique particulière de l'emploi de la langue. Ce linguiste voyait la place de la traductologie au sein de la linguistique du texte et non pas comme un cas spécial de la linguistique contrastive.

Il se pose la question suivante: qui intéresse la littérature traductologique ayant en vue l'inflation théorique dans ce domaine? Evidemment, il y a, d'un côté, les apprentis traducteurs qui étudieront tout ce qui appartient à ce domaine en vue d'approfondir leurs compétences traductives. Mais, il y a, de l'autre côté, les praticiens traducteurs qui sont soumis à des contraintes sévères, visant le délai de fournir les traductions aux bénéficiaires, la complexité du domaine de la traduction, les difficultés d'ordre terminologique, etc.

La pensée de la théorie sur la traduction édifie une identité de la traduction et du traducteur et démontre la place fragile mais essentielle de la traduction au milieu du monde économique et socioculturel. G. Garnier apprécie que:

En réalité, l'approche théorique devrait se faire en deux temps, au long d'une direction de spécialisation. A la base se trouve la constatation banale suivante: toute traduction [interlinguale] implique nécessairement des processus de transformation qui sont d'ordre linguistique. La conséquence est inévitable: la théorie de la traduction est l'application, à cet ensemble particulier de processus, de la théorie linguistique générale, puis mise en application, d'abord à la description particulière des deux langues considérées, ensuite à l'analyse des processus de transformation de l'une en l'autre. Dans un deuxième temps seulement interviendrait la prise en compte des problèmes spécifiques liés à la nature du texte à traduire. [5]

Dans l'enseignement des cours pratiques de traduction en licence ou du cours de Théorie et Pratique de la Traduction en mastère, nous insistons sur le développement de la maîtrise des principes de la traduction en pratique, l'analyse des types de difficultés et de fautes dans la traduction et l'acquisition, par les apprenants, de la capacité d'utiliser exactement les techniques de la traduction selon les besoins et les niveaux de connaissances du public auquel est destiné le texte à traduire.

Les formateurs de traducteurs s'accordent à affirmer que la didactique de la traduction doit reposer sur une théorie de la traduction. Elle doit avoir comme point de départ les difficultés de traduction des apprenants.

Selon notre expérience, un cours de théorie de la traduction est profitable pour l'apprenant seulement si les exercices pratiques constituent le point de départ pour les explications généralisantes. C'est à partir de ces explications que les apprentis traducteurs prendront conscience des stratégies de la traduction qu'ils vont utiliser pour résoudre les problèmes en traduction. Dans ces conditions, il est absolument nécessaire de choisir avec attention les textes de travail de sorte que ceux-ci présentent des situations qui mettent en relief les diverses stratégies de traduction.

Illustrons ce que nous venons de dire par l'exemple du fragment de texte [6] «Vatra luminoasă», en roumain, à droite dans notre tableau, et de la traduction en français qui appartient à Irina Eliade (à gauche).

Datorită lui, orbii au putut să citească tot felul de cărți și să-și scrie unul altuia: o pânză mai densă decât a orbirii a fost ridicată de pe mintea lor (le texte appartient à Geo Bogza).	Grâce à lui, les aveugles ont pu lire toutes sortes de livres et correspondre les uns avec les autres : un voile plus épais que la cécité qui enténébrait leur esprit a donc été arraché.
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A partir d'un tel exemple l'enseignant analysera les divers procédés employés par le traducteur à savoir:

- le choix fait par l'auteur de la traduction qui a eu à choisir entre *corresponde avec* et *s'écrire l'un à l'autre*;
- la transposition du premier terme du syntagme «*pânza orbirii*», métaphore acceptée en roumain, par un équivalent usuel en français *voile* (le terme *toile* étant exclu dans ce contexte);
- en choisissant le terme *voile* le traducteur est obligé de choisir l'adjectif *épais* (la structure *voile dense* serait une inadvertance stylistique, selon l'auteur de la traduction).
- l'aspect le plus intéressant est celui du terme *orbire*; la traduction [7] en roumain *aveuglement* est un faux ami parce qu'il ne traduit pas le terme roumain *orbire* dans le sens de «*état d'une personne privée de vue*» mais seulement son sens figuré «*état de celui dont la raison est obscurcie*». (Exemple [8]: *L'aveuglement de l'esprit est aussi digne de compassion que celui du corps* (Ac. 1878, 1932)). Dans notre contexte le terme *orbire* doit être traduit par le terme français *cécité*.

Un autre exemple est extrait de la traduction [9] d'un texte spécialisé du domaine de la navigation:

Les Etats riverains auront le droit d'entreprendre dans les limites de leurs frontières respectives les travaux qui <u>pourraient être nécessités</u> par des <u>circonstances</u> imprévues et <u>urgentes</u> et auraient pour but d'assurer les besoins de la navigation. Les Etats devront toutefois aviser la Commission des <u>raisons qui ont motivé</u> ces travaux et lui en fournir une description sommaire.	Statele riverane vor avea dreptul de a întreprinde în limitele frontierelor lor respective lucrările care <u>ar putea fi necesitate</u> prin <u>împrejurări</u> neprevăzute și <u>urgente</u> și care ar avea de scop asigurarea nevoilor navigației. Statele vor trebui totuși să avizeze Comisia despre <u>motivele care au făcut necesare</u> aceste lucrări și furnizeze o descriere sumară a lor.
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L'apprenti traducteur repérera dans la traduction du texte roumain en français plusieurs stratégies utilisées par le traducteur telles que:

- a. la traduction littérale ou calque d'expression: lucrările care ar putea fi necesitate = *les travaux qui pourraient être nécessités*;
- b. la transposition: *împrejurări* . . urgente = *circonstances . urgentes*
- c. l'adaptation: motivele care au făcut necesare aceste lucrări = des raisons qui ont motivé ces travaux.

Après avoir établi, à l'aide de l'enseignant, les procédés de traduction utilisés par le traducteur dans le texte traduit, les apprenants auront à analyser divers types de textes en langue source et leur traduction en langue cible en comparant les possibilités d'expression offertes par les deux codes mis en relation.

Mais, avant l'activité de traduction proprement dite, l'apprenant a à parcourir quelques étapes: l'établissement de la stratégie de traduction en fonction de la finalité de la traduction (de son skopos) et du destinataire anticipé de cette traduction; la lecture intégrale du texte suivie d'une lecture de vérification à la suite desquelles l'apprenti traducteur analysera les difficultés et les problèmes de terminologie que pose le texte en question et enfin, les étapes classiques de l'opération traduisante: la déverbalisation, la compréhension et la reverbération.

Pendant la tâche didactique de traduction l'apprenti-traducteur doit être conduit à théoriser, c'est à dire à organiser en un système cohérent, dont il prend conscience, les choix qu'il opère chaque fois qu'il traduit. Dans la pratique de la traduction, les méthodes de traduction deviennent actives au moment où l'apprenti traducteur **a** parfaitement **compris** le texte qu'il doit traduire, **connait** bien la finalité et les modalités de l'activité qu'il entreprend, **risque** les confrontations du calque morphosyntactique et **respecte** les principes de l'équivalence implicite.

La traduction est un processus socioculturel qui exige que le traducteur et le produit de son travail soient déterminés, non seulement par les connaissances et les virtuosités du traducteur, mais aussi par des contraintes socio-économiques et culturelles du contexte. Les décisions prises par le traducteur au cours de l'opération de traduction et implicitement, la traduction comme produit de cette opération, sont conditionnées par ces contraintes.

Enseigner la théorie de la traduction ne veut pas dire que les étudiants seront obligés de connaître à fond chacune de ces théories, mais plutôt de leur donner une idée générale de la pensée linguistique sur la traduction. La théorie permet aux traducteurs de travailler plus vite et plus efficacement. Ceux-ci sont obligés, de cette façon, de remettre en question leurs connaissances préalables sur des notions-clés comme celles de contexte, sens, équivalence, adaptation, transfert, transposition, etc., d'expliquer la compréhension de ces notions d'après leurs cours pratiques et d'explorer leur utilité et leur efficacité opératoire au cours de leur propre pratique.

3. La compétence traductive

Pour définir la notion de *compétence traductive* nous reprenons la définition de Jean Vienne [10], qui cite Jean Delisle [11], et présente cinq compétences qui concourent à la création de la compétence traductionnelle: a) la compétence linguistique; b) la compétence traductionnelle - l'aptitude de saisir l'articulation du sens dans un texte, de le transposer dans la langue cible; c) la compétence méthodologique - l'aptitude de se documenter sur un sujet donné et d'assimiler la terminologie propre au domaine; d) la compétence disciplinaire - la capacité de traduire des textes dans quelques disciplines de base, comme par exemple, le droit, l'informatique, la médecine, etc.; e) la compétence technique, l'aptitude d'utiliser différentes outils d'aide à la traduction (NTIC).

La compétence traductive de l'apprenant pourrait être suivie sur deux plans complémentaires: ceux de l'interprétation et de la rédaction, étapes absolument incontournables dans l'opération traduisante. Dans l'activité de formation des traducteurs nous, les formateurs, nous devons établir, dès le début des cours, le niveau de la compétence minimale d'un traducteur. Cela nous aidera à l'établissement et à la conception des programmes, l'identification des contenus de l'enseignement et à l'évaluation du cours de formation du traducteur tout comme à l'évaluation des textes traduits.

Il ne faut pas oublier l'apport des métaconnaissances dans l'activité de traduction: les connaissances informatiques, la connaissance de la programmation dans le langage, la maîtrise de la documentation et de l'exploitation efficace d'une bibliographie, etc. Ce sont des aptitudes qui enrichissent la compétence traductive et qui sont indispensables à la profession de traducteur, soit qu'il s'agit des traducteurs professionnels, ou des traducteurs des sciences humaines ou les littéraires.

Conclusion

Nous confirmons la nécessité de l'imbrication, dans le cours de formation des traducteurs, des éléments de théorie avec la pratique de la traduction. Nous soulignons, de même, que la qualité d'une traduction dépend, en tout premier lieu, d'un travail personnel attentif du traducteur, d'une activité assidue de recherche et de mise à jour de ses connaissances car:

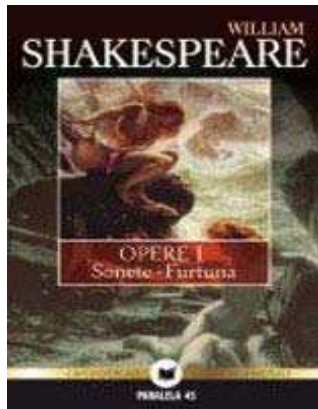
le traducteur n'est pas uniquement prospecteur des différences, explorateur de territoires culturels inconnus. Il est aussi celui qui, dans sa reconnaissance de l'autre, change les perspectives de sa communauté, dérange «les mots de sa tribu», ... [La traduction] est une opération éminemment culturelle, en ce sens qu'on ne traduit pas dans toutes les cultures de la même façon et qu'il y a une interaction entre les modes de traduire et les modes d'être des cultures. [12]

Enfin, nous devons reconnaître que la traduction est la recherche non pas des équivalences entre les signes linguistiques, purement et simplement, mais la recherche de l'équivalence des signes linguistiques en contexte.

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BOOK REVIEW

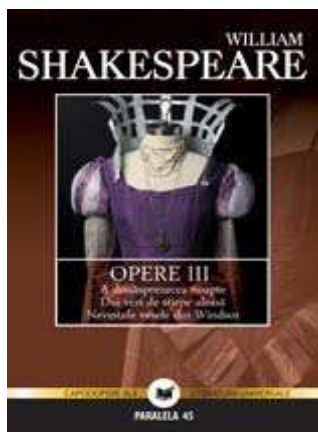
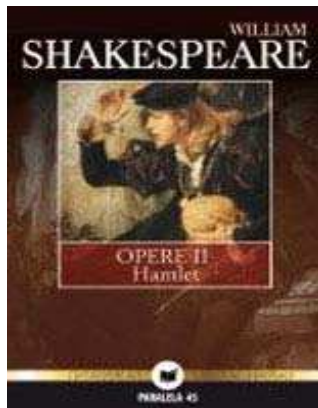


SHAKESPEARE, William. *OPERE*, Pitești: Paralela 45, 2010, ISBN 978-973-47-0907-6

Vol. 1. Sonete. Furtuna, translated by Violeta Popa and George Volceanov, prefaces by Eugenia Gavrilu and George Volceanov, afterword by Veronica Popescu, notes by George Volceanov. ISBN 978-973-47-0908-3.

Vol. 2. Hamlet, translated by Violeta Popa and George Volceanov, preface by Nicoleta Cinpoș and George Volceanov, notes by George Volceanov, ISBN 978-973-47-0909-0.

Vol. 3. A douăsprezecea noapte. Doi veri de stirpe aleasă. Nevestele vesele din Windsor, translated by Violeta Popa, George Volceanov and Adriana Volceanov, prefaces by Pia Brînzeu, George Volceanov and Emil Sîrbulescu, notes by George Volceanov, ISBN 978-973-47-1093-5.



In his description of the patterns of Shakespeare translation in the last century, Dirk Delabastita begins by remarking the growing interest, present in various cultural spaces, in cross-linguistic textual representations of the Shakespearean universe, that has led to the production of "an unstoppable flow of new translations" meant to reinforce the English Bard's "unique canonised status as a universal literary genius" [1]. Engaging in this process of "intensification" of Shakespeare translation [2], George Volceanov and his collaborators (i.e., Violeta Popa and Adriana Volceanov, so far) have proposed a new Romanian series of Shakespeare's complete works, that could both add to the already virtually unlimited number of "alternative Shakespeares" [3], and follow in the footsteps of an entire generation of great Romanian translators who joined efforts to issue the first complete series of Shakespearean works into Romanian during the second half of the twentieth century¹ (ESPLA, 1955-1963 and Univers, 1982-1995). In 2010, the publishing house Paralela 45 issued the first three volumes of this new series, relevant, by the selection of the translated texts, for the complexity and multifariousness of the Shakespearean discourse, hence including sonnets (volume 1), comedies (*Twelfth Night* and *The Merry Wives of Windsor* in volume 3), tragedies

(*Hamlet* in volume 2) and romances (*The Tempest* in volume 1 and *The Two Noble Kinsmen* in volume 3).

The double orientation towards the harmonisation with current trends in the global reception of the Shakespearean canon and in the debates on its (un)translatability in other languages/cultures, on the one hand, and the continuation of a national tradition in translating Shakespeare, on the other, lies explicitly at the heart of the 'manifesto' that opens the extensive introductory study by George Volceanov, the coordinator of the series. Laying out the basic principles followed by the team of Romanian translators in order to ensure the coherence and, above all, the originality of this new Shakespeare series, the argumentation dwells on the dualisms that dominate the traditional definition of Shakespeare translation at the turn of the millennium and explains how the newly issued translations have tried to answer the concerns of their production context.

To be more specific, a key issue for George Volceanov and his collaborators is that "*locus classicus* of the critical discussion of translation(s)", namely "the stage/page dichotomy" [4]. In tackling it, the new series connects back with "the efforts of talented precursors who endeavoured [...] to translate the masterpieces of world literature"² [5], chief among which Leon Levițchi, Dan Duțescu, Petre Solomon, Ion Vinea, etc., that resulted in mainly philologically-oriented versions based on "the Schlegel-Tieck model" [6]. The national expression of the appropriation of a pattern that was highly influential in Shakespeare translation in several European cultures of the twentieth century, the source-oriented translations of Leon Levițchi and of the Romanian translators of his generation aimed at faithfully rendering the features of the Shakespearean original and sought to avoid, as much as possible, the page/stage dilemma. Actually, profound awareness of the differences between the source and target languages made Leon Levițchi adapt the principle of stringency to the latter's specificity by proposing the 'golden rule' "according to which 100 English lines should be translated into no more than 107 Romanian lines" [7]. It is true that, as George Volceanov rightfully remarks, despite their adhering to the rule in theory, some of professor Levițchi's fellow translators contributing to the ESPLA edition (1955-1963) were eventually too absorbed in their striving for philological orthodoxy to observe it in practice, which made their translations hardly actable [8]. Determined to avoid the 'mistakes of the past', the translators of the new Shakespeare series continue to work somewhat within the limits set by the traditional model, as it can be seen from the way in which they handle some of the challenges of Shakespeare's stylistic, rhetorical and prosodic choices, but they also announce their intention of laying more stress on the performability of the text so that, more than their predecessors' "canonical translations" [9], their versions could be suitably used by the professionals of the theatre – stage directors and actors – in putting on Shakespeare's plays for the Romanian theatre-goers. The new series is thus explicitly intended for the stage *and* (not or) the reader/student/academic.

That may account for the simultaneous use, in the translation process, of two types of strategies. As previously stated, some obviously still pertain to the old model and remind of the accomplishments of the Levițchi generation. A mere exercise in juxtaposing the old and the new renderings of the instances of "rare poetic beauty" [10] in Shakespeare's discourse may confirm it. As for the stringency principle, the reader must take for granted the translators' commitment to comply with it, especially since the volumes of the new series are not bilingual (most likely for commercial reasons and to avoid making the text appear strictly student/Shakespeare scholar-oriented) and thus do not explicitly invite a contrastive approach between the source and the target texts. Under the circumstances, numbering the lines – a common practice in authoritative (source) Shakespeare editions – may have turned out helpful and made the job of those readers interested in checking how the stringency rule was applied in the production of the new Shakespeare translations much easier.

Other strategies reveal George Volceanov and his fellow translators adopting “a new model of translation” or “an alternative paradigm for the cross-language representation of Shakespeare” that Delabastita calls “the postmodern model of Shakespeare translation” [11], in an attempt to justify the need for renewed effort to produce a complete Shakespeare series into Romanian, and to rise up to the expectations of a more varied target audience that would not be confined to the academic environment or the ‘high-brow’ theatre.

Several major points must be made in this respect. For one thing, more than the previous complete Shakespeare series (1955-1963 and 1982-1995), the new one is symptomatic of the increasing “professionalisation” and “individualisation” [12] of Shakespeare translation at the beginning of the new millennium. The introductory study explains that the translators consulted the source Shakespeare editions that they considered most adequate – Arden, Oxford, Cambridge, Penguin – and which are provided with extensive critical introductions as well as updated explanatory notes relevant for the “textual reconstruction [of Shakespeare’s work] in which successive generations of Shakespearean scholars have participated” [13]. As part of the preliminary analysis and interpretation stage of the translation process, the translators diligently embarked upon the study of the most recent advances in Shakespearean scholarship, and this has had major consequences for the structure of the series. Keen on following, as professional Anglicists, the example set by the British editors of Shakespeare’s work, they have endeavoured to acquaint the Romanian public at large with the latest revisions of the Shakespearean canon; hence their including in the new series distinct variants of already canonical plays as well as plays that were only recently incorporated in the canon, written, more often than not, in collaboration with other fellow playwrights. Examining the tables of contents of the first three volumes issued in 2010, one will find evidence of the translators’ keeping up with the process of constant reinvention of the Shakespearean text/canon and thus discover, among the translated texts, three variants of *Hamlet*, i.e., 1603 (the First Quarto), 1604 (the Second Quarto) and 1623 (the First Folio) (in volume 2) and one of the ‘products’ of Shakespeare’s collaboration with John Fletcher, *The Two Noble Kinsmen*³ (in volume 3).

Moreover, implicitly acknowledging that, when it comes to translating Shakespeare, an “integral rendition” implies making a “compromise between actability and philological orthodoxy” [14] and that the translated text is traditionally perceived as intended (if not primarily, at least to a significant extent) for reading, George Volceanov, the coordinator of the new series, has aimed at fulfilling the double goal of harmonising it with the current editorial practices in the source – British – culture and that of facilitating the Romanian readers’ understanding of the source and/or translated text by providing each volume with numerous, well-documented notes. As a matter of fact, the notes are but one part of the critical apparatus of the new series which, in order to construct a full picture of the Shakespearean text and the context(s) of its production and reception, also includes comprehensive prefaces by Romanian Shakespeare scholars whose expertise has been widely acknowledged at the national and international levels. As George Volceanov remarks, of the previous Romanian complete series of Shakespeare’s work, only the one issued by Univers between 1982 and 1995 was provided with a substantial introductory study and comments by professor Leon Levițchi as well as helpful explanatory notes by Virgiliu Ștefănescu-Drăgănești [15]. A closer look at these paratextual components of each volume reveals the existence of a structural pattern that requires that each study begin with remarks regarding the context of text production, with special emphasis on its sources and the composition/publication/performance dates, continue then with the presentation of the wide range of critical readings put forth by generations of Shakespeare scholars to reveal the most ‘hidden’ meanings of the Bard’s work, attempts at retracing the Shakespearean ‘territory’ in subsequent literary works, but also detailed outlines of the (stage/film) performance history in the Western culture, and conclude with remarks on the reception of

the Shakespearean text in Romania, with specific reference to translations into Romanian and performances on the Romanian stage. Beyond the limits of this pattern, the preface authors – Eugenia Gavrilu (“Dunarea de Jos” University of Galati) and Veronica Popescu (“Al. I. Cuza” University of Iasi) in volume 1, Nicoleta Cinpoș (University of Worcester) in volume 2, Pia Brînzeu (The West University of Timisoara) and Emil Sîrbulescu (University of Craiova) in volume 3, and, of course, George Volceanov in all three volumes – have put their personal taste and experience as Shakespeare scholars to excellent use, endowing the series with an elaborate frame in which the diachronic and the synchronic approaches are wonderfully combined to reveal the various stages in the emergence of an image of Shakespeare as a cultural icon constantly renegotiated in terms of “highbrow/lowbrow, oral/written, art/entertainment, tradition/production” [16], global/local, etc.

Last but not least, the new Shakespeare series most explicitly addresses not only the stage/page dilemma but also the archaisation/modernisation of Shakespeare translation when facing “the question of history, of the distance between the period of the text and the period of the [translated text] production” [17]. As the introductory study points out, the translators of the new series do not hide in the least their disliking the fact that, for all their merits, the Shakespeare translations produced over the last six decades remained perhaps too much anchored in philological orthodoxy to the detriment of their performability, on the one hand, and in a “historical approach” to Shakespeare, making use of antiquated language to accentuate the author’s time [18], on the other. Or, as exponents of a postmodern model of translation, they militate, through their spokesman (George Volceanov), for “liberalisation” [19], i.e., “a higher degree of expressive freedom” in the reappropriation of the past, and sustain their position by bringing up two main arguments. On the one hand, the reader is invited, from the very beginning, to constantly keep in mind that the language in which Shakespeare wrote his plays was, contrary to subsequent misapprehension, neither old-fashioned nor limited to refined tropes: “Shakespeare and his contemporaries invented a wealth of new words” and “were perceived by their contemporaries as a group of innovating writers” [20]. Intended above all for performance in (lowbrow) outdoor theatres, the plays had to be easily understood by all spectators, irrespective of their social position and education, and charm by their combination of sophisticated poetry with slang and bawdy terms. Consequently, instead of bringing about more loss in translation by favouring archaisms over neologisms and trying to erase all traces of “stylistic sideslipping” [21] so as not to outrage the reader/spectator, the translators of the new series are expected to endeavour to produce translated texts that would have the same effect upon the target audience as the original Shakespearean text. On the other hand, the same introductory study explains the ‘liberalisation’ characterising the new Shakespeare series, “uncensored from a political, social and religious perspective, and unbawdlerized” [22], by highlighting the translators’ awareness of their translating for a period of different sensitivity and literary taste. Hence, the decision to translate Shakespeare into modern Romanian, in keeping with the current transformations and trends in the target language, even if that means to sometimes render the original in somewhat ‘rougher’ language, seems the best possible way to ensure “a good text-audience relationship” [23], to naturally fill the ‘gap’ that separates the text from the readers and/or spectators.

Textual evidence in this respect may be easily collected from all the three first volumes. It is enough to skim through the translated texts to notice the translators’ eclectic approach to language, style and register, manifest in the co-existence of literary language, sometimes slightly-antiquated constructions and sophisticated rhetoric with slang and bawdy terms, informal idiomatic constructions and neologisms. (Here are just a few examples: *slang*: *F’te-n gură; jigodie nenorocită; a lătra la cineva; gură spurcată; javră; pui de lele; latrău nerușinat; cutră; Dă-o-n mă-sa!; baban; nașpa; udeală; ușcheală; căcărează; a da la rațe; sărit de pe fix; a țepui; Zât!; Ciocu’ mic!; pileală și macheală; a cafti; mucles; cum vrea mușchii tăi; a da chix; a*

face mișto de cineva; pișat de cal; a i se șucări nasul; pupincurist; a fi în pipi până-n gât; a strânge/lua cu japca; pus pe chiul/chiulangiu; a spune pe șleau; a fi într-o dungă; aici e buba!; a se rupe în figuri; a bălăcări; a i se tăia macaroana; măscări; Futu-i!; porcos; țopârlan; a face bășcălie de cineva; a sta ca un bou; a duce cu preșul; târfă; a se ști cu musca pe căciulă; a maimuțări; poante răsuflate; bancuri; scâlămbăieli; a nu fi mare brânză; limbut și otreapă; cartofoi împătimit; scrântit; a o brodi; mitocan; Nu ș' ce dracul!; tontălău; bașca; jigodii; a apuca purceaua de coadă; a lua de fraier; a agăța o femeie; chermeze; a pune lacăt gurii; jigărit; a-i ridica mingea la plasă; a înșira gogoși; abțiguit; a dura în spiț; a face urât; a băga mâna-n foc; haleală și pileală; gagică; șpăguță; scârțar; a băga texte; bombă; mișto; a băga în boale; pungaș; a băga mare; a zice cuiva cuțu; băgător de seamă; a o zbârci; neicameneni; Roiu'!; a mâna măgarul; a lua piuitul; fripturist; a pica de fazan/papagal; a umbla cu cioara vopsită; bibanu', etc.; **bawdy**: cala mai fleșcăită decât o codană pe care o manâncă bâzdâcul sau una care-i pe roșu; a o pune cuiva; a i-o trage cuiva; a face safteaua (unei femei); fleoarță; a-i zbură mîntea la o păsărică; a-i sălta breteluțele; a-i zbură cracii în aer; mirosul dulceag al sculamentului; etc.; **neologisms**: gogoman; mamma mia; tembel; zurbagiu; a rămâne perplex; sofist; duplicitar; decoct veninos; a deposea; genist frunțaș; politichie; conduită; a tatona; frivol/frivolitate; bojoci gădilicioși; picant; bombastic; vociferări; reformați; zezec; a flata; mostră de ticăloșie; ucigaș violator; a se complăce; o gașcă de viermi foarte diplomați; salvoconduct; a trimite în instanță pentru vătămare corporală; chichițe și șmecherii; polițe semnate de unul sau doi giranți; hoituri sifilitic; scârbos; kil de fard; drogherie; sclifosit; harnașament; a revendica; VIP-uri; țoale; party cu pileală; coamă babană; oscilant; astral; afacere; tupeu; comicării; nebun doxat; dexteritate; a ridiculiza; bufoni nesărați; egolatrie; patalama; a profera injurii; invective; anemic; medic legist; mambo; sonat; discurs laudativ; a tempera; badigard; intemperii; rău famat; șmecherași descurcări ca clasa politică; infatuare; labil; a despovăra; mofluz; etc.)

Furthermore, it is worth pointing out that, in Volume 3, the translators have resorted to an ingenious translation strategy, namely that of providing Romanian equivalents to some characters' telltale names: in *Twelfth Night*/ *A douăsprezecea noapte*, Sir Toby Belch and Sir Andrew Aguecheek become Signor Toby Hâc and Signor Andrea Moacă [24]; in *The Merry Wives of Windsor*/ *Nevestele vesele din Windsor*, Shallow, Abraham Slender, his servant Simple, Mistress Quickly become Mărginitu, Abraham Țăru, Gulie, doamna Iute, while Mr. Ford's 'pseudonym', Brook, is rendered as Gărlă [25]. At this point, as the translators' notes indicate, the archaisation/modernisation dilemma is overcome by an exercise in domestication that is meant to attain a double goal: to draw the Romanian readers'/spectators' attention to the irony that the author embedded in such names and, therefore, help them relate more naturally to the Shakespearean universe, and to follow the current trend in Shakespeare translation in other European cultures (Spain, Bulgaria, Hungary)⁴.

All in all, the new complete series of Shakespeare's works translated into Romanian promises to be a 'real feast' for Shakespeare lovers, an invaluable asset for students and teachers alike, and, hopefully, an incentive for actors and directors to revive Shakespeare's plays for the Romanian stage. Provided that the translators manage to stick to the principles initially set forth, though vacillating between old and new models of translation or between globalizing tendencies and local/national traditions in Shakespeare translation, the series will obtain "a reasonable share of success both in commercial terms and in terms of [the] reader's imaginative participation" [26] and will make a remarkable contribution to the 'chain' of exercises in reinventing Shakespeare that have ensured the amazing longevity of the Bard's work.

Gabriela Iuliana Colipcă
Steluța Stan

NOTES

¹ For an extensive list of translations into Romanian of Shakespeare's works, see the series in three volumes dedicated to *Shakespeare in Romania*, edited by Monica Matei-Chesnoiu: vol. 1 [2006], pp. 197-200, vol. 2 [2007], pp. 191-194, and vol. 3 [2008], pp. 229-233.

² All translations belong to the authors of this book review.

³ George Volceanov's translation of *The Two Noble Kinsmen* was first published in 2002, in a bilingual volume issued by Polirom. The third volume of the new Shakespeare series (Pitești: Paralela 45) contains a revised version of the translated text and an extended and updated preface by the translator George Volceanov.

⁴ See Alexander Shurbanov's extensive essay on "The Translatability of Shakespearean Texts into an Unrelated Language/Culture" in *Translating Shakespeare for the Twenty-First Century*, R. Carvalho Homem and T. Hoenselaars (eds.), Amsterdam, New York: Rodopi, 51-64.

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ABSTRACTS

Ana-Elena ANGHEL, "Dunarea de Jos" University of Galati, ROMANIA
Modèles de traductions et de traducteurs de la génération de 1848

This paper arises from the problems of the fictional transcriptions that the translators – Romanian poets from the 1848 period have created as to assume the literary models of the west literature and as to synchronize them with the modern facts of that period. Discovering the western world through readings and topical studies, influenced by the French romanticism and actively taking part in the cultural life of the country and abroad, the writers of the generation of 1848 have believed in themselves *to cultivate the* Romanian public, following the pattern of the European spirit, proposing new artistic and linguistic valences, therefore contributing to the enlightenment of the masses. If the transcriptions have succeeded in accurately conveying the French poets' ideas, or they simply materialized in plain replications, lacking originality, that is what we will try to solve in the article below.

Key words: culture, influence(s), literary models, literary translations, translator

Khatuna BERIDZE, Batumi Shota Rustaveli State University, GEORGIA
Language Politics and Construction of Identities

The paper is devoted to the controversial literary and translation legacy of the Georgia-Russian encounter. It focuses on the role of the language politics in the construction of national identities, and the representation of Georgiannese in discourse and translation, both of which representing a stereotyped image of the country: feminized, weak, subordinate, as H. Ram points out: "Lermontov's *Mtsyri* (1839) for example deals with a highlander who is forcibly absorbed into Russian culture (more accurately Georgian Christian culture, here acting as Russia's proxy)" (Ram 1999: 14).

The paper is based on the empiric study of literary texts in L1 (Georgian) as compared to L2 (Russian, English) with a view to underscoring the political bias in the construction of identities in discourse and problems of migration in translation.

Key words: identity, language, migration, politics, translation

Ruxanda BONTILĂ, "Dunarea de Jos" University of Galati, ROMANIA
Interstice Narratives: from Mihăieș to Roth

I call interstice-narrative that type of narrative that gives little scope for distinguishing between the interposing narratives two or several voices are working out to bring into life. Drawing on Rimmon-Kenan's investigation into collaborative compositions of illness narratives (2005), I carry out my own investigation concerning narratives of guilt as those mediated by two authors: Mircea Mihăieș (*Dupa Doliu*, 2009) and Philip Roth (*Everyman*, 2006; *Indignation*, 2008). The Romanian author, following the spiritual investigation of Leon Wieseltier into the *Kaddish* (the Jewish mourning ritual), raises his own questions concerning the troubling issues under examination. The American author, in his turn, addresses existential questions, such as: the exile of old age (*Everyman*) as well as the evisceration of the innocent (*Indignation*). Though these stories are heading separate ways, they individualize people who share the same traditions, beliefs, stigma as well as the tenacity to understand and pass on that knowledge. An analysis of the double telling, as in the case of Mihăieș's book, and of the multiple perspectives, as in the case of Roth's novels, besides raising major ethical questions, offers an evaluation of the ethics of literature in general.

Key words: ethics of literature, Jewry, perspective, tradition, voice

Irina-Ana DROBOT, Technical University of Civil Engineering, Bucharest, ROMANIA
Audiovisual Translation in Orlando (1992)

The aim of this paper is to present aspects related to audiovisual translation in the 1992 film adaptation of the novel *Orlando* by Virginia Woolf. Theories of film adaptation as translation will be taken into account, including audiovisual translation, the role of the audience, the role of the translator. The main aspects this paper is concerned with is the translation of lyrical elements as well as any other modifications in the movie as compared to the novel. According to Ralph Freedman, lyricism in Woolf comes from translating inner speech into imagery, which offers a visual representation of moments of insight. The storyline is simplified, images and music are used to convey lyrical aspects, descriptions are turned into images, some aspects in the novel are highlighted in a different way in the movie. Orlando's experiences are rendered faithfully into a different medium, with the necessary adaptations for another medium.

Key words: adaptation, lyricism, visual representation, Woolf

Monica EFTIMIE, Anca MANEA, PhD students,
"Dunarea de Jos" University of Galati, ROMANIA
Heart of Darkness: Between Novel and Film

The highly mediated contemporary society allows for a continuous re-picturing of ideas and memories without altering the overall amount of information and feeling transmitted by the source 'product'. When it comes to literary adaptations, the filmic medium preserves and, at the same time, reshapes the raw material, telling the story through images instead of words. The present paper proposes a discussion concerning the fictionalization of the actual/possible worlds, with emphasis on the relationship between architecture and representation.

Key words: conflict, culture, journey, structure, worlds

Oana Celia GHEORGHIU, MA student, "Dunarea de Jos" University of Galati, ROMANIA
Metafiction and Architextual Translation: from Macbeth to Scotland, PA.

This paper deals with a filmic production having little to do with the Shakespearean text of *Macbeth*, which constitutes, more or less, only a starting point for bringing contemporary issues at the table. The film analysed is an independent production, low-budgeted and lesser (or not at all) interested in the postmodern shortcoming of society that is consumerism, although, looking superficially at *Scotland PA*, a 'Macbeth at MacDonald's', one can be driven to this conclusion. The revision is an original piece of adaptation which brings forth the known issues of *Macbeth*, ambition, equivocation, gender power, good and evil, and punishment of the wrong-doer in unexpected manners, relying on Shakespeare only as much as to produce a coherent storyline.

Key words: adaptation, architextuality, parody, metafiction

Petru IAMANDI, "Dunarea de Jos" University of Galati, ROMANIA
How Religious Is Science Fiction?

Belief in the peaceful coexistence of science and religion has traditionally appealed to scientists, clerics, and the lay public alike. It eliminates the need to choose between two powerful, attractive ways of understanding the world. Science fiction writers, however, routinely emphasize conflict in their depictions of science and religion. They treat them as mortal enemies, each inescapably in conflict with the other and capable of advancing only if the other retreats. Although such a treatment leads to the darkest prognoses of all, it also suggests the means by which sanity may at last be saved.

Key words: legends, myths, religion, science, science fiction

Gabriel ISTODE, "Dunarea de Jos" University of Galati, ROMANIA
Das Bild Napoleons im Werk Heinrich Heines

The study intends to interpret the image of Napoleon in the work of Heinrich Heine. The picture of Napoleon is analyzed here, because it appears as a dominant figure in the entire work of Heine over the time. One could say that this image is an obsession from which the writer always starts and to which he returns again and again. This could however be considered a little excessive. But there are so many references to Napoleon's personality in this work, with its historically documented existence and impact on the entire social order (with an implicit reference to political and socio-cultural milieu)

of Europe, that the reader could easily understand, that the two, Napoleon and Heine, have shared certain cardinal points.

Although this work will not represent an exhaustive analysis of the so-called "cardinal points", it is clear that the facts presented as follows are reasons good enough to allow us to consider them as guiding thread of Heine's work.

Key words: image, history of the world, personality

Ioana IVAN-MOHOR, "Dunarea de Jos" University of Galati, ROMANIA

Translation with an Irish Twist. The Case of Brian Friel

Blending imagological and post-colonial perspectives, the paper invites a reconsideration of Brian Friel's work against the double frame offered by the cultural and dramatic Irish representational paradigms. It is accordingly structured on three levels of analysis. The first one focuses on the translation of the specificities of the Irish historical and cultural context into representational paradigms that remain circumscribed to the colonial antithesis positing Ireland as England's Other. The second one shifts the analysis to the Irish dramatic tradition, in order to highlight the dialectic between cultural image and theatrical representation, with the latter's imaginary possibilities often curtailed by the same colonial binary. Finally, the analysis narrows to the Frielian canon, considered to provide one of the most coherent and articulate instances of the current dramatic attempt to re-translate inherited paradigms of representation into a complex critical model of apprehension of the Irish experience, which breaks down 'maining' oppositions through its alternative and ambivalent readings of identity.

Key words: cultural image, identity, Irish drama, revisionism, stereotype

Michaela PRAISLER, "Dunarea de Jos" University of Galati, ROMANIA

Contemporary English Poetry: Genre Crossovers, Architectural Palimpsests and Medial Transposition

Contemporary English poetry manifests itself in such a wide variety of forms and of modes that it slips from under any kind of control or attempt at categorisation. Nevertheless, its common denominators seem to be its horizontal intersectionality and its multilayered depth structure, together with its growing intermedial representation. A case in point, tackled by the present paper, is the making and becoming of Simon Armitage's poem film for television, Xanadu – literary text, cultural product and communicative event, symptomatic of the present day situation.

Key words: intermediality, intersectionality, poetry

Simona MARIN, "Dunarea de Jos" University of Galati, ROMANIA

Education, Innovation, and Development in the Knowledge Society

The introduction of the concept of sustainable development in education represents the principal way through which we can advance towards the desideratum of innovation and sustainable development at local, national and global level. This desideratum can be achieved through a theoretical and practical training of those who work in education, but of the students too, as a way through which they can be provided with knowledge, competences, attitudes and values which are specific to the education for the knowledge society. The globalization and the development of new technologies caused rapid and major social environmental changes which led to the appearance of some new directions in the curricular building of and approach to the educational process in education which are necessary for the analysis, the modelling and the prediction of the generated changes.

Key words: education, innovation, knowledge based society, sustainable development

Laura Elena SUNA, "Al. I. Cuza" University of Iasi, ROMANIA

Translation in the Context of ELT in the 21st Century

This paper aims at defining and redefining the role of translation in ELT methodology. Distancing ourselves from the way it was regarded by the Grammar-translation method, we try to find possible explanations for the reluctance of theorists and methodologists along history to use translation in order to teach English as a foreign language. We also try to enlist the advantages of reconsidering the value of translation as a communicative, interactive activity and as a teaching aid in the foreign language class context. More than that, we attempt at bringing arguments for the need to include

translation as an independent activity in the language curriculum, in view of helping high school students build some basic translation skills. We strongly believe that, in this age of intense intercultural communication and exchange, the learners' (bi)cultural competence should include, besides language, cultural, discourse and strategic competence, also bilingual competence, which is developed through translation.

Key words: cultural skills, communicative/monolingual (intralingual)/inter-lingual teaching, interaction, negotiation, translation competence

Angelica VÂLCU, "Dunarea de Jos" University of Galati, ROMANIA

Théorie et pratique dans les programmes de formation des traducteurs

In translation, the interaction between theory and practice is particularly important in the sense that those who teach translation need to be very careful about the balance between the too abstract theorizing of the operation and the practical translation activities. Our study proposes and provides arguments for the idea that no programme meant to specialize in translation is viable if it ignores the balance between a deep theoretical study and the acquisition of fundamental competences necessary for the translator, acquisition achieved through the practice of translation activities.

Key words: fundamental competences, theory/*vs*/translation practice, translation competence

RÉSUMÉS

Ana-Elena ANGHEL, Université "Dunarea de Jos" de Galati, ROUMANIE
Modèles de traductions et de traducteurs de la génération de 1848

La présente démarche met en question les problèmes des traductions que les traducteurs roumains de la période 1848 ont créés pour assumer les modèles littéraires de la littérature occidentale, afin de les synchroniser avec les écrits modernes de cette période-là. En découvrant le monde occidental par des lectures et des études nouvelles, sous l'influence du romantisme français et en participant activement à la vie culturelle du pays en même temps qu'à l'étranger, les auteurs de la génération de 1848 ont eu la confiance en eux-mêmes pour « cultiver » le public roumain selon le modèle de l'esprit européen. Ils ont proposé de nouvelles valences artistiques et linguistiques, en contribuant donc à l'éducation des masses. Si les transcriptions ont réussi de transmettre les idées des poètes français, ou s'ils se sont simplement réalisés dans de simples reproductions, c'est ce que nous essayerons de résoudre dans l'article présent.

Mots clés: culture, influence(s), modèles littéraires, traducteur, traduction littéraire

Khatuna BERIDZE, Université Batumi Shota Rustaveli, GEORGIA
Language Politics and Construction of Identities

Le présent article porte sur le controversé héritage littéraire et sur sa traduction née de la rencontre des deux pays, la Géorgie et la Russie et est centré sur le rôle des politiques linguistiques dans la construction des identités nationales et sur la représentation de la langue géorgienne en discours et en traduction, les deux représentant une image stéréotypée du pays: féminisée, vulnérable, obéissante, selon les dires de H. Ram: « *Mtsyri* (1839) de Lermontov, par exemple, présente l'histoire d'un personnage qui vit à la montagne et qui est envahi par la culture russe (plus exactement, par la culture géorgienne chrétienne qui y agit en tant que mandataire de la Russie) » (Ram 1999: 14). La communication a comme point de départ l'étude empirique des textes littéraires de L1 (la langue géorgienne) comparée à L2 (les langues russe et anglaise) et se propose de mettre en évidence les parti-pris politiques dans la construction des identités par discours et les aspects liés à la migration en traduction.

Mots clés: identité, langue, migration, politique, traduction

Ruxanda BONTILĂ, Université "Dunarea de Jos" de Galati, ROUMANIE
Interstice Narratives: from Mihăieș to Roth

Narration interstitielle est la dénomination que nous entendons donner au type de narration résultante de la superposition des narrations que deux ou plusieurs voix s'efforcent de faire vivre. Ayant pour point de départ l'investigation de Rimmon-Kenan (2005) concernant les compositions narratives en coopération centrées sur la maladie, nous menons notre propre investigation sur les narrations visant la culpabilité pareilles à celles des écrits par deux auteurs bien différents tels: Mircea Mihăieș (*Despre Doliu/ Sur le Deuil*, 2009) et Philip Roth (*Indignation*, 2008). L'auteur roumain sur les traces de Leon Wieseltier à l'œuvre dans le respect du *Kaddish* – rituel/prière juif(ive) du deuil – relève ses questions personnelles sur des sujets poignants du type: valeur/ force de la tradition, enjeu de la communication avec les autres et avec soi-même, besoin de plonger dans la lecture/écriture pour en tirer de nouvelles/anciennes significations. L'écrivain américain, à la faveur de l'argument, met en exergue des questions existentielles notamment l'innocence éviscérée du jeune homme foisonnant de bonnes intentions incorrompues (*Indignation*). Ces récits ont des téléologies distinctes

mais se rapportent à des individus porteurs des mêmes traditions, foi, stigmates associés sans défaut à la ténacité de comprendre et de faire suivre la voie acquise. Analyser la double narration dans le livre de Mihaies ainsi que les maintes perspectives implicites dans le roman de Roth tout en soulevant des problèmes éthiques majeurs se constitue, par ailleurs, en piste d'évaluation de l'éthique de la littérature envisagée généralement.

Mots clés: éthique de la littérature, judaïsme, perspective, tradition, voix

Irina-Ana DROBOT, l'Université technique d'ingénierie civile, Bucarest, ROUMANIE
Audiovisual Translation in Orlando (1992)

Le présent article vise à présenter des aspects liés à la traduction audiovisuelle de l'adaptation filmique du roman *Orlando* écrit par Virginia Woolf. On analyse des théories de l'adaptation filmique comme traduction, y inclus celle audiovisuelle, le rôle de l'audience et du traducteur. Les principaux aspects que traite notre communication sont la traduction des éléments lyriques, tout comme n'importe quelles modifications proposées par le film en comparaison avec le roman. Ralph Freedman soutient que le lyrisme chez Virginia Woolf provient de la traduction du dialogue intérieur en images, ce qui offre une représentation visuelle des moments d'introspection. La ligne narrative est simplifiée, les images et la musique sont utilisées pour transmettre les aspects lyriques, les descriptions sont transformées en images, et certains aspects du roman sont mis en évidence d'une manière différente dans le texte filmique. Les expériences d'*Orlando* sont rendues avec fidélité dans un environnement différent y compris les adaptations qui lui sont nécessaires.

Mots clés: adaptation, lyrisme, représentation visuelle, Woolf

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Heart of Darkness: Between Novel and Film

La société contemporaine puissamment médiatisée permet une re-description continue des idées et des souvenirs sans altérer la quantité d'informations et d'affects transmis par le produit source. Lorsqu'il s'agit des adaptations littéraires, le support filmique garde et, en même temps, remodèle le matériel original, en racontant l'histoire par le biais des images, non pas par celui des mots. Notre article propose une discussion concernant la fictionnalisation des mondes actuels/possibles, en accentuant la relation entre architecture et représentation.

Mots clés: conflit, culture, mondes, structure, voyage

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Metafiction and Architextual Translation: from Macbeth to Scotland, PA.

Notre étude analyse une production cinématographique qui a peu de choses en commun avec le texte shakespearien de *Macbeth* et qui constitue, plus ou moins, strictement un point de départ pour l'exposition des débats contemporains. Le film analysé est une production indépendante, avec un budget réduit et moins intéressée du vice postmoderne de la société de consommation, quoique, si l'on regarde superficiellement le *Scotland PA* un '*Macbeth* à la *MacDonald's*', nous pourrions en tirer cette conclusion. La production est une adaptation originale qui propose les bien connus éléments de *Macbeth*: ambition, équivoque, le pouvoir du genre, bien et mal, et la punition du malfaiteur dans des manières inattendues et est fondée sur le texte original seulement pour produire une trame narrative cohérente.

Mots clés: adaptation, architextualité, métafiction, parodie

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How Religious Is Science Fiction?

Traditionnellement, la confiance dans la coexistence paisible entre la science et la religion a attiré, également, les hommes de sciences, les clercs et le public laïc. Cela élimine le besoin de choisir entre deux manières puissantes, attrayantes de compréhension du monde. Pourtant, les écrivains de science fiction soulignent le conflit entre les descriptions de la science et celles de la religion, les traitant comme ennemies aussi incapables d'éviter le conflit que d'avancer sans que l'autre se retire. Même si

une telle vision pourrait conduire à la plus sombre prognose, c'est toujours elle qui suggère les moyens par lesquels la santé mentale peut être sauvée.

Mots clés: légende, mythes, religion, science, science-fiction

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Translation with an Irish Twist. The Case of Brian Friel

En tant que fusion d'approches imagologiques et postcoloniales, le présent article invite à une reconsidération des écrits de Brian Friel de la perspective du cadre double offert par les paradigmes culturels et dramatiques représentationnels de l'Irlande. C'est pourquoi l'article est structuré en trois niveaux d'analyse. Le premier porte sur la traduction des spécificités du contexte historique et culturel irlandais en paradigmes représentationnels qui restent circonscrits aux antithèses coloniales qui voient en Irlande l'Autre de l'Angleterre. Le deuxième change la direction de l'analyse vers la tradition dramatique irlandaise dans le but d'amener en premier plan la dialectique image culturelle/représentation dramatique, avec les possibilités imaginaires de la deuxième, souvent coupées par le même binôme colonial. Enfin, l'analyse se rétrécit sur le canon littéraire de Friel, considéré de telle manière qu'il puisse offrir l'une des plus cohérentes et articulées instances de l'essai dramatique actuel de retraduire les paradigmes hérités de la représentation en un modèle critique complexe de compréhension de l'expérience irlandaise, qui vainc les oppositions « mutilantes » par ses alternatives et ses lectures identitaires ambivalentes.

Mots clés: dramaturgie irlandaise, identité, image culturelle, révisionnisme, stéréotype

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*Contemporary English Poetry: Genre Crossovers,
Architectural Palimpsests and Medial Transposition*

La poésie anglaise contemporaine se manifeste en une telle variété de formes et de modes qu'elle échappe à tout essai de contrôle ou de classification. Pourtant, ses dénominateurs communs semblent être l'intersectionnalité horizontale et la structure de surface pluri stratifiées, avec la représentation intermédiaire de plus en plus accentuée. Le cas analysé par la présente étude est la création et le devenir du poème filmique de Simon Armitage pour télévision, Xanadu – le texte littéraire, le produit culturel et l'événement de communication, symptomatique pour la situation actuelle.

Mots clés: intermédialité, intersectionnalité, poésie

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Education, Innovation, and Development in the Knowledge Society

L'introduction du concept de développement soutenable en éducation représente la méthode principale par laquelle on peut faire des progrès dans la direction du désir de l'innovation et du développement soutenables au niveau local, national et global. Ce désir peut être atteint à l'aide d'une préparation théorique et pratique de ceux qui travaillent en éducation mais aussi des étudiants, comme moyen par lequel on peut offrir à ceux-ci des connaissances, des compétences, des attitudes et des valeurs spécifiques à l'éducation dans une société de la connaissance. La globalisation et le développement des nouvelles technologies ont produit des changements rapides et majeurs du milieu social qui, à leur tour, ont conduit à l'apparition de nouvelles directions dans la réalisation des programmes d'enseignement et dans l'approche du processus éducationnel, les deux nécessaires à l'analyse, au modelage et à la prédiction des changements générés.

Mots clés: développement soutenable, éducation, innovation, société fondée sur la connaissance

Laura Elena SUNA, Université "Al. I. Cuza" de Iași, ROUMANIE

Translation in the Context of ELT in the 21st Century

Notre communication vise à définir et à redéfinir le rôle de la traduction dans la méthodologie de l'enseignement de la langue anglaise. En nous éloignant de la manière dont la méthode de la traduction grammaticale a été traitée, nous allons essayer de trouver des explications possibles pour le refus des théoriciens et des didacticiens de la traduction comme instrument d'apprentissage de la langue anglaise langue étrangère, et d'identifier les avantages de la reconsidération de la valeur de la traduction comme activité de communication et interactive, et comme outil dans l'enseignement/apprentissage d'une langue étrangère. De plus, nous nous proposons de présenter

des arguments à l'appui de la nécessité d'inclure la traduction comme activité indépendante dans les programmes d'enseignement, dans le but d'aider les apprenants à acquérir des compétences fondamentales pour l'activité de traduction. Nous sommes convaincus que, dans cette période de communication et d'échanges culturels intenses, la compétence (bi)culturelle de ceux qui étudient devrait inclure, sauf les compétences linguistiques, culturelles, discursives et stratégiques, la compétence bilingue développée à l'aide de la traduction.

Mots clés: compétences culturelles, compétence traductive, enseignement communicatif, enseignement mono-intra-interlingual, interaction, négociation

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Théorie et pratique dans les programmes de formation des traducteurs

En traduction, l'interaction entre théorie et pratique a une importance particulière. C'est en ce sens que les enseignants de la traduction doivent être très attentifs à l'équilibre entre la théorisation trop abstraite de l'opération traduisante et les activités pratiques de traduction.

Notre communication vise à défendre, en argumentant, l'idée qu'aucun programme de formation des traducteurs n'est viable sans un équilibre entre une préparation théorique approfondie et l'acquisition des compétences fondamentales nécessaires au métier de traducteur, acquisition réalisée par la pratique des activités de traduction.

Mots clés: compétences fondamentales, compétence traductive théorie/vs/pratique en traduction

ZUSAMMENFASSUNG

Gabriel ISTODE, Universität "Dunarea de Jos" aus Galati, RUMÄNIEN

Das Bild Napoleons im Werk Heinrich Heines

Die vorliegende Arbeit beabsichtigt, das Bild Napoleons im Werk Heinrich Heines zu deuten. Es wird hier das Bild Napoleons behandelt, weil es als eine dominante Figur im ganzen Werk Heines im Laufe der Zeit erscheint. Man könnte sagen, diese Gestalt sei zu einer Obsession geworden, von der der Schriftsteller immer ausgeht und zu der er immer wieder zurückkehrt. Das könnte allerdings als ein wenig übertrieben betrachtet werden. Es gibt aber so viele Bezüge auf Napoleons Persönlichkeit in diesem Werk, mit ihrem historisch belegten Dasein und dem Impact auf die gesamte Gesellschaftsordnung (mit implizitem Bezug auf Politik und sozio-kulturelles Milieu) Europas, dass dem Leser es leicht kommt festzustellen, dass die beiden, Napoleon und Heine, bestimmte Verbindungskardinalpunkte gemeinsam gehabt haben.

Obwohl es doch fest steht, dass diese Arbeit die sogenannten "Kardinalpunkte" nicht ausschöpfend analysieren wird, nehmen wir doch an, die weiterliegenden Gründe seien ausreichend, um uns zu erlauben, sie als dichtungsleitende Fäden für Heines Werk zu betrachten.

Stichworte: Gestalt Napoleons, Persönlichkeit, Weltgeschichte