

2009

Year II

Issue 4

**TRANSLATION STUDIES.
RETROSPECTIVE AND PROSPECTIVE VIEWS**

Proceedings of the 4th Conference
Translation Studies: Retrospective and Prospective Views

8 – 9 October 2009
“Dunărea de Jos” University of Galați, ROMANIA

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RETROSPECTIVE AND PROSPECTIVE VIEWS**

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**This issue includes a selection of the papers presented at the International Conference
Translation Studies: Retrospective and Prospective Views
8 – 9 October 2009
“Dunărea de Jos” University of Galați, ROMANIA**

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Proceedings of the 4th Conference *Translation Studies: Retrospective and Prospective Views*
8-9 October 2009, "Dunărea de Jos" University, Galați, ROMÂNIA

FOREWORD

This is the fourth year we are writing about our international conference on translation studies, a scientific event we devised to be both an opportunity for disseminating individual research findings and for exchanging ideas and opinions on the importance and the relevance of theoretical and practical aspects of translation studies. Through its four editions, the conference framework has preserved the initially stated specific demands:

1. to provide an academic framework for productive discussion involving professional and would-be translators, teachers, academics and master or PhD students who are interested in disseminating the results of their research work to a specialist audience;
2. to show how research in these fields is prepared to meet the challenges of the globalizing imperatives at the beginning of the 21st century, as well as the adaptation of the local background to these challenges.

Since the first conference proceedings volume was published in 2006, there have been shifts and developments in the publication format. As the number of participants has grown by the year, the editorial board considered it would be more useful and practical for the dissemination process to create a translation studies review. This review with its three annual issues was first published in 2008. Continuing the good practice of the conference format, communications were performed both in plenary and concurrent sessions which allowed the participants to present their contributions in language- and field-specific environments.

The referees selected the papers to be published in three thematically-structured issues. Each issue opens with the editorial describing the rationale for the study being done and the ultimate responsibility of the content.

Each essay consists of three structural elements, a foreword intended to provide a more facile access to the included contributions, the contributions proper and a summary section which presents the paper abstracts in English and French, irrespective of their publication language/of the language they are written in.

The editors and conference organizers are grateful to the scientific committee and 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 - "Dunărea de Jos" University of Galați for their steady support and dedication during the long hours of project designing, preparation and unfolding of the conference as well as the editing works.

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

The editors also wish to thank our colleague, Dr. Gabriela Iuliana Colipcă for the efforts she took as a web master, when creating the conference web page which can be accessed for details regarding the previous editions of the conference at the address <http://www.lit.ugal.ro/ConferenceTranslationStudies/home.htm>

Elena CROITORU

Floriana POPESCU

TRANSLATIONS ET NEGOCIATIONS IDENTITAIRES: LE MOTIF DU VOYAGEUR ETRANGER DANS LA PROSE LITTERAIRE ROUMAINE DES ANNEES 1848

Simona ANTOFI

Tout en combinant, sur le canevas propre au mémorialiste, les particularités d'idéologie et de perspective de la nouvelle de mœurs et de la satire dirigée contre les tares de la société roumaine de l'époque, avec des éléments propres au récit de voyage, la nouvelle *Balta Albă* enchaîne, à travers le motif littéraire du voyageur étranger, mis en circulation au XVIII^e - e siècle, un dialogue à partir du thème identité roumaine /vs/ altérité étrangère. La structure enchâssée du texte prouve, de la part de l'auteur, une longue fréquentation de ce procédé narratif et favorise un climat colloquial, apte, en égale mesure, à transmettre des informations et à créer un climat de bonne humeur.

Une réminiscence classique du type *utile dulci* est à signaler, presque tout le temps, au niveau de l'écriture de Vasile Alecsandri, motivée, sans doute, par les commandements spécifiques à la littérature des années 1848. Comme toute la prose de V. Alecsandri, «hybride, à la manière du romantisme Biedermeier (notes de voyage, journaux, biographies, mémoires, études de mœurs, physiologies, épîtres, nouvelles, petits romans sentimentaux, essais critiques ou bien philosophiques...» (Manolescu 2008: 241), *Balta Albă* thématise son auteur dans la position d'un des narrataires – bénéficiaire de l'histoire relatée par le Français qui *découvre* l'existence des Pays Roumains.

En récusant son discours, celui-ci distribue l'étranger dans le rôle de l'évaluateur occidental, éduqué, désireux de connaître, ayant, dans une certaine mesure, le goût de l'aventure, en tout cas, attiré, comme tous les occidentaux, par le mirage d'un Orient fabuleux. Le voyage vers l'Est de l'Europe équivaut à la mise en lumière – sous le contrôle de l'objectivité de perspective, sans parti pris, mais en conservant la naturelle subjectivité de celui qui raconte – d'un monde équivalent à celui de l'Occident civilisé, bien qu'encore en proie aux contrastes et aux déséquilibres sociaux, à la polarisation et aux paradoxes.

Si «l'atmosphère amicale dans laquelle le Français raconte ses mésaventures, l'ambiance privée, intime, à parfum oriental, la convivialité non protocolaire sont propices à la causerie, à l'entretien, à l'histoire pour l'amour de l'histoire» (Papadima 1999: 246), dans le récit du Français la chronique de mœurs rejoint le pittoresque et l'aventureux – autant de catégories de la prose de voyage des années 1848 – ainsi que le mélange de populaire et de livresque. Plus encore, le transfert de fonctions narratives sur le voyageur étranger, entraîne «un effet qui rend toute chose insolite, destiné à offrir au lecteur une perspective nouvelle dans la perception des réalités considérées jusqu'alors comme connues» (Papadima 1999: 159).

L'ironie fine, qui accompagne le récit du Français et qui le transforme en personnage de sa propre histoire se fonde, subsidiairement, sur l'attitude détendue, désinvolte de V. Alecsandri – pareille, d'ailleurs, à celle des autres écrivains roumains cultivés – envers l'Occident, surtout envers leur patrie spirituelle, la France. De toute évidence, chez soi à

l'intérieur et non pas à la périphérie de l'Europe, avec l'argument de l'origine et de la spiritualité commune, Alecsandri se meut naturellement dans l'espace culturel occidental, effectivement et dans la pratique littéraire.

Le modèle livresque de l'Orient entre, dès l'abord, en rapport disjonctif avec les réalités roumaines, mais le pouvoir d'assimilation des représentations - clichées et uniformisées conformément aux standards de perception occidentaux - est significatif. L'opposition centre /vs/ marge détermine le processus de réception qui amène le Français à se rapporter à une réalité fictive, qui sera contredite, tout comme l'image des Pays Roumains, vus comme un espace sauvage, barbare, image qui sera progressivement déconstruite dans le texte, par la réalité.

Le voyage, imbu de péripéties, amusant les narrataires et le lecteur, est corrélé avec un «algorithme du texte» qui met en concurrence, loyalement, trois perspectives: d'abord, celle du Français, sur les réalités roumaines, projetées ainsi, dans le cadre d'une objectivation bâtie sur le support de la narration à la première personne, celui de l'authenticité, de la fraîcheur des impressions, garanties par le premier contact visuel avec l'espace roumain; ensuite, celle des indigènes, qui perçoivent et châtient, en ironisant, les maladroites, la naïveté et l'insuffisante information du Français, voyant en lui, non l'altérité radicale, mais plutôt un individu qui, venu d'un autre coin du monde, en fait, d'un autre bout de l'Europe, doit affronter les incohérences entre le modèle mental accrédité sur l'Est européen et l'état réel des choses; et, finalement, la perspective des jeunes roumains, éduqués à Paris, parlant bien le français, préparés à réduire le décalage existant entre les deux premiers points de vue.

L'aventure du voyageur étranger commence par son déplacement en charrette: «une petite boîte, remplie de foin, sur quatre roues en bois, ayant les rayons cassés. Quatre petits chevaux, extrêmement maigres, dont la peau était incrustée des traces laissées par le fouet, et un homme sauvage, barbu, vêtu de haillons, armé d'un gros fouet long d'une toise.» [1] Le Français ignore le conseil avisé et bienveillant du consul («Ne vous inquiétez pas, ajouta-t-il, avec cette voiture primitive et avec ces chevaux qui ressemblent plutôt à des chats affamés, vous allez faire un voyage dont vous allez vous souvenir le restant de votre vie. Mais, tenez-vous bien!») Il tombe de la charrette, au grand amusement de ceux qui le regardent, et fait un périple plein de surprises, mais qu'il raconte en dièse, en soulignant l'insolite et l'imprévu de l'histoire. Cela ne lui déplait pas en totalité, du moment qu'il décide de découvrir la vraie face de l'Orient:

Je n'ai jamais imaginé une course aussi infernale, une situation aussi originale! Dans une nuée de poussière qui enveloppait la terre, les chevaux couraient comme endiablés; la charrette se déplaçait si vite qu'elle n'avait même pas le temps de grincer, les roues se suivaient, trébuchant et me cahotant en bas et en haut comme un ballon; le charretier criait, parlait, frappait de son fouet produisant un bruit fort à assourdir les campagnes; et moi... s'il m'avait été possible de ne plus m'accrocher à la voiture, j'aurais mis la main dans la poche où j'avais les pistolets et, décidément, j'aurais commis un péché mortel!

Un détail qui d'habitude passe inaperçu, mais qui s'avère essentiel en tant qu'instrument de médiation de la perspective en question, est que le récit est ultérieur aux événements, qu'il est fait dans des circonstances cérémonieuses, et situé, grâce à l'encadrement, dans les coordonnées de *l'histoire plaisante*. De cette manière, l'aventure proprement dite est accrue et sémantisée en surplus par un enjeu doublement orienté de la narration: d'abord, envers le public immédiat, dont la sympathie et la bienveillance doivent être gagnées par le narrateur, à travers les modalités spécifiques, comme dans tous les textes qui s'articulent sur un scénario performant *in actu* un récit; ensuite, envers le public plus

large de l'époque, tenu à (in)valider le goût du voyageur français pour l'exotique, au détriment d'une réalité complexe et difficilement classifiable.

Sous le signe d'une perspective plurielle, le point de vue des indigènes à propos de l'étranger est, en égale mesure, ironique, amusé et superficiel. Connaissant les habitudes de l'endroit, ceux-ci sanctionnent, en vertu des mêmes préjugés, le comportement maladroit et l'ignorance du Français. Le troisième point de vue, qui réunit le groupe de narrataires avec la haute société, celle formée de «figures européennes», présentes à Balta-Albă, donne de l'équilibre à un rapport de perspectives qui, à défaut de cette dernière dimension, aurait défavorisé aussi bien l'Europe civilisée que l'espace roumain.

De manière plus évidente encore, la règle du contraste fonctionne irréprochablement, marquant la distinction entre les couches sociales et proposant au Français et à son auditoire un découpage représentatif de la société roumaine du temps, et au lecteur avisé, une mise en abîme de la structure du texte:

Qu'est-ce que je peux vous dire finalement, messieurs? Je ne crois pas qu'il existe un autre spectacle qui ait pu me produire une impression plus puissante que celle provoquée par la vue de ce bourg nouveau qui, au moindre souffle de vent, semblait faillir se transformer en ruines. D'une part sa misère pittoresque, et d'autre part le luxe des équipages qui couraient sur la rive du lac; ce mélange de tous les contrastes m'obligeait à m'imaginer tantôt dans une île de l'Océanie, tantôt dans une capitale de l'Europe, et en conséquence, je ne savais pas avec certitude si ce que je voyais était un de mes rêves ou la réalité vivante.

Ce mélange insolite ne s'arrête pas ici. Comme dans un âge adamique, les hommes et les femmes se réjouissent ensemble des bienfaits du lac et, seul le Français *civilisé* croit à la nécessité de la séparation des baigneurs. La cérémonie du déjeuner est simple, à la mesure de la faim de tous, du goût exquis des plats, de la «fraternité orientale» et de l'hospitalité indigène.

L'épisode du voyage en bateau, sur le lac, la peur des dames en cas de tempête ou d'éventuel naufrage, la détermination des chevaliers de les sauver, coûte que coûte, ainsi que la présence d'une «bande de musiciens tziganes» agrémentent, tant qu'il le faut, l'atmosphère et le récit du Français. Et qui plus est, la beauté des femmes cultivées, leur excellent français, font une puissante impression sur le Français, qui ne peut pourtant pas s'affranchir de la pression du livresque: «En vérité, la Valachie est un pays plein de merveilles! L'un de ces pays que les Mille et une nuit décrivent.»

Et, en fin de compte, l'indécision et l'incapacité du Français de conférer à la Valachie le statut de pays civilisé trouvent leur origine dans son spécifique, dans les observations faites et, en dernière instance, dans l'idéologie de l'auteur. Autrement dit,

les élites de l'intellectualité roumaine, en formation dans les années qui précèdent 1948 (le texte de la nouvelle a été publié dans «Calendarul Albinei», en 1948), s'assument le fardeau historique d'une situation indécise, contrariée, par rapport à la civilisation de provenance, mêlant le patriotisme avec le sentiment du dépaysement, l'activisme avec l'échec de pouvoir couvrir les distances sociales, l'utopie avec le ressentiment

(Papadima 1999: 141).

En conséquence, la question de l'identité roumaine est soumise, par l'idéologie même que le texte exprime, à un processus de négociation. D'une part, la perspective du monde occidental civilisé sur les Pays Roumains souffre d'unilatéralité et d'exclusivisme, et cela dans le cas heureux où l'on n'ignore pas l'existence même des deux Etats. Ce point de vue, dépréciatif de tout ce qui est stigmatisé parce que provenant de la barbarie, pêche par sa superficialité et trouve son correspondant dans le regard supérieur, amusé, que les

indigènes portent sur le Français, vu comme exposant et messenger exemplaire pour toute l'Europe civilisée.

De manière tout à fait évidente, pour un mémorialiste tel Ion Codru Drăgușanu, le voyage a aussi une fonction formative, instructive, dans le sens propre du mot, qui s'ajoute au bagage initial de l'autodidacte déterminé à prouver l'égalité de perspective – la seule correcte et acceptable – perspective par laquelle il regarde l'Occident vers l'Est de l'Europe, de la Transylvanie vers le Royaume et retour. D'ailleurs,

les 'primitifs' de notre littérature moderne n'étaient pas aussi innocents qu'ils pourraient le paraître. Certains parmi eux (Alecsandri, Negruzzi, Kogălniceanu, Ghica) étaient familiarisés avec les littératures occidentales, l'émulation autodidacte fonctionnait pleinement chez Filimon ou chez Codru-Drăgușanu, dépassant souvent les 'préjugés' vis-à-vis d'une contemporanéité plus évoluée

(Papadima 1999: 145).

La structure spirituelle de l'auteur est ouverte au nouveau, désireuse de connaître, avec quelques préjugés, mais aussi avec une certaine souplesse de perception qui lui permet, par exemple, de trouver de points communs entre la Transylvanie et la Suisse. Nullement tributaire à l'eurocentrisme – ce qui pourrait s'expliquer par l'appartenance de l'auteur à l'espace intellectuel de l'Empire austro-hongrois – Drăgușanu soutient que

l'issue du paradigme de la comparaison 'centriste' est assurée par la fréquence des confrontations entre les traits des diverses civilisations étrangères rencontrées, surtout par 'la mise en parallèle', ce qui «combine souvent la forme contrastive avec la forme analogique – de ce que nous connaissons ou avons découvert à propos des Français ou des Anglais

(Papadima 1999: 133).

L'image que le mémorialiste veut se construire à travers le texte – inlassablement contrariée par sa force, par son optimisme, par son penchant vers l'humour et par le plaisir de l'anecdote – est celle d'un sentimental miné par la nostalgie du pays, bien qu'il soit à peine sorti de la Transylvanie. La contribution de la convention romantique et sentimentale est évidente dans la brève rétrospective faite par ce *picaro intellectuel*, poussé à courir le monde par sa mobilité structurelle et par l'instinct de liberté:

Jeune encore, l'étude, la lecture et la méditation solitaires étaient mes occupations d'élection. Les jeux tumultueux et frivoles de ceux de mon âge ne m'attiraient pas, le courage n'a jamais défini mon caractère. Comme j'étais taciturne, tous me négligeaient, personne ne s'intéressait à moi, à part Chirica, seule Chirica me défendait, elle seule me justifiait respectueusement. Le dimanche et les jours de fête, nous étions assis tous les deux dans l'herbe ou sur la balustrade de la terrasse, je lisais *l'Histoire d'Alexandre le Grand* ou le poème d'Arghir. Chirica me suivait avec une rare attention. Puis nous nous regardions, nous nous parlions, les yeux dans les yeux, et le jour s'envolait sans que nous nous en apercevions.

En fait, on peut démontrer - Anton Cosma l'a déjà fait - que la structure et les significations du **Pèlerin transylvain** se soumettent aux conventions de la littérature de l'époque, que l'écrivain, tout à fait conscient de son travail, construit une illusion du réel, dans laquelle l'élément essentiel de l'écriture est lui-même, illusion fortement soutenue par le côté descriptif ou discrètement évocateur de l'écriture. L'amalgame de formes littéraires hybride le texte – l'espèce même des mémoires, extrêmement permissif, admet le mixage - de sorte que l'évocation lyrique, les fragments en vers, les passages descriptifs, le

commentaire, la satire, l'ironie, l'essai, etc. cohabitent dans les pages du **Pèlerin**, «voyage imaginaire sous le prétexte d'un voyage réel» (Cosma 1988: 84).

Tout à fait d'accord avec ce point de vue, nous ne pouvons pourtant pas accepter l'association de l'option du mémorialiste pour la forme épistolaire avec l'idée d'une «innocente manipulation du lecteur» ni même avec celle d'une mystification. Nous ne pouvons, non plus, accepter l'association de ce texte avec le roman indirect, ultérieur au **Pèlerin**, comme théorie et type d'écriture. Il serait plutôt question d'un contrat inapparent de lecture, destiné à proposer au lecteur, sur le fond familier de la forme épistolaire, associée à la vérité subjective et à l'authenticité garantie par la confession, une renégociation des stéréotypes qui étiquetaient l'espace et les réalités roumaines. À tout ceci s'ajoute le repositionnement réciproque des Pays Roumains par rapport à la Transylvanie au niveau de l'évaluation, et de ceux-ci, par rapport au reste de l'Europe:

le monde de chez nous perd en bonne mesure son privilège de servir de pivot portant de la construction, et se montre, le plus souvent, comme pièce imbriquée dans la mosaïque; le journal de voyage de Drăgușanu développe les stratégies les plus ingénieuses et les plus flexibles afin d'attirer le lecteur dans l'aventure d'un savoir de perspective plurielle, qui part de la position ingrate du narrateur qui n'a jamais dépassé les parages de sa localité natale, Draguș

(Papadima 1999: 132).

Le Pèlerin retrace «une géographie spirituelle du monde du siècle» - selon un modèle signalé comme tel - **Gil Blas de Santillane** - au sein de laquelle le mémorialiste se place lui-même, parfois dans la position de «singularité d'au-delà des Carpates». La réciproque est valable, les habitants du Royaume étant gratifiés, à leur tour, de remarques ironiques par l'auteur: «je fais de mon mieux pour suivre leur discours, mais ils parlent si vite qu'ils semblent donner des coups de fouet.»

Prêtant attention à l'éternelle comédie humaine qui se joue sous ses yeux, Drăgușanu tend, en contrepoint à l'impacte du livresque qui définit l'écriture de l'époque, «vers une très moderne exactitude dans la présentation de la réalité, exempte de l'exaltation romantique, jamais aride, parce que l'humour y est un ingrédient toujours présent» (Manolescu 2008: 221).

De son côté, Nicolae Manolescu reconnaît l'originalité de l'écriture de Drăgușanu, difficile à réaliser dans un contexte où les âges et les modèles littéraires se contaminent, délibérément ou comme conséquence naturelle de la modification des formes et des conventions littéraires. Et l'attention du mémorialiste se serait prioritairement fixée sur l'aspect citadin du monde qu'il a couru, non pas sur son reflet dans la fiction, au centre de laquelle l'auteur se place lui-même, (in)directement: Drăgușanu «n'était pas doué d'imagination, mais il était un homme possédant un sens aigu de l'observation positive et très attentif à la civilisation matérielle, qu'il appréciait correctement et qu'il faisait connaître de manière convaincante» (Manolescu 2008: 221).

Peut-être la tonalité spécifique du **Pèlerin** réside-t-elle, en dernière instance, dans cette hésitation entre les spécifiques informatif et descriptif des mémoires, à laquelle s'ajoutent, inhérentes, mais en proportions différentes, la subjectivité de l'auteur et la pression des modèles d'écriture actifs à l'époque. En ce qui concerne la figure de l'auteur dans le texte, celle-ci oscille entre la mise intrinsèque en fiction, plus ou moins voulue, de celui qui signe le livre, et l'intention (re)productive, secondée, et souvent dominée, de l'idéologie de l'écrivain, présente dans les commentaires qui accompagnent le parcours proprement dit.

Chose certaine: le spectacle du monde a son code - ou bien ses codes - d'interprétation, ainsi que ses propres ressources sémiotiques. Lire le spectacle du monde

est, en bonne mesure, la tâche de tout mémorialiste, qu'il préfère le mœurs, le monde citadin et la réalité technologique, ou la réalité culturelle, comme c'est le cas de Filimon.

Dans cette perspective, Anton Cosma remarque l'existence de deux dimensions du **Pèlerin**: d'une part, l'observation de l'existence humaine «dans ses formes concrètes, historiques, ethnographiques, politiques et culturelles» - c'est la fonction compensative du voyage - et, d'autre part, l'écriture comme aventure herméneutique, conçue comme «modalité de vivre l'absolu» (Cosma 1988: 88).

L'intérêt du mémorialiste pour les particularités ethniques et spirituelles des peuples ou des communautés est doublé par l'analyse honnête des réalités sociales, politiques, administratives, juridiques, etc. L'ironie et l'anecdote accompagnent ce périple à travers le monde, conduisant la lecture vers quelque caractéristique essentielle ou vers la psychologie d'un peuple. Voici la description du pays d'au-delà de la montagne:

le pays, comme je disais, est nouveau, mais ses habitants ne le sont pas, ils sont anciens. On rencontre en Roumanie l'aristocratie la plus dégueulasse, au moins les institutions ne semblent pas la soutenir. Une partie des nobles autochtones, Roumains à part entière, despotes patriarcaux, ultra rouillés; Grecs du Phanar [...] toujours aussi superbes qu'aux temps du Bas Empire Byzantin, bien que lâches, [...], administrant sans merci les domaines agricoles, félons qui sucent le sang des pauvres paysans; ces derniers, les paysans, trop habitués aux punitions corporelles et à l'oppression; ensuite les tziganes vagabonds et les tziganes esclaves; en plus, les moines paresseux et ignorants et les lavures des autres peuples qui jouissent ici d'une haute considération.

Ce que remarque le mémorialiste venu d'ailleurs correspond exactement à ce que signalait Alecsandri par la bouche du voyageur étranger, dans *Balta Albă*: une incongruité radicale entre les formes toujours plus nombreuses du nouveau, de la modernité politique et culturelle, et le décalage au niveau des structures sociale et des mentalités. L'écrivain, esprit vigoureux et honnête, est révolté surtout par l'invasion des étrangers qui ne se soumettent à aucune loi, «s'enrichissent dans ce pays et se moquent des difficultés publiques, protégés par le pouvoir, sans payer d'impôts», mais aussi par l'ascension sociale due aux privilèges aristocratiques: «il arrive ainsi que les fils des nobles occupent les postes publics les plus hauts et montent en rang et en dignité, autrement leurs familles vivraient dans la misère; les plus compétents et les plus aptes sont refusés, car il n'y a jamais autant de bouchées que de bouches.»

L'auteur trouve très peu de choses acceptables en Roumanie et l'explication en est simple: «les hommes forts manquent dans toutes les branches et ainsi le monde se débat dans un cercle vicieux, jusqu'à ce que Dieu nous accorde, petit à petit, sa grâce.»

Pourtant, au-delà de tout cela, il reste l'image d'ensemble des mémoires, comme document écrit d'un voyageur roumain «du milieu du siècle, qui accomplit, par ses impressions de voyage, la relativisation la plus surprenante du point de référence, la dialectique la plus souple de l'antagonisme entre le connu et l'inconnu» (Papadima 1999: 131).

Notes

[1] Tous les éléments du corpus sont extraits du roman *Cântarea României* par Alecu Russo, publié en 1985, à București par Albatros, et la traduction en anglais a été faite par l'auteur de cette étude.

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BISHOP DOSOFTEI AS A TRANSLATOR AND EARLY ROMANIAN RELIGIOUS POETRY

Doina Marta BEJAN

Histories of the Romanian language and literature have often neglected translations favouring original texts, by considering the former to be mere imitations, or sources of artificial, unnatural structures. As a matter of fact, the European cultural languages have developed by imitating classical models, deliberately trying to reconstruct the Greek and Latin semantics, syntax and rhetoric by relying upon the vernacular linguistic material. Roughly speaking, the linguistic influences manifested in translation (lexical calques, the structural one, in particular) actually stimulated language creativity by building up derivation and compounding patterns.

The religious language, especially the biblical text, definitely influenced language evolution: new meanings, constructions, expressions originating from Hebrew, passed into Greek, Latin, Slavonic, then reached the educated Romanian, and later on the common language and familiar speech (Munteanu: 2008). The analysis of the phenomenon of translating sacred texts reveals the translator's attitudes and strategies starting from the religious principle of strict literality to the liberties hindered by usage and tradition. A bird's eye view of the 16th and 17th (former half) centuries Romanian religious writings easily shows that the Psalter, as a biblical reading book, was much more extensively translated and spread through manuscripts and printed papers than other canonical writings, such as ecclesiastical reading books (*The Tetraevangelion/ Tetraevangheliarul, The Acts of the Apostles/Apostolul and Pălia*), books of cult (*The Hieratikon/ Liturghierul, The Euchologion/Molitveľnicul and The Octoechos/Octoihul*), books of exegesis and moral enlightenment (*The Book of Sermons/Cazaniile, The Independent Homilies/Omiliile independente and The Lord's Prayer with Explanations/Tatăl Nostru cu tâlc*) or books of the ecclesiastic law (*Book of Rules and Regulations/Pravila*).

It is the impressive number of copies and variants that primarily distinguishes the Rhymed Psalter among our old literary writings. This does confirm the reputation held by the well-known doxological writing, both in the old times, when separate psalms or entire kathismata became parts of the religious service books, and during the centuries to come, when the linguistic form of the psalm was constantly considered a model in refining the Romanian artistic expression. The transposition of the Old Testament into Romanian, was performed much earlier than the printings which came out at Sibiu and Brasov or than most of the North-Moldavian manuscripts. This is proved by the latest information concerning the approximate time of producing the so-called Hurmuzaki's Psalter (Mares 2005: 308-315) which ranks the *Rhymed Psalter* to a privileged position among our first literary texts.

Despite the remarkable priority of its Romanian transposition, the *Rhymed Psalter* possesses, in all its known variants, irrespective of the time or place or their elaboration, a much more natural, intelligible linguistic expression, closer to the Latin word stock specific

to our language, than all the other canonical books. The *Rhymed Psalter* stands out in the old Romanian culture due to the formally remarkable unity of its oldest version. The clerks and typographers firstly operated the substitutions imposed by local linguistic norms, or replaced words and forms so as to make the content more intelligible, by evidently observing the requirements of the sacred texts [1]. In the mid-17th century Romania, a new attitude towards the form of religious books, in general, was more than obvious. Varlaam is the first who, in *Carte românească de învățătură* (*A Romanian Book for Learning*), published in Iași, works on texts or source-texts by summarizing or paraphrasing, while, concomitantly and still using the printed book, Simion Stefan also highlights the need of clarifying not only the expression, but also the meaning of the sacred text. In *The New Testament*, published at Bălgrad in 1648, and in the *Psalter*, printed in the same place three years later, the numerous marginal glosses help to clarify the meaning of some words. The Transylvanian scholar approached the model used by the Western critical editions of the period.

The 1673 publication of the well-known biblical book *The Psalter* „pre verșuri tocmită, în cinci ani foarte cu osârdie mare” by Bishop Dosoftei [2] represents an unprecedented achievement for the Romanian cultural space of those times, since Orthodoxy, traditionalist and conservative par excellence, did not encourage, on principle, any unusual artistic experiment, since translation had turned into an authentic poetical work, accessible by way of publication to a large audience, predominantly laymen in the street. The idea of versifying the psalms had its origins in the European Humanism and Reform movements: its predecessors are Calvin, the great poet Clement Marot and Theodore de Bèze in France, Jan Kochanowski in Poland, Schede-Lobwasser and Winenberg in Germany, Albert Molnar in Hungary. In the Orthodox culture, Dosoftei is the first and the most important versifier of biblical prose, after his forerunner Varlaam’s modest attempts. It is the first great book of Romanian poetry, about which, Nicolae Manolescu, in his *Critical History of the Romanian Literature*, stated that it was not Dosoftei’s translation of David’s Psalms that mattered, but his effort of creating a new poetical language ‘necessary for the great enterprise’.

From a theological perspective, Dosoftei’s versified translation is a deviation from literality (translated *ad litteram*, the psalms get an odd, unconvincing tone, characteristic of the Bible versions), whereas, from the literary and artistic perspectives, the language used does delight its reader. In his use of the Romanian language, Dosoftei recreated the text and provided versified solutions. In translating and versifying the biblical psalms, Dosoftei had to un/conscientiously choose between the Scripture cannon, honourably but strictly following the ecclesiastical tradition, or the living culture of his people, thus assuming the protection of the Orthodox norm modelled on the Romanian Christians’ understanding. “He has rendered *The Psalter* for everyone, (as humble as they might have been) who wished to approach God” and implicitly the moral ethics, as Nicolae Iorga appreciated.

“Și dreptului senină/ii va străluci lumină,
Veselie și cunună
Celor cu inima bună”
(Psalm 96)

By translating and rhythmically versifying the *Psalter*, Dosoftei vernacularly adapted the actants’ natural environment, customs and daily activities:

“Tu dai fânului să crească,/
Dobitoacelor să pască,/
și crești pajistea cea moale,
De scoate grâul din foale,
De-ș culeg oamenii hrană
Să le hie și pre iarnă.
Că scot pita cu sudoare/ Să mănânce la răcoare,

*Din pământ agonisită
Pre porunca ta cea svântă.
și le-ai dat vinul să-și facă
Veselie, să le placă”*

(Psalm 103)

as well as the image of the divinity:

*“Că Dumnezeu toate vede
Din scaunu său ce șede
în ceri, unde odihnește,
De-acolo pre tot prăveste.
Pe pizmașii și pârâșii
Domnul va râde de însii
Si-i va mostra de ocară
Pentru care-îl supărară”*

(Psalm 2).

The long lasting confrontation between the Jews and the opposing nations during Prehistory and the Ancient Times, as depicted in the biblical psalms, turns into an occasion of metamorphosing the poetic expression and adapting a perennial theme to contemporary circumstances and conjecture – the conflicts between the Christian Moldavians and their enemies, the pagan Muslims, which the Bishop considered highly important for his people to whom he dedicated his poetical work:

*“Ca iată păgânii încordară arce
Pun săgeți în tulbă, să grijăsc de lance
și vin din tunerec cu arce pre-amână
întru să săgete pe cei fără de vină
Giurământul nu-ș țân, hotarăle strică, strică
și de-mpăcăciune nu gândesc nemică”*

(Psalm 10).

The Rhymed Psalter defines Dosoftei, the poet, as a lyricist preoccupied by the human condition. Quite impersonal until a certain moment, the original psalms which are of a too general and often neutral expression, acquire in his transposition the flavour of an acute lyrical feeling:

*Pleacă-ți urechea către mine
și să-mi fii, Doamne, spre bine
și la ce zi te-oi striga-te
Să-mi auzi de greutate,
Că-mi trec zilele ca fumul,
Oasele mi-s reci ca scrumul,
Ca nește iarbă taiată
Mi-este inima secată*

(Psalm 102).

He knew how to find the corresponding equivalences; he understood metaphors and translated them with successful equivalents, being able to enrich the psalmist's verses by personal ideas and images, the same as Arghezi exceptionally did, later on, in the 20th century. The lyrical pathos streams from the translation of one of the most powerful

humiliation psalms *Eli, Eli, lama sabachtani*, as Dosoftei strove to be original and modulate the Romanian language using new ways of expression, unpractised before:

*Si ca apa fui vărsat afară
și oasele mi se rășchirară
inema-n zgău mi se vesteziăște
ca o ceară când se răstopeăște.
Mi-i vîrtutea ca hîrbul de sacă,
Limba-n gingini lipită mă-neacă.
și m-ai lăsat, Doamne, -n țărâna morții...*

Much has been said about Dosoftei's almost exquisite art, the author excellently mastering the norms of prosody and artistic expression. The rhyme in couplets prevails, more often than not quite successfully, anticipating Eminescu: "*Cugetu-mi sfîntește, ochii luminează / Din sfînta lucoare, din senina rază*". There are also alternate rhymes:

*Cine-și face zid de pace
Turnuri de frăție
Duce viața fără greață
'Ntr-a sa bogăție
(Psalm 132)*

or, unexpectedly for the early years of the Romanian versification, enclosing rhymes may occur:

*Doamne, mă ferește
cu sfîntul tău nume
Dă-mi noroc în lume
și-n veci mă păzește!*

The whole book reveals an acoustic impressionism, sometimes motivated by ingenious interior rhymes, as the Preface famous stanza:

*"și te voi cerca-te cu fața curată
Să-ți văd sfînta față și prea luminată.
Nu-ți ascunde, Doamne, fața prea cîstită
Nu fugi de mine la vreme *cumplită*.*

Dosoftei's translation is a poetic creation of a high artistic level, where the prosody of folklore inspiration (folk poetry 5-6 syllable metrics, influenced Dosoftei's verses) mingles with elaborate imagistic constructions, as in the following fragment:

*La apa Vavilonului
Jelind de țara Domnului,
Acolo ședzum și plînsăm
La voroavă ce ne strînsăm,
Și cu inema amară,
/Prin Sion și pentru țară,
Aducîndu-ne aminte,
/Plîngeam cu lacrimi herbinte.
și bucline ferecate*

lăsam prin sălci animate
(Psalm 47).

Dosoftei's Psalms (Psalm 96, in particular) left the pages of the book and entered the realm of orality (in slightly modified forms), turning into Christmas carols. Anton Pann gathered them in the 1830 collection *Versuri muzicești ce să cântă la Nașterea Mântuitorului nostru Iisus Hristos și alte sărbători ale omului* (Musical Verses to Sing for the Birth of Our Saviour, Jesus Christ and Other Festivities of Men). Subsequently, they could be found in all books comprising such productions in the latter half of the 19th century and the beginning of the 20th century. The Psalms, put into music and sung, for a period, at various church festivities, were introduced into schools near churches, and, thus, with children's contribution, the ancient religious hymns reached Christmas carols.

Together with Miron Costin, Dosoftei is ranked in the history of the Romanian literature among the greatest classical poets, the founder of the Romanian religious poetry. Speaking about Dosoftei in *The History of the Romanian Literature from its Origins to the Present*, George Călinescu remarks: "the language sweet flow, the sentence heavy liquid density, the word concreteness embalming abstract testimonies". The old Romanian culture becomes, due to personalities such as Dosoftei, "a marble block, where there sit, without being born yet, Eminescu and Creangă, Caragiale and Sadoveanu".

Notes

[1] We consider that the majority of the modifications of the Romanian text of the Psalter are the result of the copyists and revisers' intentions and not of hazard. For information about the relationship between the original sacred texts and their old Romanian versions, see Gafton, 2005, pp 67 and others.

[2] Dosoftei, on his layman name Dimitrie Barilă, starts versifying the Psalter after 1665, simultaneously with its translation into Romanian from the Slavonic language, followed by Septuagint, a traditional version, specific to Orthodoxy. Found in Bishop Varlaam's entourage until 1653, under whose auspices he would have delineated his intellectual profile, Dosoftei, a good connoisseur of classical languages (Greek, Latin) and modern languages and cultures (Polish, Ukrainian, Russian, Neo-Greek), having already performed translation activities, was ready for an exceptional artistic and cultural experience. A bishop since 1658 (at the age of only 34 years!), a friend of Miron Costin and Dositei Notara (future Patriarch of Jerusalem), bishop of Moldavia from 1671, Dosoftei publishes in 1673, at Uniev, in Poland, the versified Psalter, *Psăltire a svântului proroc David* (The Psalter of Saint David, The Seer).

In the ten years of bishopric, Dosoftei's scholarly and typographic activity is overwhelming, being interrupted only by his diplomatic mission in January, 1684, when, being sent to Russia to accept the Tsar's sovereignty, Dosoftei is retained at Kiev. He temporarily returns to his country during the unsuccessful anti-Ottoman campaign of the Polish king, Sobieski, who forces him into a long and desolated exile at Stryj and Zolkiev. Anathematized by the Patriarch of Constantinople, excommunicated and degraded by the synod of Iași in 1688, harassed by the hostility of the Unitarian and Catholic clergy of Zolkiev, tormented by an endless yearning for his native country, Dosoftei dies on foreign land the 13th day of December, 1693, soon after his seventy-one anniversary.

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'TRANSLATING' HISTORY FOR THE STAGE IN *HENRY VIII* AND *APUS DE SOARE [SUNSET]*

Gabriela Iuliana COLIPCĂ

Introduction

The second half of the fifteenth century seems to have finally brought, in different corners of Europe, the long waited for political stability that would engender further societal changes and cultural developments traditionally associated with the Renaissance. In England, for instance, the crisis of royal power resulting from incessant warfare involving the houses of York and Lancaster and entailing political instability at the national level was put an end to by Henry VII, the founder of the Tudor line that would successfully rule England for more than one century. At approximately the same time, in another part of Europe, in Moldavia, the same kind of civil strife turned members of the Mușatin family one against the other in a constant rush for power which occasionally led to short-lived basking in royal privileges only to be soon lost in favour of another pretender to the throne. That is why listing all the names of the Mușatin princes who ruled Moldavia over the years that followed Alexander the Good's death (1432) might not be such an easy task. The Moldavian prince had sixteen legitimate and illegitimate children, out of whom seven sons, and that made the succession issue difficult to handle in the Moldavian context of the time (Boisnard 2004: 10). Yet, the ensuing Moldavian "Wars of the Roses", constantly fuelled partly by the ambitious Moldavian aristocrats, partly by the foreign powers (Poland and Hungary, in particular) interested in maintaining control over the Romanian principalities, came to an end when Stephen III, son of Bogdan II, whom Romanian history would subsequently call "the Great", ascended to the throne. Crowned, as the legend has it, on the battlefield of "Direptate" ("Justice"), after having defeated his usurping and murderous uncle Petru Aron, Stephen embarked upon a long and difficult quest for political stability, in both foreign and home affairs, trying to change the perception of royal government in Moldavia and to strengthen the monarchy, while defending and preserving the independence and security of the country threatened by enemies from almost all sides.

But, though a contemporary of Henry VII, the Moldavian prince Stephen the Great (1457-1504) seems to have had more in common with Henry VII's son, Henry VIII (1509-1547), who was still a teenager when Stephen died. The unexpected similarities between the patterns of thought and behaviour characterising the two quasi-contemporary monarchs, as manifest in their public and private lives, have invited a more in-depth assessment of their achievements and of the roles they played in the process of national identity construction for the development of which the context of the Renaissance offered adequate circumstances. Having found in their reigns fertile ground for the exploration of diverse means of representation of history in literature as well as of the way in which historical drama could shape perceptions of historical events in the process of reception, major representatives of English and Romanian drama, namely William Shakespeare (in collaboration with John Fletcher) and Barbu Ștefănescu Delavrancea, chose, at different moments in the English and Romanian history, to

reflect in literary terms, in *Henry VIII* (1613) and *Apus de soare [Sunset]* (1909), the two monarchs' place in history, with a stress on the impact of their major political decisions on the destiny of their nations in making.

From History to the Stage

Finding inspiration in the chroniclers' recordings of and comments on major events that happened under Henry VIII's and Stephen the Great's rule, Shakespeare and Delavrancea focus on similar issues: their plays bring to the foreground the myth of the absolute ruler and discuss royal involvement in home and foreign affairs, laying stress on the king's relation with the court, the Church, and, last but not least, the royal family (queen and offspring, hence the interest in the order of succession).

Further similarities between the two plays may be accounted for by the fact that Shakespeare is known to have been one of the chief influences on Delavrancea. It is true that, as Zoe Dumitrescu Buşulenga remarks, the Shakespearean patterns identifiable in Delavrancea's plays do not particularly evoke *Henry VIII*; they rather remind of other creations of the English Bard, better known in the Romanian literary circles of the early twentieth century, like *Julius Caesar*, *King Lear* or *Richard III*. The Romanian critic emphasises, in particular, the presence in *Apus de soare [Sunset]* of traces of intertextual connections with *Julius Caesar*, such as the conspiracy, alluded to from the beginning of the play, the conspirators' planning to exploit the leader's weaknesses, or the occasional references to omens and prophecies (1962: 338-344). Nonetheless, such motifs are actually recurrent in Shakespeare's plays, so one should not wonder that they can be found in *Henry VIII* too, adding to the already mentioned elements that it shares with Delavrancea's *Apus de de soare [Sunset]*.

But what perhaps amazes the most, precisely because of the plays belonging to different cultural and aesthetic contexts, is their similar interpretation of the function of historical drama. Shakespearean scholars have repeatedly underlined the fact that, in Renaissance England, history, was, next to the Bible, a favourite subject not only of the scholarly circles but also of the public at large, as a source of instruction. That explains the abundance of "historical texts" which emerge – ranging from "poems, plays, memorials, biographies" to "narratives of current events, political narratives, annals, chronicles, surveys, antiquarian accounts" – causing the medieval chronicles to slowly fade (Kamps 2005: 8). From among them, historical plays were by far the most popular, representing for English Renaissance audiences (especially in London) the main source they "got their 'history' from" (Kamps 2005: 5). All in all, for all its instability owing to the variety of genres it encompassed, "history" aimed basically at moral instruction by teaching political lessons, and at arousing patriotic feelings, hence "tend[ing] to subordinate factual accuracy to literary and ideological concerns" (Kamps 2005: 5).

As for the Romanian case, the turn of the twentieth century witnessed an intense political effort aimed at raising awareness of the need for solidarity with and support of all action meant to eventually lead to the fulfilment of the centuries-long dream of the Romanian nation, that of the union with Transylvania. Politically and socially involved playwrights, like Barbu Ştefănescu Delavrancea, revived, under the circumstances, the genre of historical drama, preaching the return to history as an efficient means of stirring patriotic feelings. The discourses of the past would become vehicles of a militant ideology, which, following in the footsteps of the 1848 revolutionary trend, urged Romanians to overcome the political crisis and to achieve national unity.

Still, the educational mission, in the sense of putting forth a political lesson with a potentially relevant impact on national identity formation at a crisis moment, is all that Shakespeare's and Delavrancea's history plays have in common on the intentional level. Otherwise, the two playwrights perceive differently the representation of history in the literary text. On the one hand, like his contemporaries, Shakespeare seems to have been aware of the co-existence in the Renaissance historical writings and thought of three main "schools", i.e., "the providential, the humanist, and the antiquarian" (Kamps 2005: 6). Adapting for the stage their

different, and sometimes contradictory, practices, Shakespeare aims, at least in *Henry VIII*, at exploring the complexity of the historiographical discourses of the moment and the validity of their representational power in relation to political truth(s), while, at the same time, making a stand in the debate on the very nature of the theatre as a public institution that could/could not inculcate a positive sense of government in the spectators (Glimp 1999). On the other hand, Delavrancea is not concerned with the investigation of historiographical alternatives (providentialism seems to dominate his *Apus de Soare [Sunset]*), but takes more interest in the aesthetic means of representation, shifting between romanticism and symbolism in an attempt at artistically recuperating the folk elements, the sublime, the archetypal, that, in his opinion, would better stress out the national character of his drama.

A more detailed investigation of the similarities and the cultural-specific dissimilarities between the two plays will hopefully reinforce the main lines of our argumentation and provide further evidence for the better understanding of the way in which literary works have managed to influence the image of the absolute ruler as constructed and preserved in the collective memory of the nation. One important dimension of an absolute ruler's policy is defined by the decisions made and actions taken in relation to the neighbouring powers, and both plays bring that into discussion, more or less extensively. Shakespeare's *Henry VIII* opens with the colourful evocation of one of the diplomatic successes of the early years of the king's reign, i.e., the Field of the Cloth of Gold (Act I, Scene 1). There, in 1520, historians say, "Henry vied with Francis at a vast Renaissance tournament that was hailed as the eighth wonder of the world" (Guy 1992: 32). This is what Shakespeare apparently tries to convey when he has Norfolk describe the splendour of the two royal processions. Yet, little by little, he insinuates into the text doubts about the positive significance of the event as Buckingham denounces the lavishness of these celebrations ("fierce vanities" – I.1.54) that are entirely the result of Cardinal Wolsey's 'engineering'. Thus, the play reverts the meaning of a diplomatic achievement which was not of the king's doing (though, to the king's glory), and simultaneously introduces two characters, Buckingham and Wolsey, in relation to whom Henry's own character will be defined. As far as the explicit references to England's relations with other European powers are concerned, this first scene is unique in the play. Later on, as emphasis is increasingly laid on home affairs, there are only some oblique hints about England's relations with Rome, whose help is invoked by Queen Katharine and allegedly 'required' by the king himself, hence the presence of Cardinal Campeius as an arbiter and guarantor of the 'fairness' of the divorce trial. Finally, the scene of Wolsey's fall from grace (Act III, Scene 2) contains two more clues to the troubled relationship with the Holy See, in general, and to Wolsey's role as a mediator on the king's behalf in the divorce crisis, in particular: the two letters that seem to seal the cardinal's doom refer, on the one hand, to his failure in being elected pope (1521) (III.2.210-213), and on the other hand, to his attempt at negotiating another strategic marriage between Henry and the French king's sister, the Duchess of Alençon, had he obtained the annulment of the king's marriage with Katharine (III.2.85-86). Both letters are presented as evidence of the cardinal's betrayal of the king's trust which justifies his repudiation. Before, however, considering more thoroughly the way in which Wolsey's "trial" and fall obliquely cast a new light on Henry, an interesting aspect should be pointed out: while Henry's Reformation was about much more than the divorce from Katharine, building upon a new ideology of supreme monarchy that entailed radical changes at both political and religious levels (allowing for Protestantism to gradually gain ground), the play gracefully evades such sensitive issues and finds other means of undermining the pro-Tudor historical vision. The absence from the play of major events in the history of the Henrician Reformation (e.g. Anne Boleyn's execution, Elizabeth and Mary being declared bastards, the highly controversial regulation of the succession to the throne), as well as of the two short but troubled reigns of Edward VI and the Catholic Mary, could indicate that Shakespeare (and Fletcher) had indeed learned the lesson taught by the historians of the time, according to which writers should beware of "touch[ing] the credit and reputation of some men"; as Ivo Kamps

remarks, "the point about the power of men of reputation was not lost on Shakespeare" (1996: 113): though Henry VIII's age was long gone, the Jacobean propaganda legitimised James I's position on the throne on the basis of his consanguineous link with Henry VIII and Elizabeth I, so, for a play which was neither entirely apolitical nor boldly politically biased, it was safer to keep off any open challenge to royal authority.

Unlike Shakespeare, Delavrancea did not have to be cautious about touching "the reputation of some men" directly related to the subject of his play: when he wrote *Apus de soare* [*Sunset*], he was at a safe distance – more than 400 years – from the temporal framework of the events represented. Furthermore, the aim of his play is not "epistemological ambiguity" (Kamps 1996: 107); it does not propose any alternative interpretation to Stephen the Great's history, but clearly seeks to reinforce the 'truth' that historiography – from Neculce and Grigore Ureche to Iorga and Xenopol – advanced. And since the general tendency is to look up to Stephen's military achievements in the wars against the Turks or other enemies (e.g. the Poles), the foreign policy of the Moldavian king is repeatedly evoked in laudatory terms at numerous instances in *Apus de soare* [*Sunset*]. Though the time span covered by the main action of the play is rather short, i.e., 1503-1504 (the last years in Stephen's life), references to his numerous battles, whether victorious or not, analeptically extend the story time. For instance, in Act I, Scene 2, while spinning and weaving, Queen Maria's ladies-in-waiting remember their fathers who died heroically fighting against the Turks at Cetatea Albă and Războieni more than twenty years ago (1982: 33). In doing that, they evoke, like a Greek chorus, Stephen's forty-six years of reign during which, apart from the two mentioned defeats, he won thirty-one battles. The terms in which they present the sacrifice of the Moldavian élite warriors and Stephen's willingness to die by their side imply that the cause of the defeat was not some shortcoming of the Moldavian strategy or policy in relation to the Turks, but the fact that none of the Christian powers Stephen had appealed to had taken action to help him; so, in an early triumph of providentialism in the play, Stephen accepted the defeat as being God's will: "Here, I was defeated, let every soul in the country know that it was of God's will to punish me for my sins, and let His Name be praised till the end of the world!" (1992: 33, my translation) The same disappointment with the lack of reaction of the Western powers to his appeal for military support in the 'crusade' against the Ottoman Empire is then voiced by Stephen himself in Act I, Scene 7 when messengers arrive from Venice and Rome with words of encouragement but no financial aid. Stephen bitterly remarks that Christendom, that once called him 'the sword of Christ' for having won three major victories against the Turks at Baia, Podu-Înalt and Războieni, never helped him financially in his attempt to stop the infidels. The only good news is that Rome sent a doctor, Jeronimo da Cesena, to tend to his wounds.

On the other hand, a large part of the play presents another aspect of Stephen's foreign policy, namely the conflict with the Polish kings over Pokuttia: Act I, Scene 7 shows Stephen preparing the campaign against John I Albert (1992: 39-40); Act II, after presenting the tense waiting for news from the battlefield (Scenes 1-3), extols Stephen's victory over the Poles who swear him obedience and "*in eternitate fidelitas*" (1992: 43). Both major lines of Stephen's foreign policy meet in the eloquent speech he utters in the Great Hall on the occasion of the coronation of his son Bogdan-Vlad. In terms that cause the royal and the national interests to overlap, he first reminds those who attend the ceremony – soldiers, boyars, courtiers – of his long reign (47 years) during which he fought for Moldavia's integrity and welfare and succeeded in making his name known from Caffa to Rome as a defender of Christianity. He evokes the old warriors who died for their country and on whose "buried bones Moldavia lies as on the shoulders of some giants" (1992: 62, my translation). Then, he voices his regret for not having managed to unite either the West in a crusade against the Ottoman Empire, or the East, making alliances with the Poles, Hungarians, Russians and Tartars; in the end, they all betrayed the agreements and he had to fight the Turks alone:

I tried to unite the West for one goal, as I knew they were Christians, and my emissaries knocked from door to door, pleading with them, more to their benefit than to ours, to leave aside their petty wars and strife and rise against the danger that threatened Christianity...Were they in need of a man to lead?...There was one...Now he is sick... When I saw they offered nothing but promises, I tried to unite the East. (Outside the lightning strikes and the rain falls heavy.) So I sent messengers to the Hungarians, to the Poles, to the Russians and the Tartars...In vain did my men travel the deserted roads... Agreements duly sealed, important signatures...And nothing came out... [...] When my time comes to stand in front of Him, I shall dare say: 'My God, only You know what is in my heart, for I have believed in you and no vanity has ever lured my soul, and I have stood as a steady rock in front of the infidels...But they all deserted me...'

(1992: 62-63, my translation).

The autocrat would not separate the political from the religious in his conception of the supreme monarchy and weaves the entire history of his reign in the all-embracing rubric of God's plan for Moldavia. And if a compromising peace with the Turks was eventually signed, it was because this seemed like an ultimate solution in an attempt at saving national integrity, when, the old king bitterly remarks, the Christians turned out to be untrustworthy: "My God, punish me for my sins, but do not punish me for the peace I made with the Turks to save my poor people! (*Lightning and thunders.*) Listen to me, Bogdan, know that the Turks are more faithful to their promises than the Christians..." (1992: 63, my translation). The speech concludes with a prophetic foretelling of Moldavia's endurance in front of all dangers that breaks all concrete temporal boundaries and projects Stephen's image in a timeless realm of myth and legend as the Christian King: "Remember Stephen's words, who has been your shepherd to the very end...that Moldavia was not the land of my ancestors, nor is it mine or yours, Moldavia is the land of your descendants, and of the descendants of your descendants till the end of times..." (1992: 63, my translation). Much of the symbolism of the final act also contributes to reinforcing the Christian imagery that becomes part of the king's portrait: the stage directions describing the setting indicate that there is a cross above the bed in which the king lies consumed by fever and that his room communicates with a small chapel-like space with an iconostasis. Moreover, in the scene in which the doctors burn his wound with hot irons as an ultimate solution to stop the spreading of the infection in his wounded leg, Stephen refuses to be tied and goes through terrible pain without complaining, only praying, like a true Christian martyr. Stephen becomes a Christ-like figure that unquestionably dominates the play up to the end, which also explains that, in the scene of the treacherous boyars' 'trial', providentialism wins over human agency, for, in killing the traitors, the king actually fulfils God's will.

Yet, if in *Henry VIII*, religion and politics come together rather vaguely in the references to the Pope's involvement in the crisis caused by the royal couple's divorce and in the accusations of being a sectary that Bishop Gardiner formulates against Cranmer (V.2.104), God's providence is often invoked and its impact measured against that of human agency. As a matter of fact, Shakespeare structures his play so as to both provide different mirrors to the character of the king who comes to show, little by little, his true nature in his interactions with different members of his court, and to employ different historiographical methods to explore "the process whereby interested individuals and institutions transform the contiguous moments of the past into purposive, unified discourses, and how the construction of such discourses relates to self-legitimation" (Kamps 1996: 109).

Therefore, Buckingham's trial, the first in the series of four judicial proceedings of the play, is entirely based on eyewitness evidence and hearsay. The pre-trial scene (Act I, Scene 2) brings to the foreground the fact that aristocratic factions might still have tried to challenge royal authority – Buckingham is accused of intending to assassinate the king – and proves the devastating effect that "oral testimony can have on a person's reputation and fate" (Kamps 1996: 114). It is true that Wolsey is repeatedly pointed at in the play, both by the Queen herself and by the choric Gentlemen as the one who, out of malice, engineered the Duke's fall, but it is obvious that the trial puts, in fact, Henry himself in a bad light. The accusation relies on a single

testimony, that of the Surveyor, who claims that his former master was incited by a prophecy of the Chartreux friar Nicholas Hopkins to take action against the king in order to govern England himself. As the Duke acknowledges before being executed, the procedures of the trial are legal, but the justice of the trial is definitely doubtful. When condemning Buckingham, the king does not seem to take into account that, as suggested by the Duke, the witness might have been bribed by Cardinal Wolsey, or that, as the Queen conjectures, he might be taking his revenge against his former master. Hopelessly condemned, the Duke defends up to the end his faithfulness to the king, while trying to find an explanation for the law's failure, either in the influence the cardinal has on the king or simply in God's will. "Simultaneously, Buckingham asserts the omnipresence of providence and holds out for the efficacy of an individual's actions. [...] The Duke's dilemma rests in his desire to hold out for some form of human agency while he is unwilling to assert his independence of God's way" (Kamps 1996: 116).

What is not overtly stated in the play is that the human agency that Buckingham fears sealed his doom may not reside entirely with Wolsey, as he thinks, but also (actually mostly) with the king. That this is the case seems to be indicated by Act I, Scene 2 when Wolsey himself somehow stands on trial in front of the king. Right before Buckingham's pre-trial, the Queen informs the king of the danger of a mutiny against royal authority because of the too high taxes imposed on the people by the Cardinal. Wolsey defends himself saying that he is "traduc'd by ignorant tongues, which neither know/ My faculties nor person, yet will be/ The chronicles of my doing" (I.2.72-74). Under the circumstances, the text presents an "alternative way of handling historical evidence" (Kamps 1996: 113): the king – who must not have been so bothered by the newly-levied taxes since they were meant to cover the costs of his expensive wars with France – clings to the fact that there is no historical precedent for such taxation, so it should be revoked; still, he would not punish the cardinal on the basis of slander. The utter contrast that is thus set between two successive trial scenes – Buckingham's and Wolsey's – based on the evaluation of the same kind of evidence seems to suggest that the king is perfectly aware of the way in which the law should be applied to do justice, but "Henry's basis for justice is not truth, justice, or law – despite Henry's attempts to appear otherwise. Henry's basis is his own will" (Wegemer 2000: 5).

Wolsey will be eventually condemned and banished but on the basis of a different kind of evidence: his own letters that speak for themselves. Henry has a very interesting way of handling Wolsey's case: he does frown, but he does not accuse him directly; he asks him questions about his loyalty to the crown and, when the cardinal, unaware of the fact that the evidence he himself provided the king with is in fact against him, claims he is a devoted subject, he simply hands him the package of letters to read them and to discover that he is already doomed. As long as the king could benefit from the cardinal's actions (as it was the case with enforced taxation), the latter did not fear that he might be brought down by his enemies at the court. Yet, the king cannot forgive Wolsey's being against his choice of Anne Bullen as his new wife. So he bars the cardinal's privileged access to royal authority and leaves him an easy prey to the rival aristocratic faction (e.g. Norfolk, Suffolk and the Earl of Surrey). Wolsey's adieu speech to Cromwell reveals him grown penitent as he has come to regret having sacrificed his moral integrity and devoted himself too much to earthly matters just to retain the king's favour: "Had I but serv'd my God with half the zeal/ I serv'd my king, he would not in mine age/ Have left me naked to my enemies" (III.2.455-457). Like Buckingham, he admits his mistakes, his not having governed properly his behaviour and claimed "greatness not by blood" and he asks for forgiveness – which could be said to be at least partly granted when Griffith and then the Queen acknowledge, nonetheless, that, in his case, extravagance, ambition and appetite for power were counterbalanced by "governed generation through largesse" manifest in his founding two universities (Glimp 1999: 14). The King, though guilty of malice (in Buckingham's trial) and of acting as his interest dictates him in his relation to his subjects (Wolsey), will *never* do that. His conversation with Cranmer before the latter's trial reveals him best as a shrewd and self-aware

politician: when Cranmer tells the king that he knows himself to be true and honest and that he trusts he can prove that in the trial, despite Gardiner's malicious accusations, the king, who has already made up his mind about the role Cranmer could play in the divorce crisis, puts more pressure on him and draws Cranmer's attention to the fact that justice and truth are not always essential in a trial (V.1.130-134). His political lesson on "how malicious and powerful people can easily corrupt the legal process" (Wegemer 2000: 7) culminates in his suggesting to Cranmer that "Thy truth and thy integrity is rooted/ In us, thy friend" (V.1. 114-115).

Strangely, though Delevrancea endeavours to put forth the image of Stephen as an all-righteous king, the only trial-like scenes in *Apus de soare* [Sunset] prove that, in essence, the Moldavian monarch is not so different from the English one: like Henry, Stephen considers himself synonymous with justice and truth. The difference is that whereas Shakespeare does not seem to suggest that there is anything divine in Henry's ways, Delevrancea explicitly makes Stephen God's instrument on earth; so, if the boyars are not truthful to their king and to the vow of allegiance they pledged to him, they will be punished in the name of divine justice. At first, Ulea, Drăgan and Stavăr's treacherous plans is revealed to the king in a manner that reminds of both Buckingham's and Wolsey's trials, i.e., by oral testimony. Oana, the king's illegitimate daughter, overhears a conversation of the boyars in which they express their disagreement with the king's decision of leaving the throne to his son Bogdan, and their intention of offering the crown to Ștefăniță, the king's grand-son (Act II, Scene 6). Oana's testimony in a private discussion with Stephen is taken into account but not taken for granted. Just as Henry plays a cat-and-mouse game with Wolsey before passing his final judgment with a mere frown and gesture, Stephen too fixes his eyes upon the boyars and teases them, asking imperiously for them to attend a ceremony the purpose of which he will not disclose. Like Henry, he interrogates them about their loyalty: "Who loves me should stand by me. Isn't that so, Steward Drăgan?" (Act III, Scene 8, 1992: 61, my translation). But when the boyars defy his will openly by instigating the crowd to shout out Ștefăniță's name, in other words when evidence speaks for itself, Stephen, unlike Henry, will not waste his time with a simulacrum of justice, but takes the sword and, with one strike, he gives the sentence – "guilty" – and carries it out in defence of his will which he identifies with God's in a triumph of providentialism.

It is interesting to remark that the trial scenes, which suggest a breach in the order of things, hence a crisis situation, relate, in both plays, directly to the issue of succession. The Surveyor called to testify to Buckingham's treason says that the Duke was heard to say that if the king "should without issue die", he will "make the sceptre his" (I.2.133-134). That indicates that a keyword of the play is "issue". Henry's every action, whether lawful or unlawful, is meant to strengthen his position and to secure a Tudor heir to the throne of England. The life of his royal spouse – Katharine and, later, Anne – and of his court members – Buckingham, Wolsey, More, Cranmer – depends on that as they become pawns in Henry's ruthless but legitimate battle for power and succession. By far its most unfortunate victim is Queen Katharine, and Shakespeare takes his time to draw her portrait in different hypostases. When she first appears in the play, she assumes the role of the people's advocate to draw her royal husband's attention to the effects of the taxation policy 'his' Wolsey has been implementing. Her judgment of this matter as well as of the evidence in Buckingham's trial reveals her as the voice of reason, as she easily sees through people's actions (Wolsey's and the Surveyor's), and she diplomatically tries to influence the judicial procedures towards truth and justice. The trial in which she stands as the defendant sets her in utter contrast with the plaintiff, Henry. There are a few aspects that have to be taken into consideration in this respect. Henry does not clearly reveal his intentions from the very beginning. He tries to angrily stop the rumours about the divorce (II.1.147-153) (and lets Wolsey take the blame for it again – II.1.161-163) only to soon summon the cardinals and initiate the legal proceedings for the divorce. The fact that he had evoked in Wolsey's trial over taxation the lack of a historical and legal precedent does not seem to prevent

him, when it suits him, to try to find alternatives that would allow him to reach his goal. "In the legal procedure against Katharine (...), law, church, and history all fail the King, leaving him to his own ingenious devices. [...] Therefore, what is required, if the divorce is to take place, is an act of innovation. Traditional legal avenues must be abandoned in favour of unknown territories" (Kamps 1996: 116, 117). So, even before the trial, he has Wolsey prepare his case by asking the opinions of scholars from the universities on the divorce matter ("a precedent of wisdom" – II.2.85). Moreover, for the sake of the appearance of fairness of the trial proceedings, he has Cardinal Campeius, a "just and learned priest" (II.2.96), come from Rome. All these measures are meant to convince the world and especially "the Spaniard, tied by blood and favour to [the queen]" – i.e. Emperor Charles V – that the trial is "just and noble" (II.2.91). He even speaks about the queen in the highest terms calling her "the queen of earthly queens" endowed with "rare qualities, sweet gentleness", "meekness saint-like, wife-like government, obeying in command" (II.4.137-141). But the Queen, who has "the authority of history and custom on her side" (Kamps 1996: 117), will not be deceived, and she pleads her case convincingly when summoned at the Blackfriars: not only does she defend the validity of her marriage with Henry by invoking the great historical figures who authorised it, namely Henry VII and Ferdinand of Spain, but she also proves she was "a true and humble wife/ at time to [Henry's] will conformable" (II.4.23-24). She asks for "right and justice" and she doubts the integrity of her judges, so she appeals to the judgment of the Pope himself. Though hypocritically he tries to save face by praising Katharine's dignified attitude, Henry is obviously displeased with the result of the trial, hence he urges Wolsey and Campeius to take further action to convince the queen to return to the court. That and previous experiences with Wolsey acting to the best interest of the king determine Katharine to distrust the cardinals: while claiming to be just a "housewife" of "weak wit", she actually proves the very opposite, a strong and sharp-minded queen who knows who the master-puppeteer actually is (III.1.98-101). Act IV, Scene 2 finally shows her again a noble and tragic figure who will bear her misfortune with royal dignity. She dies a virtuous wife who loved her husband dearly, a good mother concerned about the fate of her daughter Mary whom she beseeches Henry to take care of, and a good mistress providing for her "wretched women" and "men" (III.2.131-158).

The queen's death in isolation and the masque with the six heavenly creatures who pay her homage and crown her, while drawing the attention to "the transitory character of earthly honours" (Wegemer 2000: 6), can be set in contrast with the splendour of Anne's coronation. The choric Gentlemen praise the beauty of the new queen and remark, very enthusiastically, that it attracts so many people at the ceremony that it is actually impossible to distinguish one face from another in the noisy crowd. Yet, there are hints in the coronation scene as well as earlier in the play that suggest that Anne is not "the goodliest woman/ That ever lay by man" (IV.1.72-73) and that also anticipate her fall. For instance, Act II, Scene 3 shows Anne deploring the fate of her queen whose long-standing reputation for virtue and majesty is on trial and she makes a comment that, obliquely, casts an ironic light on the king's character: "– after this process,/ To give her the avaunt! it is a pity/ Would move a monster" (II.3.9-11). And though she insists she "would not be a queen/ For all the world" (II.3.45-46), as soon as she is offered by the king the title of Marchioness of Pembroke, she accepts the "gift" and specifically asks it not to be mentioned to the queen, which justifies the Old Lady's banter focused on the issue of Anne's conscience and her accusations of hypocrisy (Wegemer 2000: 4). As for the crowd attending her coronation, one particular detail seems to arrest the attention, namely that most of the 'spectators' are "great-bellied women" – an allusion to Anne's being pregnant – whose "disruptive fecundity" (Glimp 1999: 15) generates disorder – an allusion to the national crisis the Reformation engendered. The 'theatrical show' they watch features many "stars indeed;/ and sometimes falling ones" (II.3.54), like Anne, Thomas More or Thomas Cromwell.

Delavrancea's play also introduces two of the women in Stephen's life, his wife, Maria Voichița, and his former mistress, Răreșoia. Like Shakespeare's Katharine, Maria devotes her

time to domestic activities in which she is accompanied by her ladies-in-waiting in a setting that the playwright makes purposely rustic and idyllic: they weave, mend and wash linen stripes to be used as bandages for Stephen's wounded leg. Yet, unlike Katharine, Maria will never interfere in state affairs; though concerned about her husband's health and fearing the impact upon it of his decision of going to war, she can but beg him not to go or at least to take care of himself. And her love and care do not remain unappreciated by her royal husband who praises her (genuinely, not hypocritically, as Henry does in Katharine's case) as being very important in his life, next to his sword and his country (Act III, Scene 8). Maria has no rival among her ladies-in-waiting, as Katharine does; yet, there was a time when, like Katharine, she had to cope with her husband's infidelities and their memory is painfully revived by Stephen's affection for Oana, one of the young girls at the court who eventually turns out to be his illegitimate daughter. Furthermore, Oana appears to have a special relationship with Rareș, one of the king's bravest warriors, who is also Stephen's illegitimate son and Oana's brother, both born of a notorious relationship with a boyar's wife named Răreșoia. Their origin is known only by the royal couple, and remains concealed from public ears. Stephen loves them both, yet he would not include Rareș in the line of succession as he does with his legitimate son, Bogdan. In the end, if there is a crisis related to the succession to the throne, that is not created by an illegitimate son's craving for power (Rareș will never think of that) or by the improperly regulated issue of succession, but by the ambitious aristocratic factions that hope to control the throne after the king's death. Yet, once this conflict is rightfully settled by the king, even though at the expense of his own life, there is a sense of optimism that breathes from the play beyond its tragic end: the vision of a united and independent land for which Stephen fought all his life will be taken over by his successors, as he announced in Act III, Scene 8.

As for Shakespeare's *Henry VIII*, it ends in a definitely positive tone, as if ignoring the crisis-engendering controversies about the succession to the throne. Whether Henry is a good father or not does not seem to be much of a concern in the play. The reference to Mary, Henry's daughter by Queen Katharine, remains marginal in the text. As for Elizabeth, the Old Lady's words which announce her birth voice certain worries about the fact that the child is not the male heir the king expected: "And of a lovely boy: the God of Heaven/ Both now and ever bless her! – 'tis a girl,/ Promises boys hereafter" (V.1.165-167). But all fears are soon dissipated by Cranmer's prophecy at the christening ceremony. An expression of Shakespeare's nostalgia for that golden age that is Elizabeth I's reign, Cranmer's divinely inspired set speech is written in imitation of an ancient historian's practice by means of which fiction is passed for historical representation through rhetorical manipulation aimed at conveying a certain moral and political message (Kamps, 1996: 135). Insisting particularly on Elizabeth's linkage to her father, as she will show the same "princely graces" and "virtues that attend the good" (V.4.25; 27), the speaker presents the queen as a second Saba, placing her "within a biblical genealogy of nonpareil women" (Glimp 1999: 11), and foretells her becoming "a pattern to all princes living with her" (V.4.22). By the power of her personal example, she will manage to successfully govern her nation, which makes an ideal of economic and social harmony not so difficult to achieve. The references to the heir later on rising from the ashes of the "maiden phoenix" might be interpreted as an allusion to James I, thus fulfilling the function of legitimation of a monarch who did not come to the throne by birthright or by any legally-valid will of the queen. Nonetheless, as Ivo Kamps demonstrates, the image of the phoenix, otherwise "a common image of royal succession", when not accompanied by the identification of the monarch, remains just an abstraction: "its use may well flatter the king [i.e. James I], but it does not serve as a particularly powerful image of royal *legitimation* in either the prophetic (Henrician) or the historical (Jacobean) context" (1996: 132-133). So, without making a very specific ideological stand, the text perhaps aims at raising questions concerning the "cultural anxieties about gender" and authority in the patriarchal nation according to which crisis can be best avoided and government may be best handled by a male heir. (Aware of such prejudices, Elizabeth herself occasionally posed as the "androgynous martial maiden", Kamps 1996: 131).

Conclusion

The late fifteenth century and the early sixteenth century were troubled times during which the construction of national identity – whether in the Western or Eastern Europe – seemed to be indissolubly interwoven with the rise of absolute monarchy. The ways in which such kings as Henry VIII and Stephen the Great governed their own selves, their families, courts, and countries left major traces in the collective memory of their nations and acquired concrete expression in the literary works of writers who, irrespective of the age they belonged to, looked upon the theatre as being a cultural institution created for the entertainment, but, above all, for the education of the masses. Thus, plays like Shakespeare's (and Fletcher's) *Henry VIII* and Delavrancea's *Apus de soare [Sunset]*, dwelling on the assumption that crises bring out the best or the worst of people's character, hold up their fictitious mirrors to reflect more or less faithfully the image of two kings whose policies changed the destiny of their nations forever. Written at different times – the early seventeenth century and the early twentieth century, respectively, – in different corners of Europe and in different cultural contexts – the end of an age of prosperity and stability for the English and the beginning of a new troublesome one, marked by conflict between royalty and the Parliament, and the militant movement of Romanian intelligentsia for a united Romania –, these 'histories' rhetorically manipulate historical material to more or less explicit ideological and aesthetic ends. In *Henry VIII*, the representation of history with the methods of historiographical research ends up in political and aesthetic ambiguity that "stem[s] directly from the playwrights' refusal to mould their materials into a dramatically and ideologically coherent (Tudor) version of the reign of Henry VIII" (Kamps, 1996: 108). Historiographical pluralism and polyphony eventually leave the play "without a clear protagonist or 'great man', and without the presence of a stabilizing concept of providence" (Kamps 1996: 103). In *Apus de soare [Sunset]*, there is no room for ambiguity in ideological terms: aimed at arousing national pride and, with it, the awareness of belonging to a strong Christian nation, the play subtly advances the idea of unity by having all its characters spin around one central figure, that of the patriot and fervently Orthodox king, Stephen of Moldavia. And if there is a certain sense of aesthetic ambiguity in Delavrancea's play resulting from the combination of realist, romantic and symbolist elements, this is also eventually dissolved in the forging of a new type of historical drama on the Romanian stage (the poetic/symbolist type). For all these differences, however, going beyond the peculiarities of the historical figures taken as sources of inspiration, Shakespeare's and Delavrancea's plays belong in the same framework: the lore of the absolute king, the Renaissance monarch who would have no limits imposed to his power, whether by his noblemen or by the church, who lives life to the full by his own rules and proves his strength in causing or solving crisis situations that shape up national consciousness.

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**DU ROMAN HISTORIQUE A LA METAFICTION HISTORIOGRAPHIQUE:
LE NOM DE LA ROSE
D'UMBERTO ECO**

Alina CRIHANĂ

En reprenant dans une étude publiée en 2000 un fragment d'une interview qu'Umberto Eco lui avait accordée en 1994, Susanne Kleinert commentait l'opinion du romancier selon laquelle

le travail d'un écrivain postmoderne ne se distingue pas fondamentalement du travail de l'historien, en ce que la métaréflexion par rapport aux sources (soit de la fiction, soit de l'historiographie) rend transparent le processus de pensée inhérent au texte. Dans ce même entretien, Eco a esquissé une définition de la littérature postmoderne comme une historiographie de l'imaginaire

qui «s'adapte très bien à ses propres romans» (Kleinert en d'Haen, van Gorp et Musarra-Schrøder 2000: 145-146). Les romans historiques d'Eco «nous rappellent les systématisations de la pensée et du monde conçus par des époques passées, en faisant errer les protagonistes dans ces labyrinthes de la pensée que nous avons oubliés – à l'exception des spécialistes. Et en même temps, Eco semble jouer de la possibilité d'en mélanger les codes, à son avis la seule chance d'oublier activement» (Kleinert en d'Haen, van Gorp et Musarra-Schrøder 2000: 147).

Tout en thématissant explicitement la démarche de construction, à l'intérieur de ce nouveau roman historique, d'une «mémoire de l'histoire culturelle, dans ses manifestations les plus diverses» (*ibidem*), comme dans le cas de la *bibliothèque* de l'abbaye médiévale du *Nom de la rose*, Eco procède à une herméneutique de cette histoire à travers un métarécit réflexif s'interrogeant aussi sur les mécanismes de fonctionnement de la fiction romanesque. En multipliant les jeux des miroirs intérieurs, la fiction autoréflexive d'Eco propose en même temps une méditation sur l'histoire en tant que discours narratif dépendant de plusieurs sources et une méditation sur les stratégies textuelles du roman historique en tant que mise en fable de cette histoire.

Par le truchement de la fable «policière» d'une enquête impliquant le questionnement perpétuel vis-à-vis de la véridicité des discours pluriels sur les événements mystérieux passés dans l'abbaye bénédictine, le roman revient toujours sur le problème de l'histoire en tant que trace textualisée, médiatisée, discursive. *Le nom de la rose* est, dans les termes de Linda Hutcheon, une «métafiction historiographique»:

«Historiographic metafiction self-consciously reminds us that, while events did occur in the real empirical past, we name and constitute those events as historical facts

by selection and narrative positioning. And, even more basically, we only know of those past events through their discursive inscription, through their traces in the present»

(Hutcheon 1988: 97).

Sans s'écarter de l'histoire «réelle» ou sans renier la «réalité» de l'évènement historique, le roman d'Eco met en question l'édifice discursif historiographique, en exhibant sa dimension «livresque». En poursuivant les «traces» historiques, le romancier parvient à dénuder les jeux intertextuels sur lesquels se fonde la littérature en général, et son propre roman, en particulier. Précis d'histoire culturelle, fondé sur un immense travail de recherche sur les diverses sources médiévales, *Le nom de la rose* est tout premièrement, comme l'annonce l'*Avant-propos* intitulé «Un manuscrit, naturellement» (qui joue sur le cliché du *manuscrit trouvé*), «une histoire des livres»:

Un masque voilà ce qu'il me fallait (...); et moi je serai libre de tout soupçon. Libre de tout soupçon, mais pas des échos de l'intertextualité. J'ai redécouvert ainsi ce que les écrivains ont toujours su (et que tant des fois ils nous ont dit): les livres parlent toujours d'autres livres et chaque histoire raconte une histoire déjà racontée. Homère le savait, l'Arioste le savait, sans parler de Rabelais ou de Cervantès. C'est pourquoi mon histoire ne pouvait que commencer par le manuscrit retrouvé

(Nuel Saint-Etienne dans Hermann et Hallyn 1999: 203).

C'est ainsi que le péritexte d'ouverture met en évidence l'intrication mutuelle de deux types de pactes instaurés par le roman: un pacte qu'on pourrait appeler «historique», d'abord, à travers l'exhibition des «manuscrits trouvés» (en tant que stratégie de défictionnalisation) et un pacte fictionnel, en annonçant un texte hybride, *ouvert*, l'on croit, à une lecture «digitale», pour reprendre la terminologie de Marie-Laure Ryan.[1] Tout en signalant l'intention de l'auteur de mettre à nu les mécanismes qui régissent la narration, l'avant-propos met à la disposition du lecteur, dès le début, une machine à explorer la fiction à travers l'histoire, et surtout à travers l'histoire des livres.

Ce que le lecteur doit apprendre et retenir par l'*Avertissement* que lui adresse l'Editeur (...), croit Piotr Salwa, ce n'est pas le passé du manuscrit – qui restera plus ou moins sans conséquence pour la compréhension du roman – mais le fait que le texte à lire est composé de textes et de conventions différents qui se sont superposés les uns aux autres tout au long des siècles

(Salwa dans Budor et Geerts 2004: 64).

En analysant le même *Avant-propos*, Linda Hutcheon observait: «*the stories which The Name of the Rose retells are both those of literature (by Conan Doyle, Borges, Joyce, Mann, Eliot and so on) and those of history (medieval chronicles, religious testimonies). This is the parodically doubled discourse of the postmodernist intertextuality*» (Hutcheon 1988: 128). Ce type particulier de métafiction historiographique rejoint en outre, croit la théoricienne, les théories historiographiques contemporaines concevant l'écriture historique comme narrativisation du passé et l'archive comme ensemble de traces historiques textuelles.

Archéologue et bricoleur de l'histoire, tout comme ses «alter ego» romanesques, *le maître et le disciple*, Guillaume et Adso, le dernier étant celui qui amasse, après l'incendie de l'abbaye et la disparition d'Abbone («mort de l'Auteur» traditionnel?), les fragments de livres calcinés, en bâtissant dans sa tête une petite bibliothèque faite de bribes et de citations, «signe» de celle qui avait été détruite, Eco y développe une démonstration herméneutique ayant pour objet la littérature comme espace du perpétuel *dialogue*, plus ou moins «nostalgique» et «ironique», entre les livres. Rappelons le leitmotiv du *palimpseste* qui se constitue en principe structurant du *Nom de la rose* (à tous ses niveaux) et qui fait de lui – la

dimension ludique comprise - non seulement un pastiche du roman historique, à l'intérieur duquel l'on souligne souvent «l'inévitable part mystificatrice de nos représentations historiques», mais aussi une pastiche des pastiches, telle que celle révélée par Agnès Morini dans son analyse de *L'Île du jour d'avant*: «... Si tout roman est un palimpseste, toute Histoire l'est aussi, et tout roman historique à double raison. Un pastiche de roman historique ne serait-il pas dans ce cas le palimpseste d'un palimpseste?» (Morini 2001: 78-79, 83).

En analysant les modalités selon lesquelles le romancier met en œuvre les sources hagiographiques, par exemple, Béatrice Laroche observait qu'

en somme, le matériau [y] est découpé, retravaillé, récupéré, pour produire un texte qui garde son caractère de témoignage mais gomme partiellement le parti pris du narrateur. Il y a, sans aucun doute, une part de jeu dans cette façon de (mal) traiter ses sources, comme une sorte de provocation, ou de clin d'œil adressé au lecteur. (...) Il ya donc un jeu de connivence voulu par l'auteur qui tend ainsi des perches à ses lecteurs curieux en les mettant au défi de retrouver les morceaux, les sources multiples, tandis que lui-même fait tout pour brouiller les pistes. (...) Le roman devient une machine textuelle qui absorbe et digère les textes

(Laroche dans Ferraris et Marietti 2004: 95-96).

Méditation sur la genèse des livres, *Le nom de la rose* est aussi un traité de sémiotique. Pour le sémiologue Guillaume de Baskerville, grand interprète des signes, qui seraient «la seule chose dont l'homme dispose pour s'orienter dans ce monde», nul signe ne vaut par lui-même, comme un projet qui dépasserait l'homme. Le chercheur du mystérieux livre impliqué dans l'enquête des crimes de l'abbaye enseigne à son disciple qu'«un livre est fait de signes qui parlent d'autres signes, lesquels à leur tour parlent des choses. Sans un œil qui le lit, le livre est porteur de signes qui ne produisent pas de concepts, donc il est muet.» *Le nom de la rose* serait donc un roman «philosophique», dans la mesure où les événements racontés «sont les éléments d'une lecture»: «Guillaume et Adso trouvent à la fin le sens des cryptogrammes, se repèrent dans le Labyrinthe, trouvent le Livre – mais ce déchiffrement est un roman parce que les éléments du code étaient autant d'obstacles singuliers, tout comme la vision sociale de Guillaume cherche sa réalité dans la réalité de la singularité...» (J. F. 1983: 143-144).

Sous l'apparence de l'érudition scholastique du *maître* Guillaume, l'Auteur-Modèle transmet à son «élève», qui n'est que son image reflétée au niveau des stratégies de lecture, une introduction au répertoire de concepts de la sémiotique moderne: c'est ainsi que la fiction «historique» d'Eco devient complémentaire à sa réflexion théorique (en particulier à celle de *Lector in fabula*).

Le récit d'initiation qui «fournit» l'intrigue du *Bildungsroman* dont le héros est Adso – le novice bénédictin, mais aussi celle du roman policier, dont le narrateur est le vieux Adso (l'initié) représente, dans la sémiotique métatextuelle envisagée par Eco, un parcours de lecture: le maître et le disciple se comportent à tour de rôles comme un Auteur et un Lecteur *in fabula*. Leur enquête concernant les événements du monde «positif» (le cadre de la fable «historique» du *Nom de la rose*) est convertie en une quête des signes du livre dont ils sont les protagonistes.

Je n'ai jamais douté de la vérité des signes; Adso, ils sont la seule chose dont l'homme dispose pour s'orienter dans le monde. Ce que je n'ai pas compris, c'est la relation entre les signes. (...) Je suis arrivé à Jorge en suivant le dessein d'un esprit pervers et raisonneur, et il n'y avait aucun dessein, ou plutôt Jorge soi-même avait été dépassé par son propre dessein initial (...). Je me suis comporté en homme obstiné, poursuivant un simulacre d'ordre, quand je devais bien savoir qu'il n'est point d'ordre dans l'univers

(Eco 2002 : 524).

A travers l'initiation des personnages, le lecteur du roman d'Eco (le lecteur-Modèle, «naturellement») pourra découvrir lui-même les indices parsemés partout dans le labyrinthe herméneutique dont la représentation spéculaire est la bibliothèque de l'abbaye – un «signe du labyrinthe du monde» -, par le truchement de ce jeu d'allusions intertextuelles et de signes cachés: «Les stratégies narratives, dans *Le nom de la rose*, prévoient une communauté de lecteurs initiés qui peuvent ironiquement penser à ceux qui liront le roman sans en saisir la richesse, mais qui, eux-mêmes et en même temps, ne pourront se libérer du doute qu'ils n'ont peut-être pas découvert tous les sens cachés» (Salwa en Budor et Geerts 2004: 66). Le jeu ironique avec les habitudes de lecture, plus ou moins dissimulé dans les clins d'œil du narrateur, le vieillard Adso, engagé dans un perpétuel dialogue avec un narrataire «attentif» aux détours de la fable policière/ historique – une sorte de *mise en abyme* des codes du livre – s'inscrit dans le projet d'ensemble du romancier, qui s'attache à revisiter le passé d'une manière «ironique-nostalgique».

Cette attitude vis-à-vis de la Tradition est rendue visible à travers une autre mise en abyme du roman, *l'enclave* insérée par le truchement du récit du rêve d'Adso, une des multiples «révélation» du livre «apocalyptique» construit par Umberto Eco. Le rêve d'Adso, une sorte de dramatisation onirique de *Coena Cipriani*, une parodie irrévérencieuse des Saintes Ecritures, est lui-même, dans les termes de Guillaume, qui en assure l'herméneutique, une «écriture» révélatrice, qui devrait être interprétée dans son sens «allégorique» ou «anagogique». L'hybride «monstrueux», décentré et polymorphe (Steven 1999: 173) qu'est la fiction postmoderne s'y contemple dans un miroir «déformant» (comme celui qui masque l'entrée dans *finis Africae*, le cœur du labyrinthe où Jorge avait caché le manuscrit du second livre de la *Poétique* d'Aristote, traitant de la *comédie*), ayant à refléter les renversements opérés à l'intérieur des histoires sacrées traditionnelles, des grandes métanarrations légitimatrices.

Devant les yeux du novice se développe, condensée et fortement symbolique, toute une «singerie» de l'histoire sacrée biblique, d'Adam à Jésus: engagés dans des scénarios grotesques, les personnages «saints» semblent recomposer un *monde à l'envers*, similaire au monde peint dans les *marginalia* d'Adelmo – la première victime du Livre! -, ou à celui de *l'Apocalypse* sculptée sur le portal de l'église, dont le *difforme* Salvatore – qui parle la «langue de Babel» – est l'anthropomorphisation. Tout en représentant l'«imprésentable» [2], dans les termes de J.-F. Lyotard, la *comédie* rêvée par le lecteur *in fabula* qu'est Adso, est le récit spéculaire qui rend compte du travail déconstructif opéré par la métafiction historiographique d'Eco à l'intérieur des «grands récits». Projection ironique de l'Histoire – à travers un processus d'*hybridisation* et de *carnavalisation* (Hassan 1986 dans «Caiete critice» 1-2: 185) - dans le cadre du Livre, le roman d'Eco en multiplie les images «chaosmotiques» (Farronato 2003: XIII).

Le nom de la rose est, en effet, une apologie du *rire* (comme le livre d'Aristote sur la comédie - son symbole spéculaire), peut-être la réponse donnée par la fiction postmoderne aux tragédies de l'Histoire. C'est la leçon de Guillaume, après avoir dépassé, avec son disciple, l'épreuve du labyrinthe:

Jorge avait peur du deuxième livre d'Aristote, car celui-ci enseignait peut-être vraiment à déformer la face de toute vérité, afin que nous ne devenions les esclaves de nos fantasmes. Le devoir de qui aime les hommes est peut-être de faire rire de la vérité, faire rire la vérité, car l'unique vérité est d'apprendre à nous libérer de la passion insensée pour la vérité

(Eco 2002 : 526).

Notes

- [1] «Le modèle digital considère les modes fictionnel et non fictionnel de la lecture comme les deux voies d'un aiguillage ferroviaire: le lecteur peut soumettre un texte donné à chacun des deux modes. (...). De bien des textes historiques nous disons en effet que «ça se lit comme un roman». Inversement, nous pouvons soit nous plonger dans le monde d'un roman, et lire pour satisfaire notre désir de savoir ce qu'il advient des personnages, soit au contraire traiter le texte comme document sur la société d'une certaine époque, comme symptôme de la condition psychique de son auteur, ou comme source d'information biographique» (Ryan 2000: <http://www.fabula.org/forum/colloque99/211.php>).
- [2] «Le postmoderne serait ce qui dans le moderne allègue l'imprésentable dans la présentation elle-même; ce qui se refuse à la consolation des bonnes formes, au consensus d'un goût qui permettrait d'éprouver en commun la nostalgie de l'impossible; ce qui s'enquiert de présentations nouvelles, non pas pour en jouir, mais pour mieux faire sentir qu'il y a de l'imprésentable» (Lyotard dans *Critique* avril 1982: 366-367).

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RUMOR TRACKS IN CONTEMPORARY ROMANIAN DRAMA

Matei DAMIAN

Introduction

There is no study on the ABC of the press without an inventory of the mass-media functions, meant whether to shed light on various approaches specific to celebrated media schools, or, in the words of Claude-Jean Bertrand, to emphasize the dysfunction-pair for each of the listed functions. We shall briefly comment on the manner in which the subject is dealt with in several works by media researchers.

Functions of the Media

So as to establish a minimal correspondence, we list the functions enumerated by Bertrand: "surveillance of the milieu; presenting an image of the world; cultural transmission; the forum hypothesis; promoting consumption; stimulating entertainment" (Bertrand 2001: 117).

Coman identifies the following functions, while operating restrictions in the naming process: *informing, interpreting, "connecting", dissemination of culture, entertainment* (Coman 2004: 37). It is quite obvious that the *informing* function identified by Coman corresponds to the *surveillance of the milieu* (Bertrand). Similarly, we can establish the following connections: *interpreting – presenting an image of the world, "connecting" – "forum," dissemination of culture – cultural transmission, entertainment – stimulating entertainment*. Of the six functions acknowledged by the French theoretician, only five can also be found in Coman's list. For the purpose of integrating the *promotion of consumption*, Popa identifies a sixth function of the media: the *advertising* function (Popa 2002: 71).

Although most works on the topic attribute only a secondary place to this particular function, setting it under that of informing, Popa finds solid arguments in favour of the division: he approaches advertising first from an economic perspective, then from a historical one, making then a short presentation of the structure of advertising industry. Finally, the researcher insists on the importance of choosing the suitable distribution vehicle by the buyers of advertising space.

We cannot overlook the presentation made by Popescu in his *Dictionary of Journalism, Public Relations and Advertisement*, where the concept of *function* is seen as diffuse, interpreted in various manners, but always in close connection to another concept: *effect*. It is not mere coincidence that Claude-Jean Bertrand mentions, in connection to the *forum* function of mass-media, that:

Government officials make their achievements and their projects public. Politicians try to use mass-media to convince the electorate, not without distortions or omissions. Those who steer economy also use mass-media, more discreetly, but more efficiently. That is

why an eminent observer like Jacques Ellul considers that the essential function of mass-media is propaganda

(Popescu 2002: 184).

Popescu gives special notice to Tchakhotine's effort (1939) to explain the hypnotic effect of the Nazi propaganda on the German people, focusing, among others, on a relatively new medium at the time: radio.

The behavioural perspective, according to which the public, as "inert mass," can be spontaneously moulded by the message (the stimulus-reaction diagram), is supplemented by the primary variant of the function-effect line, by the course established by Lasswell (1948), who sees the relationships between media and the social system as being organized on three levels: a) media supervises the environment; b) media correlates the different components of society; c) media transmits the socio-cultural heritage from one generation to the next. We notice, therefore, a "rudimentary" form of the list proposed by Bertrand, where the functions of informing, connecting and disseminating culture can be identified.

Popescu mentions that the function of coagulating different social elements will become the subject matter for the research initiated by the Empirical School (counting celebrated specialists like P. Lazarfield, E. Katz or H. D. Lasswell himself), which will reevaluate the role of the social context to which the individuals receiving the media messages belong. Thus, two paradigmatic models become imperative: the *theory of the limited effects*, the main concern of most treaties on the sociology of communication and the *two-step-flow*.

The theory of limited effects, which maintains that messages are received by way of three filters (perception, exposition and memorization – all selective), started from the idea that media tells us what we should think and what we should do. Additionally, the technological paradigm considers that media designs a thinking pattern for us. The *two-step-flow* theory presupposes the following division: firstly, media influences the leaders (be they formal or informal) who, in their turn, influence the members of the group. In time, the concept is completed by the *multi-step-flow*, a view which starts from the reality that an individual belongs to more than one group (family, church, school, workplace, etc.)

Mihail Sebastian and his *Ultima oră*

As far as *Ultima oră* is concerned, several worlds are ordered face to face, in parallel states of opposition; within these contrasts, the one that opposes the dull reality to the grand dream and symbol of Alexander The Great, stands out firmly.

This disagreement feeds the real conflict of the plot and seems extremely significant, as it is a primary source for its comicality. The two sides (the former consisting of Bucșan and I. D. Borcea and the latter including Andronic and Magda) are so distant in their way of life and ideas, that they seem to be talking different languages, without understanding each other. In this play, Mihail Sebastian strains the idea that happiness is a continuous fight. Everything that seemed miraculous or fascinating falls apart; it is a world in which the shining crust hides deep human flaws. This might be the meaning of the scenes in the first act, where an artistic, methodical destruction of the written word is being performed, as the fascination of the newspaper page is nothing but a ghost. One must notice that the milieu is not externally described or interpreted as a necessary, plain vivid picture. The play contains dramatic turns of events, chases, pieces of blackmail, and a possible view upon the play as a sensational, detective piece of literature would not estrange the reader from its very essence. In this respect, Tomuş specified:

For the first time in Mihail Sebastian's plays, the visible conflict goes beyond the hidden places of the ineffable inner human nature, raising itself up to the very fact. The

characters find themselves, one after another, in front of one supreme threat; hence, one of the most well polished scenes is that in which Grigore Bucșan schemes apparently sure-footed (one might find a great amount of anxiety under this crust, though), deciding upon the others' fate (our translation)

(Tomuș 1981: 184-185).

In *Ultima Oră* professor Andronic and Magda, his enthusiastic student, win the fight and see their supreme dream come true: a scientific journey following Alexander The Great's military campaign. Further on, Mircea Tomuș observed:

The decisive factor within this denouement is Magda's firmness, she being the first of Sebastian's female characters that surpasses inertia and a certain type of feminine apathy as well. [...] Magda knows what to do, as soon as she understands that Andronic's passion for scientific research will remain useless, unless the active value exists (our translation)

(Tomuș 1981: 185).

Magda interferes between Bucșan and Borcea in their chase after the secret, though she can hardly infer the essence of their dispute. "She defeats them", Mircea Tomuș noted,

bringing the triumph within the dreamers' battalions for the first time. This denouement, in which a graceful feminine hand comes out slyly and firmly, tricking those two experts on blackmail and dubious contrivances, bears visibly enough the label of the sensational fact; still, by its exquisite motif, it brings about a useful wave of poetry (our translation)

(Tomuș 1981: 185).

Many senses can be detected within the plot. First, there is the idea that a fully candid human being is on the edge of the complete wreck and is able to save himself from destruction as he accepts being considered a cheat. Then, there is the idea that for a man to live peacefully, he has to declare himself as a ringleader for a grand conspiracy. Finally, the great owner, mistaking innocence as a reason for venality, accepts being defeated by someone using the weapons of the latter. Also ironic is the fact that Andronic, a solid researcher of the past, knowing well enough that crime has often paved the way for great historical events (he even charges Alexander the Great with murder), is unable to understand what Grigore Bucșan is up to... Here is B. Elvin's opinion concerning the ideas stated before: "The circumstance in which Magda Minu, being in love, continuously mistakes Alexander the Great for Alexander the Tiny, brings about a positive comic effect. In fact, she passionately embraces a ghost, offering the professor the strange love she feels for the emperor" (our translation) (Elvin 1955: 74).

Overwhelmed by the sudden changes his life suffers and being forced to commit humiliating gestures or be part of degrading contrivances, Andronic has attached himself by the image of Alexander the Great, to whom he had dedicated his entire existence. Within the emperor's moral outlines, Andronic sees those things life hasn't gifted him with. Vicu Mândra remarked:

Grigore Bucsan, the man whose name labels all the products in the region, trembles in front of the clumsy Andronic. The professor's strength lies in his unique moral structure, unknown to the great finance owners. [...] Escape from a prison-existence, marked by humiliation and misery, is a major theme of the plot. Its magnitude leads towards depicting the drama of the miserable, as well as courageously describing the guilty i. e. those who bring about the drama itself (our translation)

(Mândra 1971: 150).

Conclusions

Mihail Sebastian's heroes live the melancholy of happiness and the drama of defeat without being part of intense conflicts, depicted in dark shades. The art of the playwright stays in the sphere of poetic fantasy; his characters show lyricism and sensibility. The brilliant speech and the typical situations often render the appearance of comedy. Mihail Sebastian has created a durable, intensely coloured dramatic work.

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LIBRICIDE IN RAY BRADBURY'S *FAHRENHEIT 451*

Petru IAMANDI

Whenever they burn books, they will also, in the end, burn human beings.
- Heinrich Heine

Libricide, genocide and ethnocide

Libricide (the killing of a book) is a sub-phenomenon "occurring within the framework of genocide and ethnocide" (Knuth 2003: viii) and arises from a combination of turbulent social environment, authoritarian or totalitarian leadership, and radical ideologies and policies. Disintegrative conditions on a national scale create an environment in which violence flourishes. The stressed and disoriented population turns to leaders who promise relief through a new political and social structure, based on transformational ideas. These ideas, which may be reactionary or revolutionary, justify, and even glorify, the use of violence to achieve goals such as national fulfillment or achievement of a utopian world. As regimes consolidate control, often becoming totalitarian, they tend to cast libraries and books in a suspicious light, as either seditious, or the tool of the enemy, or a scapegoat for a nation, an ethnic group or class of people that thwarts their policies. Looting, censorship, neglect, and violent destruction of books and libraries are therefore sanctioned practices.

Since books express the humanist and democratic values that characterize modern society and internationalism, violence directed at them is also an attack on these ideals, serving instead a worldview in which the individual being exists solely to serve the collective mission of the state. Dignity, worth, and rights are a threat to the kind of regime that enforces orthodoxy through highly authoritarian and totalitarian controls. The destruction of books and libraries attacks not only individual selfhood but also culture as the foundation of group identity. Hence, "violence to culture is a phenomenon that often shadows political violence; ethnocide shadows genocide" (Knuth 2003: 49).

On the history of libricide

Despite the long history of libricide (the most familiar story is that of the loss of the library of Alexandria, closely followed by the destruction of the library of the University of Louvain in WW I, then the attacks on Salman Rushdie's *Satanic Verses*, or the burnings of J.K. Rowling's *Harry Potter* books in some parts of the US), it was during a twenty-year period, which began with the Nazi fires in 1933 and ended in 1953 with the publication of Ray Bradbury's *Fahrenheit 451*, that the iconic role of book destruction in the popular imagination took hold (Fishburn 2008: xv). The Nazi bookfires have since come to be seen as one of the most infamous political events of the twentieth century also because the enormous crowd took second place to ranks of photographers and film-makers, cementing National Socialism's habit of documenting its own violent spectacles.

It was only in the first years of WW II that a genuinely orthodox position was elaborated, but even then it quickly became so inflexible that it hardly suited the dilemmas of the occupation government in Germany, especially as the process called “denazification” got under way, a term that encompassed everything from questionnaires, fines, and re-education, to the trials at Nürenberg. In this setting, books were potent symbols: on the one hand, those issued under Nazi rule were feared as contagious, and debates about disposing of them bitterly contested; on the other hand, the production of new textbooks became a symbol of the necessary re-education of the German people.

In the early 1950s, an escalation of anti-communism in the US under the guidance of Senator Joseph McCarthy resulted in the targeting of intellectuals and media figures, and censorship of libraries. McCarthy’s campaigns played on predispositions within the population towards anti-intellectualism, anti-liberalism, and virulent anti-communism. Although it was blacklists rather than public burnings which were the hallmark of the investigations of the House Committee on Un-American Activities (better known as HUAC), books were certainly burned within the houses of the accused. More substantially, during this period the international America House Libraries were investigated and forced to remove titles by authors including Henry David Thoreau, Dashiell Hammett and Langston Hughes. No one seemed to want to be responsible for their ultimate disposition, although the American High Commissioner in Germany was reprimanded for recommending the offending books be merely sold secondhand (Belfrage 1973: 188). Generally speaking, the argument was less about whether the libraries had been censored, but rather about the method of their disposal. Which is why many were horrified at reports the books pulled by librarians in the Singapore, Tokyo and Sydney branches may actually have been burned, and why government officials were so anxious to deny any such suggestion. Little wonder that the historian of the American response to the book burnings in Germany, Guy Stern, commented that it was a “great irony that we let ourselves be drawn into this kind of censorship” (Stern 2003).

***Fahrenheit 451* – libricide in a dystopia**

It was in this climate that Ray Bradbury published *Fahrenheit 451* (Fahrenheit 451 is the temperature at which book-paper catches fire and burns). The author depicts a future dystopian society where agents of the government, known as “Firemen,” control the populace through the destruction of printed material. Books are publicly burned because the State has decided that they make people unhappy. Suspected readers are arrested. The libricide is reinforced by omnipresent radio and television. Instead of reading, people listen to “seashells,” tiny radios that fit in the ear, and watch insipid television shows projected on wall-to-wall screens, a “literal theatre of distraction” (Fishburn 2008: 162). In school, students play sports and learn nothing. Fast driving is encouraged, and pedestrians are arrested. Indiscriminate drug use, suicide, overpopulation, and war are rampant.

In this world lives Guy Montag, the main character, who smilingly and unquestioningly accepts his job as a fireman. But his private life is less than satisfactory and he feels vaguely estranged from the world and his wife, Mildred, who watches endless hours of television and overdoses on narcotics. Early in the novel, a young neighbour, Clarisse, shocks Montag by asking whether he ever reads the books he burns and whether he is happy: “He wore his happiness like a mask and the girl had run off across the lawn with the mask and there was no way of going to knock on her door and ask for it back” (Bradbury 1976: 12). Although she is later killed by a hit-and-run driver, Clarisse is the catalyst through which Montag begins to evaluate his life and career, and finally the society he supports. Clarisse and Mildred are “foils” (Kerner in Kelleghan 2002: 194): Clarisse’s thinking and questioning is a threat to the State, whereas Mildred’s zombielike addiction to

television and pills makes her the personification of this society. Montag's re-education continues when he is deeply moved by the self-immolation of an old woman who chooses to die with her books rather than be separated from them. What power can books have that some people are prepared to die rather than relinquish them? It is at this point that Montag secretly takes and reads one of the old woman's books to satisfy his curiosity.

Captain Beatty, Montag's supervisor and a master at brainwashing, rewrites history to say that firemen have always set fires and reading has always been forbidden. Beatty explains the State's philosophy that humans need only entertainment, not the insights, self-reflection, uncertainty, and occasional sadness provided by books. He explains that in order to achieve societal equality and happiness, people should not be given two sides of an issue or books to debate, think about, or question:

We must all be alike. Not everyone born free and equal, as the Constitution says, but everyone made equal. Each man the image of every other; then all are happy, for there are no mountains to make them cower, to judge themselves against. So! A book is a loaded gun in the house next door. Burn it. Take the shot from the weapon. Breach man's mind. Who knows who might be the target of the well-read man?

(Bradbury 1976: 58)

Montag's increasing inner numbness draws him closer to reading books. It also draws him to Faber, a retired professor of English. Faber, a "foil to Beatty," (Kerner in Kelleghan 2002: 195) explains to Montag that what is contained in books gives life depth and meaning. Books can present a higher quality of information as well as the time to think about and then act on that information:

After all, when we had all the books we needed, we still insisted on finding the highest cliff to jump off. But we do need a breather. We do need knowledge. And perhaps in a thousand years we might pick smaller cliffs to jump off. [...] the things you're looking for, Montag, are in the world, but the only way the average chap will ever see ninety-nine percent of them is in a book. Don't ask for guarantees. And don't look to be saved in any one thing, person, machine, or library. Do your own bit of saving, and if you drown, at least die knowing you were headed for shore

(Bradbury 1976: 86).

Montag realizes that he has become a rebel. He encourages efforts to create an underground press and attempts to convince Mildred and her friends that reading is an important right. But, after reading to them Matthew Arnold's "Dover Beach," a poem about the erosion of faith, they turn him in to the police for breaking the law. When Beatty and the firemen arrive at the Montags' house, Montag is given the option of redeeming himself by burning his own books as a public gesture, and he does so - but as an act of defiance, not surrender, immolating Beatty in the process. Rescuing a small number of books, he escapes to a remote colony of intellectuals, one of several such groups that live in the woods. Group members have memorized and therefore "become" books. They recite their books, thus passing on their knowledge to their children, who will await the rebirth of a literate civilization. The novel ends with a quotation from the last chapter of the Bible and the guarded optimism that the anti-literate State will soon self-destruct and a new, cultured society will rise from the ashes.

And on either side of the river was there a tree of life, which bare twelve manner of fruits, and yielded her fruit every month; And the leaves of the tree were for the healing of the nations. Yes, thought Montag, that's the one I'll save for noon. For noon... When we reach the city.

(Bradbury 1976: 165)

Like most dystopias, *Fahrenheit 451* takes a perceived trend in current society and extends it to an illogical extreme. Bradbury undoubtedly reacts to the witch-hunts of Senator McCarthy, which reverberated in the artistic community, as well as expressing a general criticism of societal pressures towards conformity and uniformity of opinion. There is also a fainter concern about the misuse of technology. The people in Bradbury's future world have their views shaped by a homogenous mass media to which they are exposed on a regular basis. Although Montag's response to machines is ambivalent, there are times when he describes them in clearly negative terms. Another expressed concern is what we would now term "political correctness." Bradbury asserts in the novel that the suppression of books originated within the mass of people, specifically special interest groups that objected to one or another set of unpopular or contrary views and insisted upon suppressing that subset of books, eventually leading to a wholesale banning as the only solution to the problem of "subjective" viewpoints. Therefore, "Bradbury's dystopia is not imposed by a small but powerful minority but by a large and thoughtless majority, and that message remains as valid today as it was when it was written" (D'Amassa 2005: 137).

The theme of the novel may be simple, with its message that book burning is the first sign of repression, but while the novel is fiercely pro-literature, the actual books remain almost incidental. Rather, it is language itself, as Faber states: "There is nothing magical in them at all. The magic is only in what books say, how they stitched the patches of the universe together into one garment for us" (Bradbury 1976: 83). In fact, the powerful opening paragraph of the novel emphasizes the centrality of language and linguistic play to both *Fahrenheit 451* and the dystopian form itself, the symbolism of black and white, the colours of fire (red, orange, and yellow), and the spectacle of conflagration suggesting the intoxication with spectacle which is the means of control in the Fireman-state. It is one of the moments in the book when the metaphorical link between fire and language becomes tangible (Fishburn 2008: xii).

IT WAS A PLEASURE TO BURN.

It was a special pleasure to see things eaten, to see things blackened and changed. With the brass nozzle in his fists, with this great python spitting its venomous kerosene upon the world, the blood pounded in his head, and his hands were the hands of some amazing conductor playing all the symphonies of blazing and burning to bring down the tatters and charcoal ruins of history. With his symbolic helmet numbered 451 on his stolid head, and his eyes all orange flame with the thought of what came next, he flicked the igniter and the house jumped up in a gorging fire that burned the evening sky red and yellow and black. He strode in a swarm of fireflies. He wanted above all, like the old joke, to shove a marshmallow on a stick in the furnace, while the flapping pigeon-winged books died on the porch and lawn of the house. While the books went up in sparkling whirls and blew away on a wind turned dark with burning.

(Bradbury 1976: 3-4)

Fire burns and controls books, but books, conversely, threaten fire because they threaten the stability of the official discourse. When Montag witnesses the old woman burn to death on the pyre that her books become, it is a moment of blinding exposure: as the books cascade to the ground, Montag "had only an instant to read a line, but it blazed in his mind for the next minute as if stamped there with fiery steel" (Bradbury 1976: 37). This sense of being exposed to language, and the fever of text, is even more explicit when Montag forces his wife and her friends to listen to his recital of "Dover Beach," for as he speaks, "he was all fire, he was all coldness," he was "stunned and shaken" (Bradbury 1976: 99-100).

The destruction of language

The diminution or destruction of language is a key dystopian trope, such as Newspeak in George Orwell's *Nineteen Eighty-Four*. To control language is to control reality. Beatty, for

instance, says to the woman whose house he will burn, "You've been locked up here for years with a regular damned Tower of Babel" (Bradbury 1976: 38). If a library is Babel, it signifies a linguistic confusion that undermines the ideology of the state. The Library of Babel is then a "curiously conflated double symbol, both of a plurality which opposes the language control of the state, and of a canon or body of texts which provide the means for intellectual resistance" (Baker in Seed 2005: 491).

Writing of his love of books and libraries, the author said in an article published fourteen years after the first *Fahrenheit 451* edition: "It followed then that when Hitler burned a book I felt it as keenly, please forgive me, as his killing a human, for in the long sum of history they are one and the same flesh" (Bradbury 1967: 19). Indeed, books are literally humanized in the novel, to the extent that they actually take human form at the end of the narrative. The book-people are not simply influenced by books, "but written, even overwritten, by them" (Fishburn 2008: 163).

Bradbury's insistence upon the materiality of ideas indicates his conception of books is as central to human experience and human culture. When books are lost, so is humanity. Books are transmitters of the ethical knowledge that produces stable and liberal communities. The society of *Fahrenheit 451* is one without this source of moral direction, and therefore with no ethical base. The irony here is that although Montag must reconstitute his moral and authentic self in the course of his alienation from the state, the absence of moral frameworks and communitarian ideas means that society is organized "only through culturally reinforced habit and the repressive action of the firemen themselves" (Baker in Seed 2005: 490).

Conclusions

Because there are no books, there is no development of individual morality; because there is no ethical framework, there is no community. As historian Barbara Tuchman said in her 1980 address at the Library of Congress in Washington DC:

Books are the carriers of civilization. Without books, history is silent, literature dumb, science crippled, thought and speculation at a standstill. Without books, the development of civilization would have been impossible. They are engines of change, windows on the world, and (as a poet has said) 'lighthouses erected in the sea of time.' They are companions, teachers, magicians, bankers of the treasures of the mind. Books are humanity in print.

(Tuchman 1980: 13)

This notion is a cornerstone of twenty-first century humanism. The well-being and future of people is linked with the well-being and future of books and libraries. Like an article of faith, Tuchman's words have emotional and rational resonance. The angst in humanists' accounts of the destruction of books and libraries carries a sense of personal trauma akin to accounts of the destruction of groups of people. Libricide does share the same theoretical universe as genocide, government-authorized mass murder that is the most horrific aspect of twentieth-century political history.

P.S. It is ironic that in the 1980s, Ray Bradbury found that the publisher had, through the years, silently censored from his original text seventy-five sections of *Fahrenheit 451*.

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TRANSLATING IDEOLOGY INTO LITERARY TEXTS

Nicoleta IFRIM

The reading efforts voiced by the authorised opinions of *Viața Românească* (*Romanian Life*) make no exception to the generalising ideological trend of the year 1958, by contributing to legitimating a typologising mythology in the creating essence of contemporary texts, via articles by important contemporary critics. Insertions of the criterion of aesthetic value seize up the dictatorship of ideology, veiled and subtly omnipresent, in some articles, representative for the aesthetic recovery of significant texts, at the same time marking a moment of the ideological "defrost". Despite all this, the dominant tone of the critic's voice resonates with the political one, the layout of the fictional universe doubling the doctrinaire, including the point of view of typologies. On the other hand, "the communist mythology has achieved the profoundly dialectic performance of proclaiming, with equal intensity, the decisive role of *the masses*, *the party* and *the ruler*, *everybody's* role, of an *elite* and of a *single being*, a shift proven inevitable along with the affirmation of the totalitarian option" (Boia 1998: 15).

Al. Oprea's analysis in the first issue of *Viața Românească* (*Romanian Life*) (January 1958), suggestively entitled "Human and social typologies in contemporary prose", speaks about structuring a configuration of the "new character", discussed in opposition to the prose prior to August 23 as a moment of reference:

The frequent character types in our prose before August 23 have been discussed. Were we to be asked about our favourite heroes we would undoubtedly answer: the misfit intellectual and the peasant. We know the peasant typology in several stages. First, a simple character, framed in a calm narration, as in Slavici's first short stories and in Creangă's stories (...). Then we meet the modern appearances of the Romanian peasant, developed in two directions: in the first one he seeks to save his human background in the face of the brutal advance of capitalism, by retreating in the midst of nature, in a sacerdotal communion with the ancient landscape and history (see Mihail Sadoveanu's works), and in the second, the peasant entering the circuit of capitalist life, enslaved by the fabulous power of money (see Slavici's *Moara cu noroc* / *The Lucky Mill*, etc.), or of land, seen as a means to fortune (see Rebreanu's *Ion* / *John*). As for the misfit intellectual, despite the impressive number of books which feature him as a main character, we actually find one typology, that of the *fallen*. Remember the endless list of heroes, from Eminescu's Dionysus, a bohemian spirit, a fantastic dreamer, with no links to the practical reality, to Camil Petrescu's Ladima, featuring moments of bleak revolt against society, but who finally embraces the thought of suicide as redemption (...). There is a category of characters which we will search in vain through the typologies of Romanian prose so far, and that is the positive hero. Literary portraiture lacks faces of the middle class

(Oprea 1/1958: 143-144) (our translation).

The compensatory universe of the “new character” brings in opposition new patterns of creation to the typological profile, which can ultimately be framed within the ideology pattern, a general filter through which the types already in existence are critically selected.

Thus,

proudly opposing the environment, the Istratian heroes – outlaws not only in feudal, but also in contemporary times – follow a path of profound individualism. They know only archaic forms of protest and combat, and they find their freedom in a false freedom of rambling. There is no need to prove that this type of bohemian character wears the well-known shoes of the Romantic hero”

(Oprea 1/1958: 149) (our translation).

The country of individualism marking the stance of human “inadaptability” represents a character type deviation, both political as well as fictionally imaginary, from the norms of isocracy/collectivism, further analytically identified in Camil Petrescu’s texts, which are now losing value:

Gelu Ruscanu’s tragedy is the tragedy of the intellectual fascinated by the absolute. As any other petit bourgeois, he cannot understand that truth is only material when compared to issues of time and space. The pixies’ is the dance of the abstract ideas which maim any human contemplating it. As for Danton’s tragedy, it appears that his individualism houses a desire to bring together a petit bourgeois ideal and the contemporary rough cause, the Revolution demanding full dedication”

(Oprea 1/1958: 149) (our translation).

Not even contemporary authors, such as Francisc Munteanu, escape the range of critic “revision”, accused of presenting “misfit” characters, with “petit bourgeois” individual ideals: they reiterate the status of “romantic heroes who have blinded the world for almost two centuries, as their aura creates the most controversial and disputable attitudes in readers and authors alike.” (Oprea 1/1958: 154)

But, significantly, there is another way of approaching the texts by the same authors: the political ideology of “making a character” is subtly replaced by the ideology of “making a text”, with implicit aesthetic ambitions. It is the case of Ov. S. Crohmălniceanu’s study, „Fr. Munteanu: *Statuile nu râd niciodată*” (*Statues never laugh*), in no. 2/February of *Viața Românească* (*Romanian Life*), which critically approaches the narrative laboratory from the point of view of the fictional creation of discourse. Frequently, politics leaves room for aesthetics, in order to capture the functioning of the “nude prose”: “To narrate directly the things you know, to release life within the book, to let it flow as it pleases, without intentions of literaturising” (Crohmălniceanu 2/1958: 131). Francisc Munteanu’s books are viewed through the eye of the literary analyst, not at all rigidly ideological, in order to be integrated into a narrative typology, from the point of view of its value, thus rebuilding the “effect of the real”: “This kind of prose undoubtedly possesses certain direct qualities. The horror of literaturising confers a certain feeling of authenticity. The text, imbued with live material, with facts and details, which can only be gathered by reality, in this random and mottled mix, communicates the feeling of life experience” (Crohmălniceanu 2/1958: 131).

Yet, the impulse of relating to the contemporary contextual and political events reactivates the necessary link to the ideology of “character making”, according to contemporary “directives” of the critics’ discourse:

The novel rebuilds the very thick atmosphere of the immediate years after the liberation. The struggle with the very inertia of the working class is captured well enough, as they

are still captives of the cheap demagogy related to daily needs, milk, goods from the cooperative system, rations of production. The psychological reflexes of this struggle are especially portrayed, frequently bringing the communists to face situations both difficult and unpleasant”

(Crohmălniceanu 2/1958: 132).

The final part of the study is especially eloquent, as it is oriented towards what the book “lacks”, but it does not drift towards politics, but rather towards the aesthetic:

He is not preoccupied, for example, by the problem of the narrator. (...) It is obvious still, that the feeling of authenticity gets tangled up in these conventions of prose, which the author applies undisturbed, creating weird transitions from the narration of the present, with the intention of presenting the direct facts, to narrating past events in the present. Thus, the scenes portrayed before our eyes acquire a terrible aspect of the *literary*. (...) All the symbols of the *statues that never laugh*, untraced in the novel, but suggested through the title and the ending of the book, seem to try and give a forced external moral to the narration. I would say it does not begin or end naturally, leaving certain situations unanswered and creating the impression of a slice of life. The unfinished destinies (Walter’s, Clara’s, the baron’s) have actually been configured and their abandon is strictly formal. (...) You get the feeling that the writer wants to obtain a piece of paper with the edges naturally cut by using scissors. Even a literary *documentation* breaks through every now and then, full of details collected not from life, but from a lexicon

(Crohmălniceanu 2/1958: 132) (our translation).

Crohmălniceanu continues the trend of critical argumentations, previously started in the direction of validation of authenticity, as an “effect of the real”, in the following issue of *Viața Românească* (*Romanian Life*), by fighting against “schematics as a literary disease”, using counter-examples. *Noapți înfrigurate / Chilly Nights*, the text selected as a basis of the demonstration, belongs to Aurel Mihale, whom the critic uses to plead for writing as therapy:

One of the most powerful elements is the contact with the lived reality, the use of schematics being, in my humble medical and literal opinion, a social disease of imagination. The author stops describing the things he knows and has experienced, and begins to depict other imaginary ones, not even using his own mind, but an abstract one, impersonal and dogmatic. A demonstration of the success of such a treatment can be found in Aurel Mihale’s latest book, *Noapți înfrigurate / Chilly Nights*.

(Crohmălniceanu 3/1958: 94).

Seen as a “collection of stories about the last war, attributed to some direct participants”, the book presents a “nude narration”, “without literaturising pretence, based on rebuilding facts and the emotional reactions experienced by the narrator, and communicating them to the author, who seems to have transcribed them as exactly as possible in his notebook” (Crohmălniceanu 3/1958: 94). If Crohmălniceanu talks mostly about strategies of narrative fiction, his moderated political discourse on literature is counterbalanced, in the same issue of *Viața Românească* (*Romanian Life*), by Oprea’s virulent answer, focused on the syndrome of character complexity. His study explicitly mingles the two argumentative halves necessary for any contemporary critical discourse: overbidding the political stakes and reflecting it in the contemporary act of creation, sometimes doubled by the necessary “reviews” of literary origin. The final part uniformly groups the whole emotional scaffolding:

How fundamentally can the social and human forms change under the beneficent influence of the storms of history! Gone are the days when people expected the happiness of mankind from its Romantic heroes, fascinated by their pathetic perorations about *absolute justice, eternal truth*. In time, people noticed that these *unique* beings, with rare, noble feelings, are only good at chatting – which is their second nature – and at impudently displaying their bloated *ego*, just like at a vendor stand – essentially being pathetic and incapable creatures. Then the crowds themselves, despised by the Romantics because of their *fadedness*, without a *conscience*, began struggling to find the way to the clearings of history. And to their amazement, the common people gradually realized that they can be Heroes as well. Meanwhile, seeing their relaxed existence troubled by these social earthquakes, our *complex* beings started to stir – part of them resolutely going so far as to sell their *generous* conscience to the retrogressive forces of mankind. Only the truly noble and pure descended from their rostrum of Luciferic isolation and mingled with the masses, seeking a cure for their individualist vices, fighting side by side with the common human being, whose qualities they began to admire and long for. The halo of old heroes is fading. The age of new heroes has just begun”

(Oprea 3/1958: 155-156) (our translation).

Such an uncompromising conclusion needs a solid ideological basis at the level of the literary field, and here the theoretical “revisions” are initiated, occupying the first half of the analysis. The first support point is offered by Călinescu’s view on the “complex character”, which combats, in a famous article, Camil Petrescu’s thesis on its nature:

G. Călinescu debates in that article exactly what the complex hero means. Solely the boyard, according to Duiliu Zamfirescu, a representative of the *upper class* can be complex? False, Călinescu answers, the boyard can only be *stylish*, a mere *mannequin*, devoid of feelings and real thoughts. Only the townsfolk, as opposed to the peasants, rudimentary beings by definition, are *heavy with conscience issues* – the thesis of Eugen Lovinescu and Camil Petrescu? False, Călinescu answers, we cannot mistake complexity for finesse”

(Oprea 3/1958: 148) (our translation).

The pattern of the hero in the modern inter-war prose is dissolved, and the following verdict is reached: “Uniform heroes, consistent with themselves are being watched with suspicion while, on the contrary, heroes torn apart between contradicting traits cause sincere admiration” (Oprea 3/1958: 148). “The dogmatic babble” of the modern spirit

chose fluidity and unpredictability in the mentalities of the heroes, chose the *practical psychology* (this term being especially trendy). All of which meant strict determination, distinction, clarity, predictability, rejecting dogmas preventing the creators from rendering the motion of life itself. In return, the cult of the unsure, of matchless compositions, of contradicting characters, was being upheld”

(Oprea 3/1958: 148) (our translation).

In contrast, the pattern of the “new character”, traceable in Soviet literature, “keeping away from the abstract and aggressive individualism of the modern Occidental literature”, sets off to rebuild the ancient humanist ideal:

because our century is not only that of the hysterical turmoil of the souls of petit bourgeois in the face of contemporary social earthquakes, but also that of realising the ancient aspirations of the humanists: the versatile blossoming of the man freed from moral and social slavery, equality in rights of the whole colonial system – the contemporary force of the ancient idea of peace

(Oprea 3/1958: 151) (our translation).

Better yet, such a critical discourse, virulent in the face of any attempt at aesthetic readings, lays bare the “old interpretative tactics”, by taking on, theoretically speaking, Lenin’s “philosophic” model and the ideology concepts of Socialist realism. It is not a random fact that issue no. 4 of *Viața Românească* (*Romanian Life*) programmatically opens up with Horia Bratu’s article, “Lenin și critica literară/ Lenin and literary criticism”, canonically orienting the whole analytic profile of the magazine. The act of dissolving aesthetic criticism is consciously assumed, but motivated in detail at an ideological level. “Lenin’s principle of partiality” is converted in an axiom of the literary laboratory, ensuring the necessary objectivity of the fictional universe:

The principle of the partiality of literature, ensuring the large possibilities of the objective creation, offers a vast area for building innovation and for developing artistic styles. Those who only feel emotional adhesion for the fight of the oppressed masses, those lacking an objective understanding of the scientific processes of social development, cannot portray a vast, versatile and historic representation of real life, especially in a period in which life faces direct combat. That is why the literature inspired by the Russian common people or by the French utopian socialism was fully idealistic and poverty-inspired. That is why, at the moment of defeating the revolution in 1905, Russian symbolism, already socially colourful, but lacking a sturdy philosophical position, becomes mystical, deceptive, anti-realistic, in the era following the revolution

(Bratu 4/1958: 5) (our translation).

The idea of politics definitely favours an attitude of criticism, abruptly associating it with a stereotypical canonical status, which does not allow any other deviations from the norms. The final part of the study concludes the demonstration of the utilitarian-militant mission of the literary critic, who has to double and direct, from the shadows, the creating trends of the author:

The Marxist literary critic does not walk the *path* of literature, he does not trace the evolution of literary events, he does not reconstitute the event, and he experiments. Moreover: he guides. (...) Literary criticism remains a continuous dialectic interrogation and self-negation, it highlights not only the work, but the meaning itself of developing literature, it lives very intensely the literary contradictions, the series of progress which it realizes

(Bratu 4/1958: 12) (our translation).

Surpassing the stage of “interpretative rhetoric or technique”, the critical discourse has the role of unifying fiction with the socialising reality, by acting like Lenin in the sense of consonance “with the main object of creation, the masses.” According to “the social-historic practice”, a permanent means of comparison and relation, the interpretative act of creation irrevocably detaches itself from

the old concept of criticism based on four fundamental postulates: 1. the idea of recoil, of detachment, historically and literally, without which a judgement of value is impossible; 2. the particular elements, detachment from the social and historical dialectic and placement on the so-called *point of view from Sirius*; 3. the idea that there is a truth one can establish on one’s own, eternally valid and not a conclusion mistakenly drawn from collective debates; 4. the idealist consideration of the literary work as self-sufficient unity. In the Marxist view of criticism, literature and literary criticism express a solidarity which is present at any given moment. As a leading force and as history’s laboratory, the party is the means for literature to get its bearings, its active perspective, the *keywords*

based on the exam of objective necessities. In order to root this idea even deeper, so that it may bear rich fruit, in order to contribute to the translation of these enlightened ideas into facts as practical and lively as possible, the literary critic has to formulate the progress of our literature in clear sentences, to reveal the essence of this progress

(Bratu 4/1958: 12) (our translation).

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DES AFFINITÉS RÉLATIVES DANS LES TRADUCTIONS, LES ADAPTATIONS ET LA RÉÉCRITURE THÉÂTRALE AU XIX^e SIÈCLE ROUMAIN

Doinița MILEA

Le mouvement dramatique roumain, dans sa phase de début, se développe sous les auspices des spectacles avec des pièces classiques, des traductions pour la plupart, mais les premières revues qui placent l'inspiration nationale au centre de leur programme déplacent l'accent et l'intérêt vers les textes romantiques, les opinions en faveur d'une orientation ou d'une autre étant exprimées dans des préfaces ou des articles publiés dans la presse. Pour comprendre le climat culturel qui génère le combat pour le théâtre au XIX^e, il est intéressant de voir ce qu'on lisait et ce qu'on traduisait de l'espace externe, dans cette période d'émancipation sociale et politique. Si les options des traducteurs peuvent agir comme une lecture diagnostic des mentalités de l'époque, ou bien si elles sont un regard prévisionnel sur une construction pédagogique, en conformité avec les principes de *Dacia literară*, les titres montrent la circulation de certains modèles, des idées dont l'implication dans la modernisation de la culture roumaine est sans conteste (*Catalogue des livres français* qui se donnent en lecture à la librairie de la Cour, de Frédéric Walbaum, 1838, București, ou le *Catalogue des œuvres françaises* qui se trouvent dans le Cabinet de lecture de la librairie d'Adolphe Henning, 1843, Iași: W. Scott – 35 titres en français; Alfred de Vigny – *Cinq Mars*; Victor Hugo – *Notre Dame de Paris*; Alexandre Dumas – 36 titres).

Le problème du fonctionnement de l'espace théâtral roumain au XIX^e siècle impose l'analyse des rapports entre la circulation des modèles dramatiques étrangers dans ce domaine et les circonstances du processus des interférences - celles socio-historiques et des particularités de chaque auteur dramatique - constituant une démarche cohérente, à la recherche des modèles nationaux pour l'intégration des directions artistiques européennes. Hașdeu, dans la préface de *Răposatul postelnic* orientait le drame historique roumain vers les modèles récupérés par les romantiques européens, de Sophocle à Shakespeare; Alecsandri choisissait l'univers romain d'Horace, pour un drame en vers, mais à partir du modèle de Victor Hugo (*Fântâna Blanduziei*).

Les débuts du spectacle dramatique, tirant leurs origines des formes primitives du théâtre populaire autochtone, né des rituels magiques, des fêtes ou bien des cérémoniaux (*paparude, caloian, drăgaica, brezaia, călușarii*, mentionnés par Dimitrie Cantemir dans *Descrierea Moldovei*) allaient marquer les recherches dramatiques roumaines, de sorte qu'une pièce, telle *Mirtil și Hloe*, adaptation de la pastorale de Florian (*Myrtil et Chloé*, une idylle de Jean Pierre Claris de Florian, d'après Salomon Gessner), est traduite par Asachi dans une pittoresque langue autochtone, modifiant, pour le récepteur de l'époque, les indices spatio-temporels, le besoin de localisation étant résolu par la scénographie, à la première de 1816: *Myrtil et Chloé* endossaient ce jour-là de beaux costumes populaires roumains (l'événement a eu lieu le 27 décembre 1918, à Iași). La mode des adaptations de comédies à partir des modèles étrangers, français en particulier, est considérée comme une nécessité,

pour une double raison: absence d'un répertoire roumain consistant et besoin de modèles consacrés qui puissent aider, petit à petit, à sa formation. Gheorghe Asachi a traduit la pièce, a dessiné les décors, a fait la mise en scène et a peint le rideau, imitant un dessin apporté de Rome et adapté à l'actualité moldave. Il représentait Apollon et les Muses qui tendaient la main à la Moldavie pour l'élever, symbole qui ne manquait ni de beauté ni de signification.

En 1819, au Théâtre de *Cișmeaua Roșie* de Bucarest, on jouait *Hécube* d'Euripide, ayant comme protagoniste I. H. Rădulescu, (écrivain, linguiste, homme politique, animateur de la vie culturelle roumaine), mais aussi d'autres pièces classiques: *l'Avare* de Molière, *Britannicus* de Racine et la tragédie *La Mort de César*, de Voltaire. Les premières traductions en roumain des pièces de Corneille datent à peine du XIXe siècle, encouragées par la génération d'écrivains de 1848. Pourtant, des fragments de pièces étrangères, rarement des pièces de Corneille, étaient récités, déclamés, parfois dans la langue originale, parfois en traductions de circonstance. La première pièce de Corneille, intégralement traduite chez nous a été, non le *Cid*, comme on aurait pu le croire, mais *Horace*, certainement à cause du message patriotique du texte, convenable à ce moment de transformations politiques et historiques. Le traducteur, G. Sion, membre de la Société Académique Roumaine, a publié sa version en 1875. Malgré la compétence linguistique et sémantique du traducteur, sa version dévoile les maladresses d'une langue en évolution, avec une orthographe encore indécise, contenant des archaïsmes presque incompréhensibles. La chose se fait encore plus évidente si on la compare avec la traduction du *Cid* de 1883, faite par Al. C. Drăghicescu, précédée par une préface écrite dans l'esprit du temps.

Le répertoire des spectacles organisés par Heliade avec les élèves de Sf. Sava ou avec la Société Philharmonique - fondée en 1833 par Ion Câmpineanu, avec I. H. Rădulescu et C. Aristia, ayant comme but déclaré d'encourager la dramaturgie nationale - était placé sous les auspices du classicisme. On choisissait soit des traductions, soit des pièces en français, telle *Mahomet ou le fanatisme* de Voltaire, soit des pièces en grec, telle *Les Fils de Brutus*, d'Alfieri.

Née sous le signe du romantisme, la littérature roumaine a joui de la découverte, par la génération de 1848, du modèle, devenu classique chez nous, de la littérature populaire, qui, par les chansons lyriques (doina), les contes et les chansons épiques (cîntece bătrânești) a plus d'affinités avec le romantisme qu'avec le classicisme. Les pamphlets dramatiques de Iordache Golescu, intitulés *Starea Țării Românești acum în zilele Măriei sale lui Ioan Caragea-Voievod* (1818) et *Barbul Văcărescu vînzatorul țării* (probablement de 1828) ont, eux aussi, une appartenance générique éclectique, empruntant les modalités de la comédie de mœurs et de caractère, d'essence classique, sans se séparer de la physiologie, comme dans le cas des textes dramatiques écrits par Costache Facca, auteur de la pièce *Comodia vremii sau Franțuzoaicele* (1833), *Jignicerul Vadră și Băcălia ambițioasă*, de Alecu Russo ou *Cârlanii* (1849) et *Muza de la Burdujăni* (1851), de Costache Negruzzi.

Alecsandri, dans le registre de la comédie, conserve la même ligne classique, conventionnelle, par *Iorgu de la Sadagura* (1844) et *Iașii în carnaval* (1845), *Piatra din casă* (1847), s'approchant de la mode du vaudeville, tout comme les pièces de la série des *Chirița în Iași* (1850) et *Chirița în provincie* (1852).

Le fait que, dans notre littérature, les premiers drames originaux ont été des drames romantiques, ne pouvait être sans conséquences dans le domaine des traductions, y compris celles du théâtre classique, d'autant plus que de grandes personnalités littéraires qui avaient compté en tant que formateurs d'opinion, oscillaient entre des formules esthétiques divergentes (Hașdeu écrit la comédie *Trei crai de la Răsărit*, mais aussi le drame *Răzvan și Vidra*, 1867, le premier drame romantique, d'inspiration historique de notre littérature). L'influence du modèle romantique est tellement puissante que les traductions des œuvres du classicisme français ont une tonalité romantique. Dans la culture roumaine du milieu du XIXe siècle (lorsqu'on assiste à une diversification du dialogue des Roumains de la Transylvanie avec les valeurs de la culture et de la civilisation françaises), des échos

hugoliens se font entendre aussi dans la revue *Foaie pentru minte, inimă și literatură*. Une brève note, attribuée à George Barițiu, à l'occasion de son entrée à l'Académie, est une des preuves du prestige dont jouissait Victor Hugo parmi les Roumains transylvains de la V^e décennie du XIX^e siècle, engagés dans la lutte d'idées qui a marqué le mouvement littéraire et artistique de l'époque (*Foaie pentru minte, inimă și literatură*, II, 04, 1839).

Mais l'ouverture vers l'Occident au XIX^e siècle a entraîné le contact presque concomitant avec les œuvres du classicisme (celui français, en particulier) et celles du romantisme. L'*Art poétique* de Boileau coexiste avec la *Préface de Cromwell* de Victor Hugo. Un autre aspect concernait les mutations esthétiques de l'époque, liées à leur tour, à la configuration ethnique, historique. Le classicisme, surtout celui de France, suppose un certain type d'idéalisation de l'homme, avec son image qui se retrouve dans les modèles, un certain sens de l'hierarchie sociale, un sens de l'équilibre humain en rapport avec la vision de l'harmonie et de la symétrie, un certain modèle social et moral.

En sa qualité d'homme de théâtre, Matei Millo, à part les pièces originales ou celles qui imitent le modèle de Alecsandri, adapte, souvent en vitesse, un grand nombre de pièces étrangères qui entreront dans le répertoire. Une de ces comédies est *Însurăției*, nommée aussi « opérette en deux actes » et adaptée d'après le texte de *La lune de miel*, composé par Scribe, en collaboration avec Mélesville et Carmouche (représentant du *Théâtre de Madame* de Paris, en 1826). La pièce de Scribe attire aussi l'attention de Emanuel Filipescu, qui l'adapte sous le titre *Luna de miere* («La lune de miel»), avec l'intention de l'inclure dans un recueil de traductions qui allait être publié. Une commission littéraire établit que la version scénique de la pièce, jouée à Iași, dans la saison 1846 - 1847 appartenait à Millo. Les lettres polémiques des deux sont publiées dans *Albina românească*. Dans la première lettre de Millo, adressée à la rédaction, celui-ci montre sa surprise que Filipescu se considérait propriétaire d'un bien qui lui appartenait (*Albina românească*, no. 25: 98).

Les formes de manifestation publique des troupes itinérantes roumaines et des troupes étrangères, qui organisaient des tournées sur le territoire des Principautés, offrant des spectacles en différentes langues, plus ou moins accessibles au large public, sont parvenues à l'accommoder à l'idée de spectacle. A la fin du XVIII^e siècle et au début du XIX^e, les fils de nobles qui faisaient leurs études en France, en Allemagne ou en Italie étaient toujours plus nombreux. Là, ils connaissaient le théâtre culte, qui y était très en honneur. La mode se propage, et le premier animateur de la vie artistique et culturelle en Moldavie, Gheorghe Asachi, joue, aidé par des «amateurs» appartenant aux familles Ghica et Sturza, la première pièce en roumain, *Mirtil și Hloe*, pastorale en un acte, adaptée d'après Gessner et Florian.

En 1832, une troupe française de comédie et vaudevilles arrive à Iași, et, ne trouvant pas de salle, transforme en théâtre la maison du docteur Peretz, de la rue de Golia, sous le nom de Théâtre de variété. Petit à petit, le plaisir de jouer se transforme en conscience du rôle social du théâtre et en tentative de dépasser l'insuffisance des moyens d'expression scénique. En grande mesure, le théâtre étranger – par les tournées des troupes françaises, allemandes et russes – a éveillé le désir de créer une école nationale de théâtre. Les revues du temps ont aidé à ce que l'idée du théâtre existe, même en l'absence de celui-ci. C'est vrai des publications de toutes les provinces roumaines. En Moldavie, à Iași, se fait remarquer l'activité de *Albina românească*, dirigée par Gh. Asachi; en Valachie, à Bucarest, *Curierul românesc*, fondé par Ion Heliade Rădulescu, avec son supplément littéraire *Curierul de ambe sexe*; en Transylvanie, *Gazeta de Transilvania*, avec le supplément *Foaie pentru minte, inimă și literatură*, dirigée par George Barițiu. Avant la fondation des écoles de théâtre, ces publications ont représenté une vie culturelle authentique. Les articles suivent de près les pas faits par le théâtre roumain.

Dans la deuxième moitié du XIX^e siècle, le programme de la revue *Dacia literară* reformule, entre autres, l'idéologie théâtrale. Ce programme tend à s'imposer à partir de

1840 et rend à notre culture nationale ses justes orientations, en premier lieu par l'intérêt accordé à la langue roumaine.

Le 15 mai 1840, on signe le contrat de coopération entre les troupes de théâtre roumaine et française, à la direction de laquelle s'installent les frères Fouraux.

L'activité théâtrale en Moldavie se fonde sur les idées fondamentales du programme de *Dacia literară*, qui se retrouvent dans le programme d'activité des dirigeants du Théâtre National de Iași. Il s'agit de créer un répertoire original, qui reflète les réalités roumaines, de former des acteurs de profession et de transformer le théâtre dans une école d'éducation patriotique.

Le théâtre de Voltaire, qui venait du XVIII^e siècle, intéressait le climat culturel roumain par son contenu d'idées contestataires, sociales, politiques et historiques, mais aussi pour le fait que son auteur était perçu comme un dramaturge de facture classique, respectant les canons du siècle classique dont l'Europe s'était séparée, tout en anticipant, par la force des idées et des sentiments, le siècle romantique. Al Beldiman traduit la tragédie *Oreste* (publiée à Buda, en 1820), C. Conachi traduit *Zaïre* (Cârlova en traduit lui aussi un acte, touché par ces sentiments auxquels l'époque était si sensible), Daniel Scavinschi traduit probablement *Brutus*, I. H. Rădulescu traduit *Mahomet ou le fanatisme*.

L'orientation vers le mélodrame dans les traductions des textes dramatiques se fera par le geste de Beldiman, qui traduit en 1815, *Elisaveta, sau cei surghiuniți în Siberia*, probablement une adaptation d'après M-me Cottin, nom connu à l'époque, qui dominait les traductions de prose de sensibilité préromantique et romantique. La presse de l'époque (entre 1835-1836 apparaît aussi *Gazeta Teatrului Național*) se fait porteuse d'options éclectiques, publiant un fragment de *Zaïre* de Voltaire, traduit par Manolachi Manu, et, aux instances de Heliade, promouvant une *Collection d'auteurs classiques*, dans laquelle, à côté de Molière et Alfieri, apparaissait Victor Hugo (C. Negruzzi traduit et publie *Angelo, tyran de Padoue* et *Marie Tudor*).

La même orientation détermine la publication, dans les périodiques, de *Atala* et *René* de Chateaubriand (1839, Heruvim Nestor), *Intrigă și amor* de Schiller (1835, I. Cîmpeanu). *Hernani* de Victor Hugo, jouée en 1830 à Paris, est montée en Roumanie en 1872, ce qui montre le désir de synchronisation avec le goût scénique de l'Occident. Le mélodrame français, à travers la *Céline* de Gilbert de Pixérécourt, en 1800, ne favorise la translation du modèle vers l'espace théâtral roumain qu'à peine en 1899, par la *Casa diva*, écrite par Haralamb G. Lecca.

Le public, celui qui lit les revues du temps et celui qui va aux spectacles, allait faire tourner l'espace des traductions vers le mélodrame, vers le sensationnel et le sentimental, plus évident en prose et au théâtre (comédie, vaudeville, mélodrame), empêchant l'accomplissement des projets (Heliade optait, dans son projet pour la Bibliothèque universelle pour une tragédie utile à la nation « parce qu'elle nous prépare à l'amour pour la vertu ... »).

Les articles d'Alec Russo (*Critica Criticii*, 1846) et ceux de C. A. Rosetti (*Teatrul român*, 1955), placés déjà à distance de la fièvre des débuts, parlent de cet « univers d'attente » qui permet l'identification du récepteur de théâtre avec le modèle dramatique proposé par l'auteur ou par le traducteur. Au-delà du fait que la sélection du répertoire apparaît comme déterminée par l'idée de promouvoir les idéaux nationaux, comme on l'a vu déjà, resurgit, en tant qu'élément de nouveauté, la théorie aristotélique du catharsis, comme effet attendu du spectacle théâtral, qu'allait illustrer plus tard Maiorescu dans *Comediile domnului Caragiale*. Une réception du théâtre romantique à partir des positions classiques (telle qu'on la voit, par exemple, dans l'activité de chroniqueur dramatique de M. Eminescu), pourrait trouver sa raison d'être, tout le long de l'histoire littéraire, dans l'existence des éléments qui accompagnent l'interprétation et la mise en valeur de l'œuvre littéraire et qui tiennent à l'exigence programmatique d'évoquer les époques historiques révolues et les biographies

des personnalités, à l'histoire des mentalités - détectables dans l'histoire de la réception -, dans la manière d'inclure les attentes des lecteurs dans les constructions littéraires d'une époque. Ce que nous essayons de voir est un modèle, conçu en tant qu'hypothèse de travail, pour le domaine du théâtre historique, vu en ce qu'il a de «technique», dans les attributs du genre et dans leur métamorphose, dans la stratification temporelle et la circulation des motifs.

Après avoir accusé les traductions pour l'absence d'une littérature nationale, le plaidoyer pour des textes originaux s'adjoint l'espace historique, le point d'intersection étant constitué par l'idéologie des intellectuels de l'époque, par leur relation avec la philosophie, l'histoire et la politique. Ayant à sa disposition l'édition française de l'œuvre de Herder, *Idées sur la philosophie de l'histoire de l'humanité*, ayant vécu la révolution romantique en France, profondément attaché à des termes tels «peuple», «destin historique», «gloire» (Jules Michelet, *Le Peuple*), Bălcescu avait assimilé tout ce qui pouvait déterminer son point de vue sur le problème de l'unité ethnique (voir, dans ce sens, la monographie dédiée au prince roumain Mihai Viteazul – Michel le Brave).

Cette perspective («un état naturel», «un peuple», «une conscience nationale» et «une langue inséparable») allait faire naître, et avec une fréquence sans précédent, la biographie romancée dans le théâtre, parce que l'image des princes régnants, construite ainsi, se confondait avec les idéaux de l'époque de 1848.

En 1941, Șerban Cioculescu (*Aspecte literare contemporane, 1937-1947*, ed. Minerva, București, 1972), abordait le problème de la biographie romancée, analysant la biographie du prince roumain Petru Cercel et faisant l'observation qu'il s'agissait d'une «mode» née du succès des biographies d'André Maurois, suivies par les productions en série des maisons d'édition Plon et la *Nouvelle revue française*. Cioculescu suggérait ici une «théorie des modèles» qui avait été lancée en 1933 par Max Scheller, et disait, en essence, qu'il existe une prévalence de l'action des modèles à plusieurs grands moments historiques: les révolutions de 1848, tributaires au paradigme de la révolution de 1789 (Flaubert avait présenté ironiquement la folie imitative des moments révolutionnaires de 1848 dans son *Education sentimentale*), ou bien la filiation du roman chevaleresque, l'association arcadienne inspirée par l'*Astrée*, la fièvre de Goethe et de son Werther, le roman historique de Scott, celui de mystères (selon le modèle de Sue, très en vogue chez nous au milieu du XIXe siècle) et d'autres.

La naissance du drame historique correspond au programme romantique qui a pris corps d'abord en prose et en poésie, et plus tard, au théâtre. En France, par exemple, la bataille d'*Hernani* a donné le signal de l'insurrection romantique. Il est évident que la situation de l'espace roumain s'explique par le stade où se trouvait alors l'institution théâtrale et par l'absence d'une tradition dramatique populaire. Bien que dictée par un certain type de public, la dramaturgie roumaine manifeste une capacité incontestable de synchronisation avec la prose et la poésie de l'époque, sans pourtant pouvoir égaler leurs capacités d'innovation. Graduellement, le public s'est formé aux problèmes profonds de la morale, à un langage scénique évolué, symbolique, elliptique, métaphorique ou philosophique.

La présence du spectateur dans l'espace théâtral, conçu précisément pour que la structure du texte prenne en compte l'expérience du public, sa manière de se rapporter aux événements personnels, représente une médiation essentielle pour la réception du texte et du spectacle. Pour Hamlet, le héros de Shakespeare de la pièce homonyme, le but du théâtre est «de tenir le miroir devant le monde, pour ainsi dire; lui faire voir son vrai visage, à la chose ignoble, sa vraie face et aux temps, et aux foules, leur apparence et leur moule». Le public roumain du XIXe siècle devait être préparé pour le nouveau climat social et culturel que les élites roumaines avaient saisi dans une Europe en changement. L'esprit du temps

imposait une modification de paradigme, signalait C. Negruzzi, le traducteur de la pièce de V. Hugo, *Marie Tudor*:

des messieurs Jourdain se sont vite fait voir et leurs opinions n'ont servi à rien d'autre qu'à faire mieux briller les vrais poètes et écrivains, tel Hugo (...) et les autres. Ceux-ci, comprenant l'esprit du parterre, qui en avait assez des tragédies élevées de Corneille, élégiaques de Racine et philosophiques de Voltaire, ont frayé leur chemin en conformité avec un schéma plus approprié à leur siècle.

(*Avant-propos à Marie Tudor*)

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STAGED IRELAND IN FILMIC TRANSLATION: JOHN FORD'S *THE QUIET MAN* AND THE IRISH THEATRICAL TRADITION

Ioana Mohor IVAN

Introduction: John Ford's *The Quiet Man*

Since the time of its release in 1952 and up to the present John Ford's *The Quiet Man*, starring John Wayne and Maureen O'Hara, has remained one of the most popular movies in America, as well as elsewhere. The film, set in the 1920s, tells the story of an American prizefighter, Sean Thornton, who, having killed an opponent in a boxing match, decides to return to Ireland, his ancestral homeland in hopes of finding peace. Once in Inisfree (Ford's imaginary village, whose name bears Yeatsian and poetic overtones) Thornton enters a pre-modern, pre-industrial world, whose idyllic landscape and archaic and traditional community, with its rituals and jokes, loyalties and feuds set it at complete odds with the world of the twentieth-century America that the hero left behind.

The Quiet Man's story will then revolve around the deep underlying tension between the opposing views of Ireland (as represented by Inisfree) and America (doubly distanced in space and time). As Sean falls in love with Mary Kate Danaher, the red-haired and fiery-tempered local girl, the conflict revolves around Sean's notion of love as the free choice of two people and the marriage traditions of Inisfree, which force him to fight Kate's bullying brother Red Will Danaher in order to reclaim her dowry and birthright. Supervised by the entire community led by Michaelleen (the local matchmaker) and the benevolent priest figures of Father Lonergan and the Reverend Mr. Fairplay, the scene of the fighting becomes a cathartic ritual aimed to restore not only the rules governing life in Inisfree, but also Thornton's own psyche, which had been traumatised by his personal tragedy of having killed a man in a professional boxing match (Dowling 2001). Moreover, its redemptive quality is able to reverberate to the last scenes of the movie, whereby any fissures in the fabric of Irish society – be they cast along religious, class or ethnic lines – disappear in the harmonious picture of a community in which Catholics cheer a visiting Protestant bishop to allow the reverent remain in the village, and Danaher courts the rich Anglo-Irish widow Tillane (Martin Renes 2007: 97).

Ford's filmic translation of staged Ireland: For a new cultural paradigm

While regarded as a classic of cinematography, the prevailing contemporary Irish critical assessment of Ford's film has mainly questioned its portrayal of the realities of Irish life, considering it an exemplar of "the predominantly commercial designs of American and British film companies" that have dominated the images of Ireland on screen, fostering "a set of cinematic representations which have tended to sustain a sense of cultural inferiority" (Rockett, Gibbons & Hill 1988: xi-xii). In this order of ideas, Luke Gibbons, for example, has drawn attention to the film's representation of Ireland in terms of "a primitive Eden, a rural

idyll free from the pressures and constraints of the modern world," which is mystifying "the realities of Irish life" (1988: 196; 195). In accordance to Kathryn Hume's characterization of pastoral fantasy as focusing on the simple life and communal traditions in an overt celebration of "the freedom from responsibility" (1984: 62), Harlan Kennedy considers Ford's image of Ireland to be "a never-never Golden Age and a time of simple pastoral integrity," criticizing the film as an expression of a mode of cultural imperialism, with Hollywood perpetuating various Irish stereotypes whose origins lay in long centuries of English colonization and prove "not less patronising and oppressive than the collar-and-lead colonialism long exercised by Britain (Kennedy 1999: 2). In a similar vein, James MacKillop considers that *The Quiet Man* makes use of "sentimentalism, condescension, cliché and gimcrackery" (1999: 169), to reinforce stereotypes of Irishness as a people who are odd, inefficient and with a fondness of drink and music, reinforcing a similar idea linked to Ford's recycling Irish colonial representations.

Nevertheless, the images of Ireland and Irishness that Ford's film project, which make the object of the critique of the above-mentioned authorities do in fact originate within the theatrical realm and are closely related to the political and social upheavals characterizing the Irish experience.

On the one hand, the blarney-speaking and whiskey-swilling Michaelleen as well as the pugnacious Danaher are Ford's approximations of the stage-Irishman, a dramatic cliché, initially popularised by English authors and eventually adopted by Irish-born dramatists looking for careers in England which was popular on the English and Irish stages prior to the establishment of the Irish Literary Theatre in the 1890s. In this order of ideas it is worth reminding that, at least since Elizabethan times, within the realm of public discourse the Anglophone view had evolved a nexus of negative representations of Irishness clustered around the image of the uncivilized and violent Irish barbarian, to which, during the second half of the nineteenth century, the processes of negricization and simianisation were added and translated by the Victorian press into the cruel stereotype of the ape-like Paddy, the simian brute threatening the English law and civilization. A similar perception had informed the theatrical representations of Irish characters, that, tended, according to Christopher Fitz-simon to fall into two main categories: "one, the lazy, crafty, and (in all probability) inebriated buffoon who nonetheless has the gift of good humour and a nimble way with words; the other the braggart (also partial to a 'dhrop of the besht') who is likely to be the soldier or ex-soldier, boasting of having seen a great deal of the world when he has probably been no further from his own country than some English barracks and camp" (1983: 94).

While this "codification" of the stage Irishman had continued unabated on English stages throughout the Victorian period (Bourgeois 1965: 109-10), the nineteenth-century popular theatre had attempted a revision of this stereotype. As the playbill to the first production of Dion Boucicault's *The Coleen Bawn* publicly announced: "Ireland, so rich in scenery, so full of romance and the warm touch of nature, has never until now been opened by the dramatist. Irish dramas have hitherto been exaggerated farces, representing low life or scenes of abject servitude and suffering. Such is not a true picture of Irish society" [playbill for the first production of Boucicault's *The Colleen Bawn*, New York, 1860, in Grene 2002: 5].

Widely acknowledged as Britain's leading melodramatist of the mid-nineteenth century, the Irish-born Dionysius Lardner Boucicault wrote some 150 plays, of which only 9 are "Irish plays" - containing largely Irish characters and being set in Ireland. Among them, *The Colleen Bawn*, or *The Brides of Garryowen* (1860), *Arrah na Pogue*, or *The Wicklow Wedding* (1865) and *The Shaughraun* (1875), which are collectively referred to as Boucicault's "Irish trilogy", were to achieve lasting popularity, being still present in modern repertory.

All three plays are comic melodramas, full of romance and acts of daring, constructed along oppositions such as those established between Englishness and Irishness, upper-class and peasant class, or ownership and dispossession, which are, nevertheless, overcome in the end by the 'law of the heart,' [1] their main code of values. Hardress Cregan, the Anglo-Irish landlord, is chastened and reunited with Eily O'Connor, the beautiful Irish peasant girl. Beamish MacCoul, a United Irishman rebel, is exonerated of guilt by a benevolent Secretary of State, retrieves his estate and his sweetheart, Fanny Price. Robert Ffolliott, a Fenian convict escaped from Australia, receives a Royal pardon which allows him to remain in Ireland and befriend the English Captain Molineaux, his future brother-in-law. But in each of these plays pivotal to the achievement of the happy endings demanded by the genre are the interventions of Boucicault's Stage Irishmen, Myles na Copaleen, Shaun the Post, and Conn the Shaughraun [2]. Though they still wear some of the traditional traits of the dramatic type, being cast as comic rustics who display a propensity for banter and blarney and still 'put their lips to the jug' with some regularity, these characters are far removed from the extreme silhouette of the figure of ridicule, emerging as more than stereotypical drunken sots to take an active, at times courageous part in the social, economic and political conflicts of their world. It is Myles's daring diving into water that rescues the heroine from drowning, while his altruism and innate good-heartedness turn him into an agent of the play's "law of the heart" which overcomes all obstacles and unites all divisions between Eily and her husband. In a similar manner, it is the loyalty and bravery of characters like Shaun the Post and Conn which prompt them substitute for the nationalist heroes whom they attempt to save. At the same time, the cleverness and wit with which Boucicault endows his Stage Irishmen make them prevail over their adversaries and ultimately secure the reconciliation of the opposing parties. After having facilitated the two politically and socially correct marriages of Arte with Robert, Molineaux with Claire, Conn appeals to the public, inviting applause not only for his performance, but for the reconciliatory happy ending he has brought about: "You are the only friend I have. Long life t'ye! Many a time you have looked over my faults. Will you be blind to them now, and hould out your hands once more to a poor Shaughraun?" (Boucicault 1984: 219).

In what Stephen Watt calls Boucicault "myth of reconciliation" (1991: 163), the emphasis is placed on social cohesion, which "dissipates" historical and political tensions. Moreover, Ireland becomes a bucolic land where men and landscape are likely to harmoniously coexist. If Ford's film reiterates such a perception, one should not forget that in the 19th century this was the image which seemed to embody the authentic Ireland for the audiences crowding Dublin's popular theatres, where Boucicault's melodramas were being staged. Employing the conventions of the classical romantic comedy, Ford's film follows a similar pattern with those of Boucicault's melodramas, "whereby a young couple must overcome a series of individual and social obstacles before they can finally get married and achieve individual and social reconciliation" (González Casademont 2002: 77). But Ford's stage Irishmen are not offered centre stage positions, but cast peripheral to the general thrust of the plot. Moreover, the characteristic traits of this dramatic stereotype are dispersed across a range of quaint, but whimsical characters, starting from the railroad crew at the Castletown Station, who spend more time arguing than driving the train, village elders like Dan Tobin and Michaelleen Oge, the matchmaker whose favourite pastime is to meet "comrades" in Pat Cohan's Public House for a drink and to "talk a little treason", to the jovial Father Peter Lonergan, who plots with the villagers to "yell like a bunch of Protestants" whenever they meet his opponent, reverend Playfair, an Anglican bishop who owns a church but, obviously, no parishioners in the Catholic village. An exception to these benign embodiments of the stage Irishman is Red Will Danaher, the thick-headed bellicose brother of Kate, who threatens and bullies the community and is thus drawn more along the cruder lines of the stereotype. But in the fabric of Ford's comedy, though violence is threatened, it

must be ultimately averted because “no genuine catastrophes, no villains and no real suspense” (González Casademont 2002: 77) may be accommodated by its ‘law of the heart’. Though reluctantly, Sean has to face Will Danaher, in an inevitable confrontation which should unleash the rivals’ violence. Instead, the audience witnesses a mock-heroic fight, which ends hilariously with the two stumbling together, arm-in-arm, in drunken male bonding. Like in Boucicault’s melodramas, the donnybrook, which marks the climax of the play, dispels the tensions, in accordance with the same “myth of reconciliation”. Not only rivals fraternise, but the villagers make peace with Danaher, and even the dying Dan Tobin resurrects, jumping out of his bed on hearing about the fight. But, unlike in Boucicault’s plays, the catalyst of change is Thornton himself, the ‘hyphenated’ protagonist, whose very ambivalence empowers him to make the transition from margin to centre in a community and a culture “at once strange and familiar” (Gibbons 2002: 103), but ultimately self-restoring, for Sean comes to repossess both manhood and place as he “becomes a(n Irish)man again, symbolically assimilating the country by marrying Mary Kate” (Martin 2007: 97).

On the other hand, by focusing on a rural Ireland where the peasant is conceived as a figure of quintessential Irishness, *The Quiet Man* aligns itself to the tradition of the Irish peasant play, a dramatic translation of the nationalist political and cultural view expressing Ireland and the Irish national identity in terms of what distanced it from the coloniser’s hold: the Gaelic way of life, the rural tradition and the Catholic morality of the small farm life epitomized by familism — a distinct set of cultural practices based on “the regulation of sexuality and unquestioned patriarchal authority” (Cairns and Richards 1988: 60) evolved during the latter half of the nineteenth-century by Irish tenant farmers to ensure proper transmittal of family holdings.

As “a play with Irish peasant characters, depicting their lives, habits and customs in a manner true to life [and, accordingly,] takes place in a peasant cottage setting and concerns contemporary Irish problems and themes such as emigration, rural marriage, habits and the ownership of lands” (Clarke 1982: 122), the “peasant play” came to dominate the Abbey stage with its claims at projecting authentic images of the nation and, concomitantly, rebutting colonial travesties or deprecations of the Irish character, such as “buffoonery and [...] easy sentiment” (Gregory 1972: 20) endorsed by the stage Irishman.

A comedy like *Twenty-Five* (1903), the first of Lady Gregory’s to be performed, may stand as illustrative for an early stage in the developing of the peasant play. Set in a peasant couple’s kitchen, *Twenty-Five* employs not only the standard setting but also some of the major concerns of the genre. In accordance with the codes of rural Ireland, the play focuses on a patriarchal community in which sexuality is subordinated to economic necessity: Kate married an older man, Michael Ford for the security of a house, renouncing Christie, the man she loved, who was forced to emigrate to America in order to earn money. But unlike Synge’s subversive treatment of the theme in his *In the Shadow of the Glen* (1903) where Nora Burke defied both community’s laws and her old and jealous husband by forsaking domesticity and marriage in return for the freedom of the open road promised by a Tramp, *Twenty-Five* does not depart from the codes of familism. Though the lover returns unexpectedly with a fortune won abroad at the very moment when the couple have lost all the material means to keep their home, the action validates the status quo: Christie manoeuvres a game of cards at which he deliberately lets Michael win a large sum of money that will enable him to save both his house and his marriage. Though the reality portrayed is far from being “rosy-eyed” about the outcome of Christie’s act which “merely leaves her [Kate] more fully aware of what she has lost” (Pethica 2004: 71), the play’s tone remains light-hearted and its conflict foregrounds “hopeful Christian humanism” embodied by the lover’s self-sacrifice as both ideal and “a provocative inspiration” (Pethica 2004: 71).

A sombre tone and gloomier contours characterise Padraic Colum's representations of rural Ireland. *The Land* (1905), set at the end of the Land Wars, deals with the generational conflicts between Murtagh Cosgar and his son, Mat, over the value of the old rural way of life. Pressed by the ambitious school-teacher Ellen Douras to seek his fortune by emigrating to America (such as all of his elder brothers did), Mat will eventually leave behind the land for which his father fought so hard to keep intact. In accordance to the conventions of the genre, Colum's play embodied a theme of intimate and recognisable social significance in its real setting, and though love was presented as a disruptive force, it was not improper. Moreover, it raised the question of the worth of the fields won after the Land War in the changing conditions of the countryside where the fittest chose emigration, while the relatively dull and unenterprising Sally Cosgar and Cornelius Duras remained behind to marry and succeed their parents. Lennox Robison's *The Harvest* (1910) went further into dispelling idealising myths about the life of rural Ireland. Set on the farm of the Hurley family, the play juxtaposed two modes of existence represented through a generational conflict between a father and his children: the traditional rural mores and customs epitomised by those on the farm set against the new, urban values of those who had chosen emigration to Dublin, London, or America. Like in Colum's *The Field*, the play gradually drew to its bleak closure which questioned the worth of both: while the country ideal was shattered by having old Hurley (faced with the bankruptcy of the farm) commit arson in order to cheat the insurance company, the emigrant's myth of success was also cast in doubt by revealing the unpleasant truths in the lives of the Hurley children.

In the hands of subsequent playwrights like George Shiels, John Murphy, or John B Keane the peasant play continued to bear witness to further changes undergone in rural Ireland, often pondering on the loss of its traditions through exposure to the modern world, which propagates urban standards of living and commercialises the peasant culture as folklore. Nevertheless, as Hans Georg Stalder has argued in his study of the genre, a cluster of themes provides the link between early and later plays: "violent defence or acquisition of the land, resigned or hopeful flight into a different kind of life, and nostalgic return" (1978: 149). It is this last aspect that most obviously aligns *The Quiet Man* to the tradition of the Abbey peasant play.

Since "emigration is at the centre of the Irish experience of being modern"[3] (Pettitt 2000: 64), the figure of the returned emigrant has often made its appearance within the fabric of the peasant play, to the extent that it has been turned into a stage convention. As Stalder remarks: "The homecomer, who had left his parents' farm and established himself in a non-farming society, was used in contrast to the peasants. As an outsider, he could make their idiosyncrasies and attitudes visible, he could be used as a commentator on the stage or as an example of an emigrant's prosperity or misfortune" (1978: 145). Like Jack Hurley, the homecomer in Robinson's *The Harvest*, Sean Thornton has left his peasant background to establish himself in a non-farming society as represented by the industrial and urban American world. While for Jack the new environment has functioned in a positive way, enabling his education and opening up possibilities of advancement on the social scale, Sean's American experience has anticlimactically triggered "dehumanising toil in the steel mills of industrial Pittsburgh [...] and the emotionally devastating experience of having killed a man in a prize fight" (Renes 2007: 96). For both Jack and Sean the return home is at first conceived as an escape necessary for economic (Jack) or emotional (Sean) survival. Nevertheless, in Jack's case, his idealised view of the countryside, inflated by romantic memories of place as well as nationalist rhetoric, collides with the reality of the farm life in which he strangely finds himself now cast as outsider. Far from being a journey in self-discovery, the return home becomes an alienating experience pressing Jack's second departure from the country as the only healing measure. *The Quiet Man* reverses this pattern. Equally idealised as a fairy-tale illusion of beauty and childhood innocence, Sean will have

to test his dream against the reality of home to be allowed the transition from outsider to insider. And beneath the dream-like and playful surface of Ford's film which is considered to have fostered "the idealised Ireland of the expatriate myth" (González Casademont 2002: 76) the themes of familism resurface in scenes portraying "women veiled and half-cloistered", "Inisfree's ubiquitous stone walls, the masochism of courting rules, the statuesque crowds that gather and gawk at their every step" and the floor-level shot of the nave, "the strongest image in the film [indicating] the curious power of an institution that has integrated itself with local custom" (Gallagher 2007: 342, 343). Christie, in Gregory's *Twenty-Five*, is another idealist who tests his aspirations against the reality of home. But his self-sacrifice, which alleviates the material condition of home, fails to disrupt its rituals and customs, as Kate remains trapped in the sterility of a loveless marriage. In order to be accepted into the community, Sean has to accept its reality and also attend to its customs, at the expense of cultural or personal norms inherited from his American experience. But by undergoing the rituals of the dowry, Sean also manages to change them "and the throwing away of 'the stick to beat the lovely lady' gestures towards the end of the social order which brought Kieran O'Day to his doom" (Gibbons 2002: 103).

Gerry Smyth has referred to the dual pattern of approaches operating throughout the history of modern Irish decolonisation in terms of the liberal versus the radical modes of discourse (in Gauthier 2000: 340). Thus, if in the first one, like Boucicault partially attempted in his comic melodramas, the colonised demands to be recognised as an equal striving to achieve "a non-ideological realm in which coloniser and colonised can converse in an innocent language" (Gauthier 2000: 340), the radical one, which may be exemplified by familism and the peasant play, focuses on difference and on characteristics which seek to negate inferiority by reversing the negativity of colonial discourse. Nevertheless, while the liberal approach strives for the impossible, because "there is no 'outside' or 'beyond' [ideology] to which the colonial subject can escape" (Gauthier 2000: 341), the radical one is also undermined by its oppositional strategy, which once again stresses the difference separating coloniser from colonised and confirming 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" (Gauthier 2000: 341) subverts and destabilises them by locating "moments of transience, instability and in-authenticity" (Gauthier 2000: 366) which question the ways in which identity is framed.

Ford's *The Quiet Man* may be seen to conform to this last direction. In its representational range, the filmic text recycles in order to amalgamate cultural paradigms of Irishness inherited through a native theatrical tradition with a strong claim to authenticity. For the late 19th-century audiences, Boucicault's stage populated by beautiful colleens and clever, resourceful stage Irishmen was supposed to represent the 'real' Ireland. For the early 20th-century (and beyond) ones, rural Ireland with its Gaelic traditions blended with the familism's Catholic mores was the legitimate core of Irishness. But once coalesced into *The Quiet Man's* 'motley crew', such images expose their artificial nature and call into question the very mechanics by which they have acquired truth value.

Conclusion or on *The Quiet Man's* quiet demystification

It is this reading of Ford's film as a potential post-colonial text that subverts the very images it seems to project which seems to dominate the more recent critical debate. Paul Gilroy has drawn attention to the fact that "*The Quiet Man* is not so much a sentimental film as a film about how such sentimentality operates ... Mystification in Ford tends to be accompanied by demystification" (2002: 91). Likewise, in his full-length study dedicated to the film, Luke Gibbons has adhered to a similar stance, considering that the film undertakes the challenge of combating stereotypes not by "showing the reality behind the myth, but the reality of the myth and its construction" (2002: 96). And, as Rosa Gonzálves (2002) has demonstrated in

her critical reassessment of Ford's stage Irishry, the film contests its alleged myth of sentimentalising and trivialising the realities of 1950s Ireland by foregrounding its own artificiality not only by placing its action in the West of Ireland, already a 'country of the imagination' via the Revivalists' myth of "a pastoral, mystical, admirably primitive" (Kiberd 1986: 92), but also through a series of metafictional devices like the voice over narrator who frames Sean's story and thus shifts the emphasis from actual myth to the myth-making process, or characters who suddenly face or gesture at the camera and beyond it, the audience directly, and thus call attention to the obvious artificiality of the screen illusion.

But the most ironic reminder of the artificiality of the film's representational tactics remains its visual backdrop, that lavishly-painted and exotic scenery which is supposed to depict an authentic Irish landscape. And yet, as Eamon Slater's analysis of the landscape aesthetic of *The Quiet Man* proves, by shooting the film in the parklands of Ashford Castle, Co. Mayo – an 18th-century Anglo-Irish picturesque garden aimed as a replica of English informal gardens of the same period – Ford "engaged in the ultimate act of a post-colonialist, making an English garden the most globally recognised representation of Irish landscape" (2009: 17).

Notes

[1] Althusser considers that melodrama constitutes a law of the heart which finally deludes itself and its audience as to the way of the world. (see Watt 1991: 163).

[2] Seachráin (Irish): a wanderer or a vagabond.

[3] Since the time of the Great Famine of the 1840s when approximately 1,000,000 people left Ireland for America or Britain, emigration continued to depopulate (especially) rural areas well into the 1960, becoming thus a key characteristic of both Irish demography and culture.

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WORLDS BEYOND WORDS: TRANSLATING DAVID LODGE INTO MEDIA(TED) CONTEXTS AND MEANINGS

Lidia Mihaela NECULA

Punning Phrases, Puzzling Translations

As a rule, semantic and visual allusions enable the writer (translator, editor) to break out of the linear constraints of hermeneutic text construction by introducing echoic or reflected meanings in the manner of progressing regression. The aim of the present paper is, before anything else, that of investigating the process of translation as mediation (of meanings and/or cultural brands) wherein David Lodge the iconic brand (for satire on the academia) is culturally *trans*-lated into a new commodity, a new consumer good which is harnessing power not as product embodying work, but rather as a commodity which is different from and differing with the original, fathered both by the translator of the novel and by its editor (the artistic creator who finally decides on the book cover of the new, translated novel).

The analysis is carried out on David Lodge's latest novel (perhaps one would not be wrong to assume that it is his last novel, too!), *Deaf Sentence* (2008), published and translated into Romanian as *Mort de Surd*, a most appropriate case of a cultural product which is translated and eventually mediated by the means of newly recreated and newly mediated language puns which are more situation based rather than language based.

The most frequently encountered use of metalanguage and the one most likely to cause translators sleepless nights is the pun and nowhere do the joys and the labors of translation coexist as noticeably as in the tight combat between a translator and a play on words.

As the title of David Lodge's latest novel seems to be alluding from the very beginning, perfect puns into the source text, *viz. Deaf Sentence* shade off into weak or imperfect puns in the target text, *viz. Mort de surd*. Seemingly, the translator of the novel accounts for her final choice into Romanian by the fact that in English the word *death* powerfully connotes with *deaf* – even the pronunciation of the two words poses some problems if they are to occur in the same sentence – but in Romanian this allusively phonological pun is quite impossible to render since *death* in English is *moarte* in Romanian and *deaf* in English is *surd* in Romanian thus leaving no room for any puns, regardless their nature. Moreover such a phrase as *deaf sentence* powerfully resonates with *death sentence*, therein the allusive pun which seems to be more language than situation based. In Romanian however, this pun is quite impossible to render – linguistically – but it is somehow compensated for and foregrounded by the visual account of the title *Mort de surd*, i.e. a man (presumably the male protagonist of the novel) holding an old-fashioned trumpet-like hearing aid alluding thus to the hero's hearing problems and to the novel's seemingly comic nature.

Mediating Co(n)texts into Meanings

The entire novel seems to be gravitating around a pun (*deaf sentence/ death sentence*) which is announced as early as the novel's epitext and is developed throughout up to the end. One such punning episode in the novel is entitled '*Deaf in the afternoon*' and it powerfully connotes with Hemingway's *Death in the Afternoon* so that, what is apparently overloaded with comic potential eventually turns up to be somewhat more disheartening than hilarious: just like in a bullfight where there is always someone having fun at the expense of the bull tortured and killed on the arena by the matador, Professor Bates's ego (the male protagonist of the novel) is ultimately knelt down by his tormenting deafness.

Desmond Bates, a retired Professor of Linguistics woke up one day, twenty years ago and realised that his life was suddenly doomed to unexpected changes since he was diagnosed with high frequency deafness (H.F.D.). The story is taken up almost twenty years later, when Desmond Bates will have already coped with the anxieties of becoming stone deaf and the bitter awareness of his growing old. Sick and tired of having had his ears poked at to find a cure for this otherwise incurable disease, Desmond has to confine his life to using a hearing bug that connects him to the outside wor(l)d.

Deprived of his hearing and unable to really communicate, Desmond Bates represses his feelings of frustration and puts off forgoing psychological counseling: on the one hand, he oscillates between withdrawing in the world of the written word so as to avoid facing awkward social situations, while, on the other, he tries to mask his infirmity when this happens. Yet, feeling that his life is deeper and deeper sucked under by the distressing mediatic universe he is rooted in, Desmond Bates sees himself forced to start taking up lip reading classes – which to a certain extent eventually function like a group psychotherapy session, or like an Anonymous Association for people sharing his distress.

I had my first lip-reading class today. The experience evoked dim memories of my first day at primary school, which I joined halfway through the school year because of illness: there was the same sense of being a new-boy, uncertain and self-conscious, in a group that was already bonded and familiar with the routine

(Lodge 2008: 139).

The episode entitled *Deaf in the Afternoon* reveals Desmond Bates and his much younger and flourishing wife, Fred barely speaking to each other. This has been going on since Christmas time when he and his father have gone drunk, made terrible fools of themselves and even humiliated Fred's guests, and so, under the pressure of a marriage which becomes more and more estranged, and with the worries of a headstrong, increasingly senile father whose health condition is worsening, Bates starts drinking heavily which causes him to behave in a rather reckless way: after having spent some time in the sauna, the quite intoxicated Desmond together with Chris (the lover of his wife's friend, Jakki) finally get out ready to take the ultimate test of manhood: pouring a bucket of cold water over their heads. Unfortunately for Bates, some ear wax melts as he is exposed to the high heat in the sauna, and so, when he pours the bucket of cold water over his head the wax in his ears coagulates instantly, thus turning into a wax plug which completely blocks out all sounds.

A terrible dread gripped him. He was deaf. Really deaf. Profoundly deaf. The trauma of the mass of cold water suddenly drenching his overheated head must have had some catastrophic effect on the hair cells, or on the part of the cortex that was connected to them, cutting off all communication. He had a mental image of some part of his brain going dark, like a chamber or tunnel where suddenly all the lights go out, for ever.

Undoubtedly, language and cultural forms are sites in which different subjectivities struggle to impose or challenge, to confirm, negotiate or displace definitions and identities. Therein, the translation of *Deaf Sentence* could be seen as a negotiation between the source text and its translator who has to find the most appropriate equivalent cultural elements in the target language (although this hardly seems to be happening) so that, while negotiating on the borderlines of a common cultural background between English and Romanian, he could still mediate the new translated, rewritten, recreated 'other' product which turns out to be a cultural commodity as well.

Although there seems to be no direct mediation between the original and the translated edition, the re-created cultural hybrid (written and/or visual) seems to be hardly negotiating new punning meanings with the original text: while in the source text the title *Deaf Sentence* functions on two simultaneous levels, in the target text, the (unintended) omission of the alluding puns in the Romanian translation of the title seems to be hardly working on two levels. On the one hand, the novel's title in the source text seems to be anticipating an easy readable and digestible comic narrative, eventually reinforced by the choice of the word *deaf* in the title ('deafness is comic' and 'blindness is tragic' (13) alluding to a comic of situation caused by the language puns inevitably caused by deafness. On the other hand, the pun created by the noun *sentence* (*deaf sentence* vs. *death sentence*) seems to be announcing a rather sad story of someone who is literally sentenced to deafness so that, deafness is 'comic and death is tragic, because final, inevitable, and inscrutable.' (289)

Desmond Bates takes up writing in a journal in a rather difficult moment of his life when, while he shrinks '*into retirement and succumbs to deafness*' (or rather he succumbs to his death in society), his wife, Fred 'blossoms and becomes more successful in business,' thus making Desmond feel more and more like '*a redundant appendage to the family, an unfortunate liability*' (76).

When he accompanied her to this or that social event he sometimes felt like a royal consort escorting a female monarch, walking a pace or two behind her with his hands joined behind his back, a vague unfocussed smile on his face. The social events themselves had become more of an ordeal than a pleasure because of the deterioration of his hearing, and there were times when he thought of refusing to go to them any longer, but when he contemplated the consequences of such a decision the prospect filled him with a kind of terror: more empty hours to fill, sitting alone at home, with a book or the telly. So he clung on grimly to the social-cultural merry-go-round, simulating an interest and enthusiasm he did not really feel.

(Lodge 2008: 33-34)

Initially intended more like a stylistic exercise to keep his mind trained and give him some sense of usefulness while his wife Fred is away with work, Desmond's diary gradually turns into some kind of unconscious subterfuge intended to keep him away from psychotherapeutic sessions that he so much dreads. The mere prospect of him lying down a sofa and opening up to some stranger does not appeal to him by far: he treasures his privacy dearly and he spends most of his time cut off from the outside wor(l)d. This seemingly impersonal mode of writing mediated by means of a third person singular point of view functions like an *intertextual* signaling post intended to make the reader experience exactly the same emotional dismay that Desmond is trying to overcome; likewise, Desmond's diary is also intended to increase readers' awareness that while offering for a mode of survival, the diary is also a form of fiction with innumerable prospects of healing itself.

Thus it is through his diary – a fictionalized game itself crammed with intertextual and allusive passages that Desmond Bates seems to be communicating himself to the outside world. David Lodge's fondness for puns and his generally elaborate exploitation of the phonological level of language probably makes *Deaf Sentence* quite a formidable task for the translator of the novel.

The language puns created on such variations as *death* – *deaf* – *dead* are, most often than not, lost in the process of translation, as is intertextual allusiveness which is made up for by explanatory footnotes. Needless to say that, the phonological element plays a crucial role in organizing readers' responses to a semantic content which is often ambivalent. Let us take just a few examples of such language puns which lose their allusive feature once they are translated from the source text into the target text.

In *Deaf Sentence*, David Lodge usually replaces the word *death* which appears in the original text of various sources he intertextually uses, with *deaf* or *dead*. As such, while in the original ballad *Horatius* by Thomas Babington Macaulay (1800-1859) the text reads 'To every man upon the earth/ Death cometh soon or late' David Lodge replaces *death* with *deaf*, resulting therein a phonological pun alluding to the idea of *deafness* as an inevitable *death*. However, in the target text such a pun is lost in translation, so that no phonological allusiveness of the pun between *death* and *deaf* is mediated: 'Pe orice om de pe pământ/ Surzenia îl ajunge.' Similarly, 'After the first death, there is no other', the last verse in A Refusal to Mourn the Death, by Fire, of a Child in London, signed by Dylan Marlais Thomas (1914-1953) is deliberately altered and so the new Lodgian text reads 'After the first deaf, there is no other' which, in the Romanian translated text has turned into 'După prima surzire, nu mai vine alta'.

Generally, David Lodge might be labeled as a fictocritical novelist whose writing of fiction is contaminated by and imbued with the writing about fiction. It is perhaps exactly this hybridity of the writing signature that makes David Lodge's novels appeal to a wide category of readers, well read and poor read alike.

Correspondingly, a novel such as *Deaf Sentence* appeals, on the one hand, to a category of sophisticated readers acquainted with and able to recognize the passages of poetry or prose which Desmond Bates seemingly quotes from memory throughout his journal: there are constant references to the Bible, J. Milton, Ph. Larkin, E. Waugh, J. Austen, G. Greene to name just a few. On the other hand, those who fail recognizing such intertextual passages will undoubtedly have a good laugh at the expense of Desmond Bates and the imbroglios that he keeps falling into on account of his deafness, which is 'comic' for those who don't have to live with it but always tragic for the beholder.

Unfortunately, the target text takes the form of a hybrid that, on the one hand, functions like a reading guide (the translated edition of the novel, *Mort de Surd*, provides literary and/or cultural explanatory footnotes) and, on the other, it seemingly gives the *faithful* translation of *Deaf Sentence*, unintentionally deleting language and phonological puns on account of cultural and linguistic differences.

'Deafness is comic, as blindness is tragic,' (13) or 'Deafness is always comic' (81) are two of the epigrammatic statements that Desmond Bates usually makes and to which he is undoubtedly entitled, after having relentlessly slipped into H.F.D. for almost twenty years now: his life has turned into one long conversational pratfall, in which the simplest statement can entail a low farce played on the former academic he used to be and the present 'deafie' who gives 'people a few laughs' (177) at his expense.

Since 'deafies have no such compassion-inducing signs' as the blind have – their 'hearing aids are almost invisible' and they 'have no lovable animals dedicated to looking after' them (13-14) – Bates mockingly asks himself 'what would be the equivalent of a guide dog for a deaf?' to which he gives the hilarious solution of 'a parrot' placed on the 'shoulder squawking into' the deafies' ears. (13-14)

Such self-mocking instantiations achieved through the use of the ironical tone are not isolated in Bates's discourse since he deliberately constructs them so as to be able to counteract his own misery and survive the ridicule of sighted people who regard the blind 'with compassion, go out of their way to help them, guide them across busy roads, warn them of obstacles, stroke their guide dogs,' (13-14) but who would gladly grab at the chance of having a few laughs at the expense of a deafie.

'My mother's deafness is very trifling you see – just nothing at all. By only raising my voice, and saying anything two or three times over, she is sure to hear; but then she is used to my voice,' says Miss Bates in *Emma*. How subtly Jane Austen hints at the politely disguised frustration and irritation of the company at having to bear the repetition of every banal remark in louder tones for the benefit of old Mrs Bates. I must be in a worse state than my fictional namesake, because I'm used to Fred's voice, but I still can't hear what she is saying without a hearing aid.

(Lodge 2008: 79)

In *Deaf Sentence* humour does not reside only in the comic of language (throughout the novel there are puns pertaining to Bates's condition, for which he shows a particular weakness) but also in the comic of situation which, if it doesn't show Bates caught in embarrassing situations caused by his hearing impairment, it casts a hilarious light on him (he treats seemingly trivial matters with an outmost seriousness).

Instead of Conclusion

It is a fact of life that many if not most puns will be untranslatable and Lodgian puns are no exception to the rule. But like other special uses of language (humour is one instance), the effect can often be reproduced by transferring the word play into a differing setting of the same text.

Translating any novel by David Lodge proves a tricky if thorny task which the novelist himself admits in an epigraph opening his latest novel, *Deaf Sentence*.

Conscious that this novel, from its English title onwards, presents special problems for translators, I dedicate it to all those who, over many years, have applied their skills to the translation of my work into various languages, and especially to some who have become personal friends: Marc Amfreville, Mary Gislou and Rosetta Pallazi, Maurice and Yvonne Couturier, Armand Eloi and Beatrice Hammer, Luo Yirong, Suzanne Mayoux, Renate Orth-Guttmann, and Susumu Takagi.

(David Lodge 2008: 32)

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EFFECTIVE WAYS OF TEACHING ENGLISH IDIOMS TO EFL LEARNERS

Rodica-Cristina APOSTOLATU

Introduction

Idioms are an indispensable dimension of language teaching; they are the 'street shoes' and the 'house slippers' of conversational English. Idioms must be added to the vocabulary stock just as any other new vocabulary; their constituent words may look familiar, but their meanings are, well, idiomatic.

They are generally more durable and universal within a language than jargon, slang or colloquialisms, but nevertheless they are sensitive to questions of register and social situation. In addition, the line between slang and idioms is not rigid.

Most idioms are commonly used in everyday conversation, not in formal writing. Thus, students need to learn more idioms if they want to talk more naturally and understand the ideas of whom they are talking to because, in everyday conversation, native speakers often use them.

Methods of teaching English idioms

English native speakers find it difficult to master English idioms, let alone EFL learners because of the figurative meanings of the English idioms that cannot be predicted through an analysis of their individual word meanings. Non-natives most often take words literally and it is not surprising that they fail in understanding the real meanings of idioms. Idioms are common in American daily life and provide a rich source of American culture.

There are various ways of teaching English idioms to EFL students so as to help them, first, learn, and, next, apply them appropriately.

1. Teaching English idioms in contexts

The role of context is central to language learning. It is well-known that EFL students do not really understand the various meanings of the new words in different contexts. That is why EFL students do not know how to handle the words they have learned practically in various contexts. It is fundamental for teachers to provide a rich context for students' language learning and practice. It is more effective for EFL students to learn language in meaningful contexts than learn isolated words through memorization and drilling.

Stories have been popularly used to teach and entertain students in language learning. Interesting stories usually draw students' attention and easily make students absorbed in them. Since contextual information is significantly effective for aiding students' understanding English idioms, it is essential for EFL teachers to provide students with rich contexts. Thus, introducing English idioms within interesting stories can possibly help EFL students understand and remember them better.

2. Teaching English idioms with rich illustrations

Although there is on-going debate regarding the effect of visuals on reading comprehension, some researchers claim that reading materials accompanied by visuals will be more comprehensible. For example, as Scarcella and Oxford (1992: 107) point out, teachers need to illustrate key vocabulary effectively by showing pictures and diagrams so as to improve the ESL students' reading comprehension. It is efficient to provide interesting pictures in order to foster and reinforce vocabulary development. Consequently, visuals must be stimulating, interesting and motivating so that students' comprehension and retention of reading should be facilitated.

3. Teaching English idioms by topic grouping

A good way of teaching idioms is that of grouping them according to topic (for example, idioms that have to do with parts of the body, colour idioms etc.). It is also very interesting to contrast and compare English idioms with the corresponding ones in the students' own native language. This may entail discussions on the origin of an idiom and on how different languages may express the same idea in similar/different ways.

Idioms may also be organized according to social occasions. One of the most accurate books of idiomatic English organized on this principle is Bruce *Speaking Naturally. Communication Skills in American English* (1985). The categories follow a traditional pattern: "introductions and address systems", "invitations", "thanking people and replying to thanks", "expressing anger and resolving conflict" and so on. Besides, the phrases and usages, sorted on the basis of the formality level, are wonderfully fresh and accurate, from "I couldn't agree more" to "you're dead wrong!"

Another approach which I consider worth mentioning is the one based on audience-centred themes. "Themes" presuppose going beyond static categories based on social occasion, such as those in Tillitt and Bruder's book *Speaking Naturally*. Themes are chosen in close dependence on the emotional or developmental issues in the lives of young people. The teacher's hope is that the immediacy of such themes in the lives of students may add to their ability of acquiring and deploying the idioms they are taught.

4. The role of retelling and rewriting in teaching idioms

Retelling has been considered a good strategy to know how much students have learned and to increase their comprehension. Generally speaking, retelling activities can facilitate students' reading retrieval because activities can encourage students to try recall. Their recalling helps teachers understand how much information their students have obtained. Older students can benefit from retelling stories because it allows students to learn how to organize and describe events, which enhances reading comprehension. As a result, retelling activities can reinforce integration of previous reading comprehension activities.

Since retelling activities are good techniques to facilitate students' reading retrieval, teachers should apply such activities in teaching English idioms. After introducing the meanings of English idioms to students, teachers have students work in pairs and retell the content of the respective idioms in their own words. Then, students are asked to rewrite sentences provided in class by using English idioms. The retelling and rewriting activities provide students with more chances to get aware of the meanings of English idioms and be familiar with the English idioms they have just learned.

5. Teaching English idioms through dialogue writing and role-play

Dialogues can provide situations for students to practice ordinary conversation and offer students ample practice with basic speaking skills in context. Firstly, dialogues can be viewed as short plays used for students to act out rather than simply read aloud. Moreover, the dialogues the students write function as basic communication at all levels. In addition,

having students work in pairs for the role-play in the daily dialogues is an effective way of oral practice for various ages and at different levels. Role-play is also an excellent activity for learners' speaking in the relatively safe environment of the classroom before they must do so in a real environment. Therefore, dialogues offer students opportunities to act out and practice oral skills before encountering real world situations.

Dialogues and role-play are useful writing and speaking activities. Dialogue writing could motivate students to write without difficulty due to pair collaboration. Role-play activities could help them remember the dialogue they wrote through repetitive practices. They find it easier and funnier to remember English idioms because they enjoy learning them with friends. Thus, dialogue writing and role-play are useful and interesting activities for students' meaningful and efficient drilling exercises.

6. Teaching English idioms with Readers' Theatre

Readers' Theatre is an activity in which students, while reading directly from scripts, are able to tell a story in a most entertaining way, without props, costumes or sets. This is a reading activity and students are not asked to memorize their lines. They are, however, encouraged to "ham it up" and use intonation and gestures matching their characters and appropriate to their characters' words.

Readers' Theatre has been viewed as an interesting and motivating strategy that can provide readers with a legitimate reason to reread the text and further improve their word recognition, reading fluency and reading comprehension. Researchers claim that Readers' Theatre offers a way to improve fluency and enhance comprehension as well as to create interest in and enthusiasm for learning. Even slow learners can benefit from Readers' Theatre because there is no memorization required and there is no risk for them at all. Apparently, Readers' Theatre provides enough opportunity for practice-repeated reading in language learning. This activity also enhances interaction opportunities with peers and makes the reading task more appealing than learning alone. I consider this activity to be efficient in teaching idioms as well.

Conclusions

It is vital for EFL learners to learn English idioms in order to get a good command of English. If teachers do not include idioms in their curriculum, they deprive their students of some of the English language cultural richness. It is hard to imagine their speech without all the popular sayings that are indeed a very relevant part of culture.

It is important for EFL teachers to design various activities for students to acquire English idioms and subsequently use them efficiently. Moreover, students learn better when they are provided with collaborative activities because they can interact with peers and share fun in learning. Finally, when teachers integrate listening, speaking, reading and writing activities in teaching English idioms, students can be involved in the application of English idioms in all four skills. Thus, teaching English idioms to EFL learners is efficient when they are provided with various activities to practice and use English idioms in different contexts.

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HELPING TEACHERS-TO-BE TO CREATE AN EFFECTIVE CLASS(ROOM)

Elena BONTA

Introduction: The essentials of teacher-training program

Being an in-service teacher is quite a difficult task; it is not only a problem of offering teacher trainees information regarding the most recent developments in English teaching methodology, pedagogical skills and classroom resources, but also a problem of helping individuals to become teachers who, in their turn, must be prepared to educate and help "develop" other individuals.

The first question an in-service teacher may ask himself/herself is "What do teacher trainees need to know?"

Practice has proved that they need to know that their future job is centered round several paradigms: *becoming aware*, *planning*, *acting* and *reflecting*. These actions should be treated together, in a "complete" process, because they cannot be separated. In fact, the first in the list includes the last one, closing the "circle" and offering an integrative perspective over the problem under discussion.

The Didactics of English or on how to make efficient teachers

Methodology courses and seminars become the best framework for helping teacher trainees to become efficient teachers. The course provides trainees with knowledge and guidelines for the first two mentioned dimensions (becoming aware; planning), while the seminars (based on interactive work, discussions and microteaching) become the perfect opportunities for the other two dimensions (acting, reflecting).

a) Becoming aware

According to Gebhard (1999: 23), an important element in teaching is "to gain awareness of our teaching beliefs and practices". In his opinion, this is important to be done systematically and consistently as a reflective activity, after each teaching experiment. In our opinion, this is valid for the pre-teaching activity, too.

There are three things on which awareness is focused during the teaching activity: on the activity which is going on at a certain moment; on more general aims; and on the content that has been taught. Summarizing, awareness involves several aspects which are presented below.

1. Becoming aware of the new identity trainees are going to gain

Gaining a professional identity is central in the process of becoming an effective teacher. This is what teacher trainees need to understand from the very beginning of a methodology course, and this is what they should be aiming at. This means, in fact, the first step towards an effective teaching, in general, and an effective class(room) in particular.

Trainees should be aware of the fact that the identity of a teacher stems from his/her general level of education, the subject competence, the professional competence and the attitudes he/she displays. They also need to be aware of the multiple roles they have to play while teaching: facilitator, manager, counselor, monitor, organizer, language instructor, prompter, partner, supporter, motivator/stimulator, co-researcher, evaluator or actor on the "classroom stage".

2. Becoming aware of the language to be taught or getting "teacher language awareness", that is, "the knowledge that teachers have of the underlying systems of the language that enables them to teach effectively" (Thornbury 1997: x); as well as of the activities implied by the learning/teaching process, that contribute significantly to the effectiveness of teaching.

The idea is that the trainees have to understand the fact that an important thing in teaching the language is to "investigate which forms are available in English to realize certain meanings, notions, and language functions" (Bourke 2008: 14)."

3. Becoming aware of the "audience" and of their performance in the classroom.

Teacher trainees need to realize that classrooms are to be treated as social communities and that learners are individuals (hence the necessity of meeting individual needs) who come with their own motivations, attitudes towards learning, knowledge, psychological and cultural features, as well as linguistic competence. It is also important to realize that students learn in different ways (we talk about what was called perceptual learning, associative learning, cognitive learning and affective learning). This means that they have to take into account the different types of learners as pointed out by Maggioli (1996: 33): the visual learner (who better learns and recalls information by visualizing the source, who always notices details and generally tries to keep the oral production to a minimum but prefers the written presentation; the learner who works with pictures, posters, flash cards, timelines, realia), the auditory learner (who prefers the oral production and is a good listener; who prefers to listen to cassettes, songs, rhymes etc.), the tactile learner (who learns and understands better when performing activities and when experiencing things) and the kinesthetic learner (who moves a lot and prefers games, blackboard work and competitions).

4. Becoming aware of the activity of teaching (awareness of teaching) and of its implications.

In our opinion, this is, in fact, the field in which the in-service teacher's most important role is to be noticed. In other words, the in-service teacher needs to provide teacher trainees with insights into some aspects of their future job, to make them realize its complexity. Teaching does not mean just being in front of the classroom; language learning and teaching should be an interactive process (that creates interactions between students themselves, as well as between teachers and students). Trainees need to identify the role the teacher plays in establishing both cognitive and affective objectives in teaching, as well as the characteristics of an effective teacher: he/she should be flexible, imaginative and helpful in achieving objectives; he/she has to offer appropriate, comprehensible input and, at the same time, be prepared to set expectations on the class objectives; he/she should have in view that he/she has to lead his/her students from "tightly controlled", "guided" exercises (for habit formation) to "free" ones (creative activities).

The class(room) constrains his/her job in several ways, as there exist social, linguistic, pedagogical and even physical variables in the classroom. In consequence, he/she needs to be prepared to adapt his/her "performance" every minute, that is, to adapt his/her teaching style, strategies and techniques, linguistic and paralinguistic markers and behaviour.

Last but not least, he/she has to ensure students opportunities to develop an intrinsic motivation in learning the foreign language.

All these aspects, once presented, together with methodology courses that deal with learning theories, teaching methods and approaches, techniques and strategies, help teacher trainees learn how different areas of the English language teaching can be dealt with.

b) Planning

During the methodology course, importance should be given to the students' activity of planning the lessons according to several elements: the students (their age, their level of study and their goals); the textbook to be used; the content of the material to be taught; the objectives established for each type of lesson (in terms of what students will be able to do at the end of the lesson) and specific teaching strategies to be used. This will contribute to developing in students a set of language skills, grammatical competence, pragmatic competence (speaking appropriately for the context) and of critical thinking skills (knowledge – which is often memorized facts or information –; comprehension, application, analysis, synthesis, evaluation –, according to Bloom's Taxonomy (1984).

Presentation of samples of curricula, discussions upon them, and presentation of different alternative textbooks are helpful in the process.

Practice has also proved that the best way to teach students how to plan a lesson is to make them do that in the classroom, under professional guidance. Using pair or group work during workshops, planning a lesson may become a helpful and challenging activity. In pairs students may work and plan the entire lesson, while in groups, they can co-work in planning one of its parts: preparation, presentation, practice or evaluation. The in-service teacher monitors the groups coming up with suggestions, to have them establish the stages of the lesson, establish the tasks, use a variety of activities, make use of functional activities, moreover, ensure learner-centered planning activities, so as to link language awareness approach to the task-based learning.

Attention is also given to deciding upon the types of techniques to be used: static/dynamic techniques, discovery/practice techniques.

c) Acting/performing

Peer-teaching and microteaching (the procedure through which teacher trainees practise their teaching methods with their peers) represent the next required step in preparing teacher trainees for an effective future job. They are given the opportunity of trying out different management techniques and experience language learning, test-taking and working in pairs or groups. Students are exposed to different viewpoints while being encouraged to express their own beliefs and practices, finally operating a comparison.

Generally, two types of microteaching can be used:

1. spontaneous/unprepared (after describing a technique/a language teaching method). Students have to put into immediate practice such techniques as elicitation, questioning, presentation of lexical items or grammar points, brainstorming, demonstration etc.) and check effectiveness as well as advantages and disadvantages.
2. prepared (based on what students know/have learned in their methodology course). Students are allowed to study the theoretical material and prepare the teaching of a stage of the lesson (various ways of checking homework, warm-up activities, checking the previous lesson or introducing the new material) or the entire lesson.

In these activities, the most important element seems to be the feedback that students receive after having finished the lesson/stage of the lesson. Supportive feedback, with reference to the following elements may help them become aware of how teacher effectiveness can be achieved:

- the teacher's personal quality (personality, general style, flexibility, degree of confidence);
- preparation of the lesson (clarity of objectives, variety of activities, preparation and suitability of the materials, variation and suitability of techniques/procedures);
- class management (clear explanations and instructions, appropriate pace of the lesson, creating interactions, variation of interactions, integration of skills, body language, facial expression, gestures, encouragement of students, feedback offered, evaluation, class control, teacher talking time, giving homework, offering students the possibility to clarify message content, creating opportunities for developing students' autonomy in learning, imagination and creativity, creating a warm, relaxing and sympathetic relationship among students, helping students to actively engage in the learning process and performance-based assessment (they involve students in actual communication) "based directly on the learner's intended (or hypothesized) use of the target language", as Bailey (1998: 42) admits;
- use of techniques (variety of techniques, questioning technique, checking understanding, chaining stages of the lesson, balance between controlled and less controlled activities, alternating discovery and practice techniques, dynamic and static ones);
- error correction (awareness of students' errors, strategies and timing of error correction);
- using materials in the classroom (the textbook, realia, visual materials, the blackboard – visibility and clear layout);
- materials used (appropriacy, variety).

d) Reflecting

Reflective teaching/reflecting teaching model is quite a new concept in methodology. It centers on the What, How and Why of the very act of teaching, seen from two perspectives: a pre-teaching activity and a post-teaching activity. So, there exists:

1. pre-teaching reflection;
2. post-teaching reflection.

If the activity of reflection in the pre-teaching moments is related to awareness and planning, the one involved in the post-teaching moments is related to after-teaching awareness concerning the act of teaching. Some of the most frequent questions that students need to ask themselves are the following:

- have the objectives been reached?
- were the activities and techniques appropriate?
- how much did the teacher encourage and enable students to take responsibility of their learning?
- what worked well and what didn't?
- were there any problems and what were their causes?

At the same time, reflection means having in view the students' progress, as this, in its turn, will have influence upon the activity of planning activities, re-organizing content as well as re-thinking strategies and techniques.

Through reflection, students learn how to evaluate themselves and get future directions for work in the area. They can also compare their experience with that of the teachers they observed during the teaching practice and integrate the effective experience in their teaching philosophy and practice.

Keeping a teaching portfolio (a valuable tool for the teacher, always undergoing alterations and enrichment; it tells them which methods work, how, when and why) is a

thing the in-service teacher should always insist on, because it represents a record of classroom performance, with valuable information for the development of a teacher.

Conclusions

In-service teachers have an important role in helping teacher trainees become effective teachers. This goal can be accomplished in two ways: first, by providing the theoretical background concerning the language theories, teaching approaches, methods and techniques, as well as awareness growing devices concerning teacher's identity in the classroom, the class(room) as such and the activity of teaching. Second, by providing opportunities for putting theory into practice, and allowing teacher trainees analyse, compare and evaluate their own activity or their peers' activity.

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(UN)TRANSLATABILITY OF I.T. TERMINOLOGY: THE CLASSROOM PERSPECTIVE

Yolanda Mirela CATELLY

1. On translatability – background, viewpoints, approaches

In order to set an accurate background to the issue under focus – *translatability*, as well as *untranslatability* of texts at various levels of approach – linguistic (lexical, grammatical) and cultural – a brief historical review is necessary, as it can show the various dominant trends underlying the different options of translators throughout the last two centuries.

As De Pedro (1999) points out in an extensive study on translatability of texts from a historical perspective, recent theories have maintained (under the attention of the scientific world) the concept of untranslatability, a superficial attitude, in the author's opinion, as it resulted from two main sources. On the one hand, from the expansion of the concept of translation itself, and, on the other hand, from the wish to move on from traditional, ideologically motivated arguments, which could be perceived as problem rising.

In De Pedro's opinion, there are two major views of approaching translatability. The first is the *universalist* one – claiming that the existence of linguistic universals ensure translatability. The second one – the *monadist* trend – maintains that each linguistic community interprets reality in its own particular way and this jeopardises translatability. Naturally, there has always been a continuum bridging this theoretical gap, on which various translators and translation theorists could be placed, in an attempt to combine the two apparently opposite perspectives, not to mention the existence of a third, rather recent approach, deconstructionism, that questions the notion of translation as transfer of meaning.

Three aspects are discussed regarding the hypothesis that each language conditions the manner in which its speakers perceive/interpret the world:

- there are terms which are specific to each linguistic community;
- there are concepts which are common to two or more linguistic communities, and yet have different connotations in each of them;
- each linguistic community structures reality in a different way, according to its own linguistic codes.

When approaching the translation of any type of text, all these factors should be considered as potential sources of translatability problems, but, given the fact that they are applicable to specific items, this implies that a hypothesis of total untranslatability is excluded.

As pointed out by Gentzler (1993), who summed up Chomsky's warning against the applicability of his theory based on the belief in linguistic universals, general translatability (of literature) is not relevant in translation, as there is no point by point correspondence between particular languages, which implies that there are reasonable procedures for translating between languages.

However, starting with the sixth decade of the last century, adepts at the universal translatability idea used the theory formulated in *Aspects* to give scientific soundness to their viewpoints; among them Jakobson, Bausch, Hauge, Nida and Ivir, who take the view that in principle everything can be expressed in any language.

One more idea emphasized by De Pedro should be mentioned in this preamble, viz. the existence of the basic division within untranslatability, seen as *linguistic* and *cultural*, which leads to a possible division of translation difficulties (1999) arising either from the gap between the source language and the target language (in our study English and Romanian) or from the gap between the two cultures, respectively.

Catford (1965) attempted to rationalize this issue, by showing that linguistic untranslatability is actually the failure of finding a target language equivalent, due entirely to differences between the two languages, while cultural untranslatability is due to the total absence from the culture of the target language of a certain situational feature (for instance abstract concepts, names of institutions etc.). The impossibility of finding an equivalent collocation in the target language is, in his opinion, a case of collocational untranslatability (therefore of linguistic nature), which is explained by the low probability of the existence of similar collocations in both source and target languages. However, as De Pedro argues, the validity of this viewpoint is questionable, as the limits established between different degrees of translatability are arbitrary, since a translator has the possibility to paraphrase in order to make the degree of translatability of a source-language oriented text identical to the one of a source and/or target-language oriented text.

A taxonomy of text types, produced in function of their *degree of translatability*, was established by Neubert and quoted in De Pedro (1999). As regards the texts written in *language for specific purposes*, viz. in information technology (IT), such texts are considered to have an *optimal translatability level*. However, a warning message is formulated by the author, who points out that the correlation between a text, its degree of translatability and its level of equivalence is not always straightforward (relatively untranslatable passages can be found within a text classified by theoretical optimum translatability).

Concluding on this point, a consensus seems to have been reached that there is no *absolute* untranslatability, whether linguistic or cultural. In modern times, with the expansion of the concept of translation, the debate on translatability *vs.* untranslatability has lost part of its validity, as the strategies translators can resort to in order to bridge a gap between the two languages/cultures have been accepted as sound translation mechanisms.

We maintain that a practical approach to teaching translation in the ESP tertiary level class must accept that students should be sensitized to the idea that, since not everything occurring in the source text can be reproduced in the target text, an evaluation of potential losses has to be carried out.

It may be of interest to show that there are studies, originating from the need to facilitate *comprehensibility of translated texts* and the *translation process* itself, which maintain that the language used in translated software user documentation should be standardized. As a result, this will reduce time and cost of translation. Therefore, such *controlled languages* (subsets of other languages, purposely limited by restricting the terminology and grammar that is allowed) have been developed, resulting in a series of controlled language *rules*, for instance control of the maximum allowed number of words in a sentence, and control of when the author is allowed to use past participles, based on existing controlled languages, style guides, research reports, and the opinions of technical writers. For Steensland and Dervisevic (2005), the *translatability factor* of a text is a measurement of the time and effort required to translate it. It involves on the complexity of the text, described through parameters of the type: length, abbreviations, as well as on the breadth or limitation of features of the translation means.

As the domain of IT raises a vast range of problems in terms of translatability of terminology, from English as source language into Romanian as target language, there has been debate on possible solutions and more generally, main lines of a common policy at national level. The issue is still under debate, with many opinions being expressed by translators, technical specialists, users of IT equipment and explanatory texts (such as help menus a. s. o.), teachers of English and of translation skills etc.

In this respect, an example of the kind of discussion topics professional people involved in translation of a certain type of software may have can be found in an online forum (see web reference in bibliography). From our perspective, it can be considered a real *focus group*, as it is moderated by a leader of the discussion, the opinions come from people who are all involved in the same translating activity and face the same problems, trying to identify common reasonable solutions and to derive a set of principles according to which to carry out their translating activity.

The main/most frequent categories/problems/questions which appear in their forum discussions are focused on (in a non-prioritized order):

- type of audience for the translated texts;
- easy access of terms in the Romanian dictionary;
- preference for the English term or the Romanian equivalent and the latter's forms; level of accessibility of terms depending on the users' level of technical competence; translating by comparison with the practice for that term in other languages, such as French, Spanish or Italian – all Romance languages;
- adapting the Romanian language to the dynamic evolution of IT terms in English; consistency of the approach to IT terms in the Romanian translation;
- considering that there are several 'generations' of users of computers, with the first ones using IT terms which were left in English and have entered common use, and with very recent users who are not professional or do not have the background knowledge of Computer Science required in order to understand terms left in English in the translated version;
- the trend detected as far as the Romanian people and language are concerned not to be exaggeratedly conservative and/or purist, as the French are;
- the truth that it is life and time that will finally decide what is translated and what is kept in the source language as a borrowing from English in terms of IT terminology, as it is finally a matter of mentality, which should be taken into consideration when technical translations of this type are effected;
- the fact that (again a matter of lack of legislation and mentality) since the Romanians have got used to pirated versions, which are all in English, therefore they have got used to the English terms in them;
- the sometimes ridiculous versions provided by dictionaries and translators who are not professionals in the field of IT;
- the risk that a wrong/forced/odd translation into Romanian may make potential users rapidly give up trying to use that software in favour of others which provide terminology that is more convenient to them;
- the effort to stick to the general policy of the Romanian language which accepts the use of neologisms up to the moment the situation is regulated;
- identifying moderate commonsensical solutions in view of generating correct, consistent and unanimously accepted translations into Romanian;
- opting in the case of translated terms into Romanian for a version which should clearly reflect/explain the function of that term;
- making the difference in translation options depending on the level of complexity for the final user, viz. using common terms for current general programs, while for

programs and tools requiring advanced knowledge the option should go for the term in the original English version plus a description/translation in brackets;

- to be open to feedback from the users themselves; to use the terms which have already entered the current use of the Romanian users, in an attempt to reach consistency and create a policy;
- to translate into Romanian those terms for which the Romanian language offers a correspondent term and adapt the rest in order to get integrated into the Romanian language in an appropriate manner as far as their 'comfortable' use in speaking and writing are concerned – which is a line that has long been present in adopting terms, such as '*parbriz*' and not '*pare-brise*';
- correlating the translated terms with already existing glossaries of IT terms; considering a dual type of approach for terms in IT that are simultaneously terms in General English – the example of the term 'wallpaper' is provided, with the suggestion that it should be left as such in an IT context and that it should be translated into Romanian as '*tapet*' for the object we use to decorate our house walls with;
- the tendency – for obvious reasons of practicality – to spell English terms which remain the same in the Romanian version in accordance with the rules of Romanian, e.g. '*aut*' and not '*out*', as this would simplify the spelling of the plural forms or those which receive an article, for instance '*auturile*' and '*autul*';
- the fact that if the English term is preserved in the Romanian text then a new user will have to learn its definition, its spelling and pronunciation, while if a Romanian term is preferred then the effort is reduced to the clarification of the definition of the concept only;
- the evolution of views on translating IT terms, with an initial post-1989 enthusiastic (free!) use of the English terms mainly, as can be seen from various publications of those years, a trend which has gradually been replaced by a more moderate approach, as some definitions have widely been adopted, for instance '*tastatură*' for '*keyboards*' – although there is an opinion that maintains that there has never been a 'totalitarianism' of the English language in our country.

The guidelines derived upon the conclusion of the debates on the quoted forum include the following:

- translations should be carried out in a co-ordinated consistent manner, on levels of complexity, accepting English terms for higher levels, e.g. using the word '*proxy*' for '*un server mandatar*' and avoiding word by word inaccurate translations, such as '*server de proximitate*' as it may be in Bucharest and the user lives in another town, therefore 'proximity' is wrong;
- terms should be translated in an intelligent manner, considering the role of the term in the sentence as a whole, therefore '*image de fundal*' for '*wallpaper*' and never '*tapet*';
- a glossary of unanimously accepted terms can be generated, which should include the already translated and accepted terms, in correlation with the DEX;
- a translator's guide can be generated, which should include a list of accepted neologisms, e.g. CD or DVD;
- consultation of translations of one term in other languages should be carried out and considered, as well as the opinion of fellow translators.

2. Sensitizing students on translatability of IT terms – the classroom perspective

In this section a presentation of the didactic perspective on translating IT terminology is made, starting from the assumption that at present three main categories of terms are used in parallel, namely:

- a category of terms for which the English term is always preserved in the Romanian version, whose symbol will be 'E'; examples can be: '*Internet*', '*feedback*' – terms already accepted as such in Romanian, but also terms such as '*mouse pad*' – although the dictionary provides the almost hilarious '*covoraș de șoricel*' (Jodal 2000);

- a quite large category, labeled here as 'E/R', which reflects the transient stage we are in terms of translation policy, therefore a term that can be found in different translated texts in either the English version, or translated into Romanian; among the numerous examples, each carrying the unavoidable mark of subjectivity of the person from whom the example has been retained as far as their level of professionalism in using computers and IT terminology are concerned, E - '*folder*'/R - '*director*' (total translation), E - '*webcam*'/R '*cameră web*' (partial translation) a.s.o.;

- the 'R' terms, which means that the Romanian version is used instead of the version in English, with examples such as '*tastatură*' (and not '*keyboard*'), '*placă de bază*' (and not '*motherboard*').

The main purpose of the activities designed with a view to developing the students' translation skills is to raise the learners' awareness of the following:

- the importance of the audience profile and the text type/purpose that is translated;
- the general mentality and trends existing in the target language about the source language terms;

- a necessary moderation in the common basic approach to translating IT terms, which should aim at technical accuracy, understandability and consistency in using already established terms.

Therefore, a cycle of tasks was created for the learners in the educational context described, viz. second-year students of the Bucharest Polytechnic Computer Science faculty taking an ESP course which includes developing translation skills. These tasks can be used either separately or as a whole, in function of the time constraints and main focus of the course.

Thus, a first task, which actually supplied many of the examples provided in this study, is that of having the students work in groups in order to identify examples of the three kinds of categories of terms: E, E/R and R. Then the learners should compare their list of examples with the Romanian versions provided in one of the few English-Romanian dictionaries of IT terminology that have been published in Romania, such as Jodal's dictionary (2000). A report to the class and a whole class discussion are then organized, in order to establish some basic principles to be applied in translating IT texts into Romanian.

Interesting elements have occurred in class from this task, as follows:

- there are a series of words that are never translated into Romanian, e.g.: '*mouse*' (as the Romanian '*șoricel*' is hilarious, the same as '*mouse pad*', for which '*covoraș de șoricel*' is equally, if not more, hilarious; also '*icons*', for which the Romanian '*icoane*' creates a semantic confusion;

- the untranslatable '*site*', '*blog*', '*web*', '*driver*', '*hacker*', '*hyper link*' a.s.o., for which the English term is either a metaphor that loses its meaning in Romanian or 'breaks' into the territory of another notion, with a potential risk of becoming ridiculous or even embarrassing;

- a curious example is '*IP*' (standing for 'Internet Protocol'), for which the acronym has been taken over as such, English pronunciation included, while the long form is found in its Romanian version, which can be explained by the existence in Romanian of the term for some time, which is also the case of '*antivirus*' or '*Autonomous System*' ('*Sistem Autonom*').

A possible follow-up of this task/ mini-project is to assign the students the task to search on the Internet for examples of texts translated into Romanian in order to discuss the approach to translating IT terminology, or to identify examples of texts in English (help

menus, scientific papers, online lectures, IT magazines etc.) and bring some of them to the English class for their colleagues to translate into Romanian.

Another task consists in providing a common list of IT terms in English and to ask the students to sort them out into the three categories, providing comments/arguments for their options.

A version of the previous task could be to initially provide two lists of terms: one with the terms in English, and another one with the Romanian translation (distractors should be included in both lists to increase the challenge of the task), and get the students to match the English terms to the appropriate Romanian translations. Some debatable/unacceptable Romanian versions should also be included, so as to stimulate a discussion of conditions of acceptability and the kind of approach to translating into Romanian a professional translator should have (for example for the English '**browser**', the dictionary equivalent in Romanian (Jodal 2000) is '**rășfoitor/scotocitor**' (sic!)).

One task that is always useful in this context is that of assigning the students a double-path activity, viz. while having to translate, individually, a technical text, the students must also keep trace of their thinking process while identifying solutions and trying to solve out problems, by means of a so-called *translation protocol*, which can take the form of a second electronic document if they work on computer, or it can be a table on a piece of paper in which they note down the problem word/context to be translated, what solutions they have found in order to solve the problem and how they have managed to decide on what solution to adopt, by discussing with a colleague, looking up in the dictionary or by 'googling' for the term or by asking for the teacher's support.

The next task is mostly focused on sensitizing students by means of examples of translations provided, as follows: the students receive one sentence in English followed by two possible Romanian versions, with the English terms translated/or not, and they have to opt for that version of the Romanian translation which they consider they would use/is most probable one. An example of such an item is provided below:

English sentence: *I asked him to put a shortcut to the program on the desktop.*
Romanian versions:

- (a) *I-am cerut să pună un shortcut al programului pe desktop.*
- (b) *I-am cerut să pună o scurtătură a programului pe ecran.*

A permanent task can be assigned as a form of project for the students to work on outside the English class, consisting in generating a data base of IT terms from English and the best Romanian versions for them, with the necessary explanations of possible differences in function of audience, text type and purpose of translation etc.

One activity which can be added to most of the tasks presented above would be that of asking the learners to identify the causes for some translations, in order to determine them to gradually design a set of basic translation principles to be taken into account in translating in their academic and professional activities. This can be done by having them start from concrete examples, such as '**tools**', for which the direct Romanian '**scule**' presents the double impediment of being connected mostly with craftsmanship, and of having an embarrassing connotation due to its meaning in slang. Similarly, why a term such as '**programming language**' can be translated as '**limbaj de programare**' without any impediment, as the terms exist in the target language and they are neutral in terms of possible confusions of any kind with a different meaning they might have in Romanian.

What is more, to determine the students, who are the future specialists in IT, to adopt the appropriate attitude in translating (or not) recent terms that keep appearing in this field which is so dynamic, they should be given examples such as the term '**bluetooth**', which covers a technical concept, but which is also a registered mark, therefore a name. This is

certainly one example of the 'E' category term, which should be maintained as such in the Romanian versions.

Conclusions

We can actually conclude by showing that the common aim of all the proposed tasks, and of similar ones that can be designed in the same line, is in fact to help the students to become an active part of a potential body of specialized professionals able to carry out translations of IT texts from English into Romanian on the basis of an appropriate framework of principles.

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TEACHING MEANING, COMPREHENSION AND TRANSLATION

Corina DOBROTĂ

Introduction

One of the main issues that translators have to cope with is the plain concept of the meaning of words. The main difficulty lies in grasping that meaning is not an isolated concept, but a complex entity in which the context of occurrence is crucial. Thus, it depends on the text type, its functional role, its co-text, its user and his/her intentions, the specific situation of communication and last but not least, the specific cultures in contact. According to specialised literature, "the meaning of a given word or set of words is best understood as the contribution that word or phrase can make to the meaning or function of the whole sentence or linguistic utterance where that word or phrase occurs" (Zaky 2003: 1).

In other words, it is an important part of the translator's competence to be able to distinguish between the meaning of reference (also called referential/ lexical/ conceptual/ denotative meaning) which is to be found in dictionaries and glossaries, and the associated meaning (also referred to as connotative/ stylistic/ affective/ reflective or collocative).

1. Semantic problems in translation

From a didactic point of view, the comprehension process is extremely difficult to pinpoint, therefore students should be faced with tasks which require them to adequately decode and re-interpret the meaning of a given text, being aware of all the possible nuances of meaning visible at the top-down and bottom-up approaches. The possible specific objectives the teacher may envisage could be formulated as follows:

- a. identification of the referential meaning of the key words;
- b. delimitation of the potential phraseology and identification of the idiomatic meaning;
- c. isolation of the semantic features relevant in the given context;
- d. selection of the appropriate semantic features;
- e. selection of the accurate equivalent in the target language;
- f. addition/suppression of semantic features in the equivalent in order to obtain a similar effect on the reader as the source term.

2. Communicative functions of translations

It goes without saying that, especially in specialised discourse translations, prominence should be given to the communicative function of the source language text, rather than its signification, as expressed by mere denotative meanings. The level of language use, more than language usage should prevail, so that the given linguistic system is used for actual communication purposes, leaving aside the level of referential meaning or formal language structure. The main didactic objective is to make the translator aware of the necessity to convey the textual effect of the original, in keeping with the idea that a text is a unit, to be translated as a whole.

3. Text types

Obviously, in the translation process, students need to be aware of the textual genres, thus the teacher should develop their ability to recognize and properly deal with various text types of a standardized format.

In this respect, Kelly (2005) focused on a special subcategory of the translator's competence, which she termed communicative and textual sub-competence, related to the bilingual and extra-linguistic sub-competence. It comprises the ability to understand and accurately analyze a wide range of oral and written texts produced in the target and source languages, as well as the ability to understand that the features and conventions of the discourse genres are made known in the distinct target and source cultures.

Definable as a communicative phenomenon that is recognized and shared by the members of a socio-professional community, genre employs various elements that should be familiar to translators, such as the agents, the degree of specialization, the situational context, the standardized norms governing the specialized field in question, the interaction purpose, the relevant social and cultural dimensions.

Thus, the teacher may raise the awareness of the students upon the constraints of genre by asking questions of the type:

- a. who are the participants and what is their status?
- b. what is the purpose of the communication?
- c. what is the socio-professional community that the text belongs to?
- d. what are the norms governing this particular genre?
- e. are there any relevant general cultural and/or social aspects?
- f. what is the structure of the text?
- g. how is the reader addressed?
- h. what are the connectors and what logical relationships do they establish?
- i. how is modality dealt with?

4. Sample worksheet

The following example is taken from a class in ESP, in the field of Law. The students are given the assignment to translate into Romanian the following authentic excerpt from a specialized text in English:

In the popular mind, the distinction between barristers and solicitors is that the former are concerned with advocacy in court while the latter are concerned with legal work out of court. This is not 'quite' the case. Barristers are primarily concerned with advocacy and they have an exclusive right of audience, in the High Court, the Court of Appeal and the House of Lords; but they are not confined to advocacy and may devote a deal of their time to giving expert opinions on legal matters. Nor are solicitors exclusively concerned with out-of-court work for they have a right of audience in magistrates' courts, county courts and, in some instances, in the Crown Court. This division of the legal profession is a curious one and is unknown even in many Commonwealth countries which might have been expected to adopt the English professional model along with their adoption of the common law.

(Hogan, Seago and Bennett 1988: 32-33).

The requirements which precede the actual process of translation consist in discussions centering on the following issues:

- a. what type of text is the source text? Are there any specific constraints/ structure/ register / terminology requirements?
- b. what is its communicative function and effect on the reader?
- c. find the referential meaning of the key terms *barrister* and *solicitor*. How do their semantic spheres overlap? Which are the common/ differentiating semantic features?

- d. manage the semantic representation of the terms *High Court*, *Court of Appeal*, *House of Lords*, *Crown Court*, *magistrates' court*, *county court*. Point out the differences in organisation of the source and target legal systems, discuss the possible cultural implications and find the equivalent institution in the target culture.
- e. in the case of the culture-bound elements *Commonwealth* and *common law*, provide possible (explanatory) equivalents.
- f. discuss the opposition *advocacy/ legal work* as apparent in the first sentence of the text. Are the terms false friends? What would be their appropriate equivalents?
- g. may *rights of audience* be considered a phraseological unit? Is its meaning on the whole the sum of the meanings of its components taken individually?
- h. detect the connectors and the logical relationships they establish.
- i. what semantic features do the modal verbs contain? How should they be rendered in Romanian?

After extensive discussions and analysis of the variants provided by the entire group of students does the actual process of translation take place; the result is subsequently proofread and compared in point of effect, function, register to other texts pertaining to the same textual genre (informative textbook discourse).

Conclusions

In brief, meaning and all its possible facets is of utmost importance in tackling the process of translation, at the level of single units as well as larger phrases, and ultimately the text as a whole. When making their choices out of the set of potential equivalents, translators should always bear in mind the text genre and its standardized format, as well as the communicative function of the product of translation.

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THE ROLE OF COMPUTERS IN DEVELOPING STUDENTS' TRANSLATION COMPETENCE

Teodora POPESCU

Introduction

Computers nowadays provide great help to linguists, especially if we are to think of text manipulation techniques: large storage, quick search and retrieval as well as networked communication. As a result, the styles and efficiency of text processing, language learning and translation can be greatly improved. Especially the existence of extensive electronic corpora offers examples and generalisations of language usages, which in turn will contribute to better language teaching and produce high-quality translation. Electronic tools such as dictionaries, concordancers, encyclopaedias and Web page search engines offer instant returns to inquiries about word or phrase usages. Secondly, upgraded machine translation technology has turned into a helpful tool, not only to business and industry, but also for translators and language learners. We can therefore say that the machine-aided translation technology also has beneficial effects both on translation and on language learning.

Different computer programs, combining the characteristics of human intelligence in providing guidance with the machine capacities to manage resources and solve tasks, have the potential to become good assistants for translators and language users and learners in the future. Nowadays educators' needs in language and translation teaching cannot be met without orienting the courses and the curricula in the same direction as the new computer era takes us in all other aspects of life. I will in the following make a short presentation of computers' benefits to translation and language learning, from the translator's workstation to the translation memory applications, the machine translation technology and computer assisted language learning. I will try to analyse the interrelatedness of concepts such as translating, language learning and the role the computer can play in this environment.

1. Translator workstation

The reality of modern times is such that a translator does not have to go to the library to find reference materials any more: a computer with Internet access can provide answers to the majority of questions arising in the translation process. Among the reference tools readily available on the Internet or on different specialised software mention should be made of: electronic dictionaries, terminology banks, encyclopaedias, concordancers, collocation finders, Web search engines, etc. All these tools contribute to the creation of a computerised working environment, which has been traditionally called the translator's workstation (Melby 1992, Hutchins 1997, Freigang 1998) or the translator's workbench (Trujillo 1999).

According to Melby (1992) there are three levels of functions for a translator workstation. Level one functions comprise word processing, terminology management and telecommunications. Level two functions consist of text analysis, automatic dictionary look-up, and synchronized bilingual text retrieval. Level three “provides an interface to machine translation systems” (218).

We have all encountered and are familiar with the use of electronic dictionaries, encyclopaedias and bilingual terminology files at the lower levels; therefore we will not spend too much time on this aspect. A less obvious tool, but similarly helpful for the beginner translator is the Web search engine. For example, in attempting to translate the expression *Bakugan battle brawlers* into Romanian, the Romanian equivalent may not be found in the dictionary or in a terminology bank. The translator may know what the word means, but it is another thing to translate it into Romanian, because an established translation could exist which the translator may not know.

(1) Bakugan Battle Brawlers are action-figure warriors, that are tucked into spheres that pop open when they're rolled onto a game card, where they gather points.

The definition we can find on <http://www.thefreedictionary.com> is **brawl** *intr. v.* brawled, brawling, brawls 1. To quarrel or fight noisily. 2. To flow noisily, as water; **brawler** *n.* a fighter (especially one who participates in brawls). It stands to reason that a warrior brawls in a battle.

In such cases it is useful to resort to a localised Web search engine like Google Romania, which can help retrieve relevant national Web pages with the accepted translations for the term we need.

(1) Luptătorii Bakugan sunt figurine ascunse în sfere care explodează atunci când sunt aruncate pe cărțile de joc, unde acumulează puncte.

Level two functions include text analysis which includes mostly the tool of concordancers (Melby 1992). A concordancer is useful to the translator mainly in the target language domain, as it primarily assists the translator in the processes of rendering target texts (as opposed to understanding the source texts). The concordancer can search a large native-speaker corpus and find lines of texts containing the query word whose usage the translator, as a non-native speaker, is unsure about. The concordance lines provide the translator with a set of contexts that the target word is used in so that she can be more certain about how to integrate the word in her own sentence. For example, suppose our task is to translate the Romanian fragment (2).

(2) Dacă în străinătate cerșim de foame, acasă am ajuns să "negociem" cu marile companii din domeniul petrolului de frica frigului. Și asta pentru că guvernatorii s-au trezit în prag de iarnă surprinși de avalanșa prețurilor la gazele naturale, care tinde să îngroape speranțele multora dintre români de a trece cu bine peste sezonul rece.

In what follows there is a ‘literal’ translation of the passage above, which doesn’t seem to sound well, at least to a native speaker.

(2') If abroad we beg of hunger, at home we've come to "negotiate" with the big companies in the oil field for fear of cold. And this because governors woke up at the beginning of winter surprised by the avalanche of prices for natural gases which tends to bury the hopes of many Romanians to get well over the cold season.

First of all, the literal translation of „cerșim de foame” - “we beg of hunger” may sound awkward, and the translator may want to check in a concordancer based on large corpus how the verb ‘to beg’ is used by native speakers. The following is a snapshot of the BNC output:

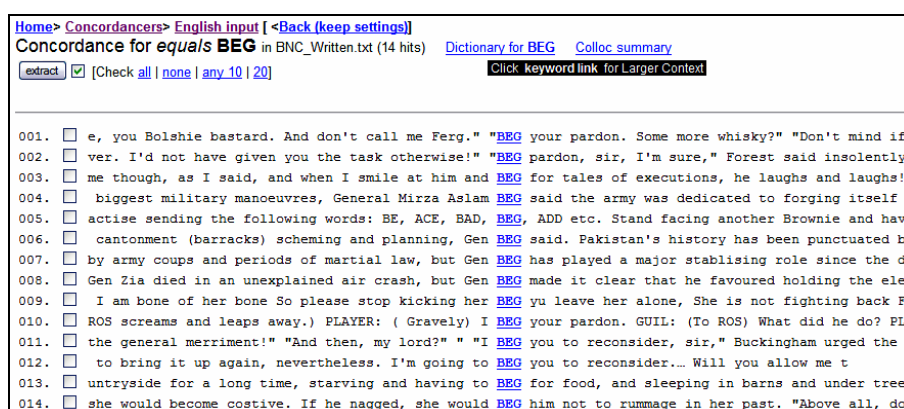


Fig. 1. Snapshot of ‘beg’ concordances

As can be seen from the above selection, the phrase ‘having to beg for food’ is used in a similar context, referring to starvation and poverty. Conversely, the phrase ‘governors woke up at the beginning of winter surprised by the avalanche of prices for natural gases’ does not seem to sound too native-like. A simple search through the BNC corpus would return more natural associations: ‘surprised to find/see’.

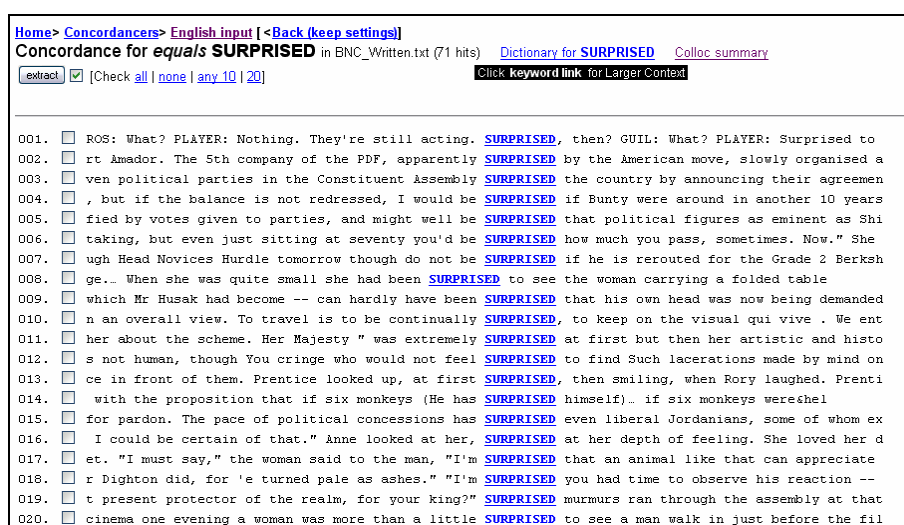


Fig. 2 Snapshot of ‘surprised’ concordances

Moreover, the expression ‘avalanche of prices’ needs improvement too. Our search through a concordancer would return the collocation ‘soaring prices’, which would retain the meaning in Romanian, and would at the same time sound more appropriate.

100.	<input type="checkbox"/>	e cheapest fuel available. It has to keep its own PRICES down so that it can compete with other majo
101.	<input type="checkbox"/>	nificant" and one in two have increased their own PRICES to cover the extra costs. Profit margins ha
102.	<input type="checkbox"/>	ogart's Treasure of The Sierra Madre look paltry. PRICES of individual coins start at 650. A spokesm
103.	<input type="checkbox"/>	her, it is that there exist people willing to pay PRICES lower than Pm, but which are in excess of t
104.	<input type="checkbox"/>	a clearer differential between diesel and petrol PRICES . Alan Wiggins, managing director of Vauxhal
105.	<input type="checkbox"/>	costs for companies, but said the rise in petrol PRICES would hit delivery and distribution costs f
106.	<input type="checkbox"/>	oys an extra 200 staff. MINUS: Increase in petrol PRICES , which will push up Project's transport cos
107.	<input type="checkbox"/>	placed with even more substantial hikes in petrol PRICES than the 12p a gallon (unleaded) and 15p (l
108.	<input type="checkbox"/>	ple, there has been a lot of evidence that petrol PRICES have a marked effect on rates of rural recr
109.	<input type="checkbox"/>	has a shortage of office space, soaring property PRICES , huge traffic problems and relatively high
110.	<input type="checkbox"/>	there is no noticeable Tunnel effect on property PRICES and rents. Where these are rising the main
111.	<input type="checkbox"/>	n, the creation of the UDC has pushed up property PRICES in the area, making it even more difficult
112.	<input type="checkbox"/>	ompany's income at the relevant time. Buyers push PRICES up SHARES hit new highs on speculation of a
113.	<input type="checkbox"/>	ent and indicate to GEMMs a need to adjust quoted PRICES . Further room for manoeuvre is provided by a
114.	<input type="checkbox"/>	e amounts of stock, other market makers may raise PRICES . By dealing through brokers who have access
115.	<input type="checkbox"/>	rupt and others would prosper unfairly by raising PRICES rather than output. Social tension would re

Fig. 3 Snapshot of 'prices' concordances

The same strategy may be applied for all the word associations which seem awkward-sounding. We have not included all snapshots of the concordancers we have used, but the final version of the translated text we revised reads like this:

(2'') If abroad we beg for food, at home we've come to "negotiate" with the big companies in the oil field for fear of cold. And this is because at the beginning of winter our governors were surprised to see the soaring prices of natural gases, which tend to crush/kill off the hopes of many Romanians to successfully withstand the cold season.

Another level-two function in Melby's frame of a translator workstation may be what he dubs the 'synchronized retrieval' of bilingual text files. A widely accepted contemporary term for this process is the 'translation memory', which is much more complicated than what we have covered before and therefore would deserve special attention in another context.

2. Translation memory

According to Hutchins (1997: 116), translation memory represents a facility which "enables the storage of and access to existing translations for later (partial) reuse or revision or as sources of example translations". In his opinion, "the sales of translator workstations incorporating translation memories are increasing rapidly, particularly in Europe". On the other hand, in Asia, some translation companies also advertise the use of translation memory software as a useful tool on their Web pages. The practical value of translation memory software to translators is proved by its world-wide use, especially by international enterprises, freelance translators and translation companies.

One example of modern translation memory software is the TRADOS Translator's Workbench, which usually has the following modules:

- translation memory
- terminology management
- sentence alignment

The translation memory module will record the user's translations sentence by sentence in a translation memory file. It also has a fuzzy-match algorithm which will search the memory to find any (partial) match for a new source sentence and retrieve the corresponding target sentence for the translator to analyse. In contrast, the terminology management module will keep a bilingual terminology bank and, upon the activation of a source sentence, will search and retrieve the target language parts of any terms that exist both in the source sentence and in the database. Finally, the sentence alignment module will enable the translator to import an existing piece of translation (from a source text file and a corresponding target text file) that has not been previously treated by the translation memory module, and align the source texts with the target text on a sentence-to-sentence

basis. The results of the alignment can then be exported to a translation memory file in order to enhance its contents.

The use of such software means that several translators working together can pool all their translation texts and terms together, including those from the present and the past, in the form of translation memory files and terminology database files. In this way, the tasks of translation and maintenance will be easier and more efficient, while the translation of terminology and recurring patterns will be more consistent across persons and organisations.

3. Machine translation

The history of machine translation (MT) has been rather contradictory since its origin in the 1940's (Hutchins 1995, Somers 1998b), from the following perspectives:

- the methodology it has used: from the direct translation method to the transfer method, the interlingua method, to the more recent corpus-based method (see Somers 1998b, Arnold et al. 1994, Trujillo 1999);

- the expectations of MT: from FAHQMT (fully automatic high-quality MT), to no prospect at all in the late 1960's, to the current limited and realistic goals and expectations (see Hutchins 1999);

- the platforms and users for MT: from the translation companies' desktops to the real-time Internet service for the general public (Yang & Lange 1998) to its possible roles in the fully-fledged "teletranslation industry" conceived by O'Hagan (1996).

Researchers in MT have underlined that the success of MT depends on the restrictions of the domain, the input, the readers and purposes, and the language pair used (Hutchins 1995, 1999, Somers 1998a, O'Hagan 1996: 26-35, Manning & Schütze 1999: 463).

Research into MT from Romanian into English and vice versa is still in its incipient stages. Free translation software is at the same time inefficient. Let us consider a part of the extract we analysed above:

Dacă în străinătate cerșim de foame, acasă am ajuns să "negociem" cu marile companii din domeniul petrolului de frica frigului.

The Google Translate facility (©2009 Google) will provide the following translation:

If abroad begging hunger at home have come to "negotiate" with big oil companies in the field of cold fear.

As can be seen, some problems are to be found at the grammatical level. First, in Romanian we don't usually express the subject when this is a pronoun, as it is implicit in the verb endings ('*cerșim de foame*' = **noi** *cerșim de foame*; '*am ajuns*' = **noi** *am ajuns* - 1st person pl.). However, the translation in itself is a faulty one, and does not convey any meaning whatsoever. The combination '*in the field of cold fear*' is hilarious, to say the least. Interestingly enough, the idea of oil companies was rendered, although the works field was preserved and wrongly associated with the following semantic unit.



Fig. 4 Google Translate translation

Although in the future MT will play a more and more important role in linguistic services, it will definitely not replace human translators in the foreseeable future. According to specialists, automatic translation cannot, unaided, produce anything better than 'rough' (occasionally barely comprehensible) 'translations' (see above). In order to get higher (publishable) quality, the solution will remain with human translators, supported by all the computer aids that are appropriate (Hutchins 1998).

O'Hagan (1996: 35), shares the same view, considering that "users are recognising the potential benefits of MT and are beginning to make use of the technology within restricted environments".

This is to say that MT "must no longer be put forward as a 'solution' to people's translation needs, but it must be seen as no more than a 'useful aid'" (Hutchins 1999: 32). Increasingly, not only is MT used by the general public for dissemination (of information), communication, entertainment and language learning purposes (Yang & Lange 1998), it is also used by translation professionals. It doesn't come as a surprise that students also find that MT can help them do their foreign language homework. Moreover, even for a language teacher, MT can become a useful teaching aid too. One useful exercise would be for the teacher to use the faulty translation provided above and have the students correct it and find explanations for why the machine has generated such grammatically and semantically flawed text.

Conclusions

If we consider all the educational and translational technology aids mentioned above, it appears that we can find bridges between computers, translation and language learning. We have seen how translation can be combined with computers in the implementation of a translator's workstation. We have also seen how language learning can be integrated with a computer system in the CALL environment. What is more, the possible combination of translation (especially translating into L2) and language learning is also strongly implied from the general working environment language learners and trainee translators share (i.e. both benefit greatly from the use of computers), the tools and resources they use (e.g. concordancers and corpora) and their common goal of interaction (i.e. to produce high-quality written language, close to native speakers' proficiency).

Therefore, we would like to suggest that translating into L2 and L2 learning activities should be carried out in an integrated computerised environment and both will benefit doubly as a result of mutual reinforcement and other factors such as varied resources and increased interest.

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BOOK REVIEW

MIND YOUR STEP TO SUCCESS. English for Students of Cybernetics
by Monica CONDRUZ-BĂCESCU, Denise DONA, Mihaela DUMITRESCU,
Viorela-Valentina MARIN

The students' ever growing interest in the study of specialist terminologies for well defined purposes (documentation and first-hand access to the literature of any specific field, to name only extremely few of them) has exercised a positive impact on the making of new teaching materials provided by Romanian teachers of English. It is true, there has been at least a twenty-five-year-old tradition in the art and the practice of compiling textbooks of English for specific purposes, irrespective of the purpose in focus.

Initiators in the devising of such textbooks are a group of dedicated academics, including Andrei Bantaș from Bucharest University and Nicolae Bejan from Galați University who published *Limba engleză pentru știință și tehnică* as early as 1981. Ever since, Romanian methodologists have contributed to the field with more and more complex and useful such books (Blându, 1982)¹.

After the turning year of 1989, when many universities came back to the academic world, the interest in creating useful and practical textbooks for non-philological learners of English has been incentive and challenging to the younger generation of academics facing a tremendous need for a particular group of teaching materials, i.e., those especially designed to be up to the learners needs. On the other hand, the Romanian vocabulary has been exposed to new transformations and adaptations to the requirements of the linguistic needs and, consequently, acquisitions have penetrated our native language via textbooks dealing with English for specific purposes.

It is against this foreground that the object of our book presentation should be placed and it is within these framework limits that it should be considered. By framework limits we actually mean landmarks bringing about tradition in textbook authoring and imposing certain standards on the part of the book provider. Thus, the field of economics actually preceded the birth of the methodological practice of English for science and technologies, with a three-volume offer to Romanian students attending the faculties of trade and commercial relationships, i.e., *Limba engleză*², published under the aegis of the Romanian Foreign Office.

MIND YOUR STEP TO SUCCESS, the recently launched book (Gaudeamus International Book Fair, 25-29 November 2009) is a sequel to the concerns and preoccupations of the academics working at the Bucharest Academy of Economics, with an end to modernizing, updating and refreshing the collection of teaching and testing materials, whose tradition is fairly long. The book proves extremely helpful in the process of preparing graduates for a labour market whose boundaries tend to become less and less visible or restricting.

The book is a well-structured comprehensive English course in communication skills designed especially for students of Cybernetics but which can be used successfully when

teaching English to students of Economics, generally speaking. The course concentrates on the English language as means of international communication, taking intermediate learners to upper-intermediate and advanced level. It focuses on developing relevant skills through a wide range of stimulating exercises and challenging activities that consolidate, improve and enrich students' vocabulary and grammar. It is characterised by a flexible approach that allows both teachers and students to choose the appropriate balance of skills.

The course is very clearly organized into distinct sections containing vocabulary enrichment exercises, covering the essential business tasks starting from drawing up and improving a CV, writing letters, to specialized vocabulary from various economic fields. It integrates skills in realistic contemporary business context (Human Resources, Macroeconomics, Management, Marketing, Advertising, Accounting, etc.) focusing at the same time on writing, reading, speaking and listening as individual skills. The grammar revision is accomplished in clear and succinct boxes leading to rigorous and systematic grammar practice.

The two main parts were thus outlined as to cover the studying interval of a semester. Each part is organized in three thematically linked units that cover the essential aspects of the contemporary business environment (Part one includes Job Hunting, business etiquette and Economy matters; Part two considers Banking, Marketing Essentials and management). In addition, each part, which is actually a volume, ends with a glossary and the bibliographical information.

To consider things separately, the first part begins with topics of a high practical utility, in that learners may find a wide set of rules, examples, cases they may face when approaching the labour market. Topics that may stir the interest of any English learner such as career assessment, details about the European Language Portfolio, job searching techniques, interview strategies and related employment vocabulary are dealt with in *Job Hunting*. The second unit, *Business Etiquette* is dedicated to business communication focusing on the intercultural aspects, providing tips and presenting rules of how to behave in certain situations of great importance in the business environment, such as meeting someone for the first time for a dinner date, how to write a courtesy mail and so on. The third unit deals with *Economy Matters* - covering a wide range of business aspects from types of economies and companies, to starting a business and drawing up a business plan.

The second part includes another three units of great interest for future graduates. The first unit, *Banking* - presents types of banks and related financial vocabulary, provides details about business ethics and different types of letters. *Marketing Essentials* - is the unit dedicated to marketing strategies and techniques. The last unit, *Management* - contains among other types of exercises a test that assesses the students' emotional intelligence, presents theories and types of management, qualities of a good manager, managerial responsibilities and deals with aspects of great importance in the business environment like problem solving and decision making.

Each unit was built on an identical pattern: reading, speaking, writing and language in use. The first subsection in each unit, Reading speaks about the authors' creativity in that they have selected materials of the public domain and worked them so as to be used in triggering the learners' imagination and representing an open window to other worlds and other ways of living, working and behaving. Although there is no demarcation between one section or another, nor even a section delimitation, the book is very vivid, exercising a certain dynamism in the learning process, it is student-oriented in that it comes with a set of frequently asked questions, where young learners easily may find themselves when asked to consider the respective section. We highly appreciate the interest the authors show in the translation practice. Students are encouraged to enrich their language knowledge by performing translations regularly. In spite of the Romanian attitude of ignoring the internet surfing on account of its 'unreliability of sources', the authors frequently resort to such

sources (see, for instance, page 9, where textbook users are requested to find 'more information about levels and skills and/or download the Language Portfolio on www.eaquals.org or www.alte.org').

Each unit shows a particular feature with textbooks on English for specific purposes, a section of further study, which includes titles recommended for consideration, should the students need it. The further study section not only includes titles of specialist bibliography which complements the information given in the text, but it also encourages students to appeal to the internet resources.

The bulk of the textbook also includes various types of exercises that focus on essential business vocabulary, has samples of texts from the rich variety of fields tackled in the unit containing specialized vocabulary and specific grammar structures. Moreover each unit contains a fragment of a text in Romanian that should be rendered in English leading to discussing, applying and improving the translation practice techniques the students may have.

At the end of the course, several annexes were added, containing additional texts, other vocabulary enriching activities and also suggestions regarding the pronunciation, a glossary of specific terms presented in the units and some bibliographic references. Following the suggestions of English methodologists who agree that high-quality English books should also provide an answer key sheet, so that users may work independently as well.

The course also provides an answer key to exercises.

The authors of the course, due to their vast experience in teaching Business English provided a thoroughly researched material that was developed to meet the requirements of today's business English learner.

We nevertheless, would like to suggest the textbook authors to try and include in the next edition of this didactic project some sections where the taught material of each unit could be assessed as test issues which actually may be the starting point in the testing process students have to cope with, irrespective of the time interval devised for testing purposes.

To conclude, the book is more than welcomed on the Romanian market since it still lacks specialized dictionaries and courses of English for Special Purposes in general and Business English in particular. Business English students and people who need English in their day-to-day work or need to improve the knowledge they already have, may find this course a valuable instrument that could help them become more confident, fluent and accurate.

(Carmen Opriț-Maftei, "Dunărea de Jos" University of Galați)

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ABSTRACTS

Simona ANTOFI, "Dunărea de Jos" University of Galați, ROMANIA
Translations et négociations identitaires: le motif du voyageur étranger dans la prose littéraire roumaine des années 1848

Paul Ricoeur (*Oneself as Another*) claims that individual or collective identity is a permanent process of negotiation between the *idem* pole and the *ipse* one. It involves a transfer of identity information constantly directed from inside the individual (or the community) to the outside, and the other way round, triggered by the need to protect one's own image in the Other – mirror. In the Romanian literature of the 1848, the pretext of the foreign traveler is meant to reflect as objectively as possible the Romanian reality from the point of view of the West and of the locals. That is the reason why Vasile Alecsandri's text, *Balta-Albă*, and that of Ion Codru Drăgușanu, *Le pèlerin de Transylvanie*, go hand in hand to prove the (in)correct perception of the Western world by the Romanians, and that of the Eastern world by the French.

Key words: self-legitimization, cultural identity, the foreign traveler motif, identity profile

Rodica APOSTOLATU, "Dunărea de Jos" University of Galați, ROMANIA
Effective Ways of Teaching English Idioms to EFL Learners

It is not always easy to translate English idioms, let alone teach them to EFL learners. Idiomatic expressions such as "No room to swing a cat" or "Break a leg" help non-native speakers to get better acquainted with informal English. This paper presents several methods of teaching English idioms to EFL learners.

Key words: EFL learners, collaborative work, context, idioms, idiom translation.

Doina Marta BEJAN, "Dunărea de Jos" University of Galați, ROMANIA
Bishop Dosoftei as a Translator and Early Romanian Religious Poetry

The paper aims at reevaluating the role of translating religious texts into Romanian with a view to making the medieval Romanian culture open up to the European literary models of the epoch. The versification of *The Psalms* by the French Calvinists in the 16th century and its subsequent spreading all over Europe drew the attention of such scholars as the Moldavian bishop Dosoftei, who succeeded in giving a versified Romanian version of *The Psalter*. By virtue of his contribution, he can be rightly considered one of the founders of the Romanian religious poetry.

Key words: literary language, religious literature, translation, versification.

Elena BONTA, University of Bacău, ROMANIA
Helping Teachers-to-be to Create an Effective Classroom

The paper is meant to show that in-service teachers play an important role in helping teacher trainees/future teachers to become aware of the role the teacher plays in creating an effective class(room). It begins by exploring the areas in which future teachers need to "operate" in their attempt at making the most of the constraints any classroom can impose and then, it offers some solutions meant to transcend these constraints, permanently highlighting the role of the teacher.

Key words: constraint, effective class(room), effective teachers, in-service teachers, teacher trainees.

Yolanda-Mirela CATELLY, Politehnica University, Bucharest, ROMANIA
(Un)translatability of IT Terminology – The Classroom Perspective

A discussion about identifying optimal solutions in translating IT terminology has been for some time under focus with various categories interested in the phenomenon, for obvious theoretical and mostly practical reasons. A rather problematic area, characterized among others, by contradictory opinions on the national policy regarding the level of permissivity in accepting neologisms, various readership types exposed to texts translated from English into Romanian, as well as by a lack of professional translators specialized in the field, *translating* is included in the *English for Computer Science* course taught to second-year engineering students of the *Politehnica* University of Bucharest, which is the author's educational context. The paper presents an ESP teacher's approach to developing/refining the learners' translation skills by designing and implementing activities meant to support them in understanding this rather sensitive issue.

Key words: ESP, IT terminology, translatability, translation tasks, untranslatability.

Gabriela Iuliana COLIPCĂ, "Dunărea de Jos" University of Galați, ROMANIA

'Translating' History for the Stage in Henry VIII and Apus de Soare (Sunset)

The paper starts from the assumption that, upon close scrutiny of historical records, the lives and achievements of Henry VIII of England and Stephen the Great of Moldavia appear to be strikingly similar: both made claims to absolute authority, opposed the Pope (in more or less radical terms), encouraged the development of the arts; even their highly controversial private lives and the political 'chaos' that followed their deaths invite a parallel between these royal figures of the sixteenth century that, though belonging to different and distant cultural spaces, had an equally significant influence on the emergence of a new sense of identity to ensure the endurance of their nations in times of political and religious crisis. Their contributions to the rise of the English/Moldavian states were 'translated' into literary texts by William Shakespeare (*Henry VIII*) and Barbu Ștefănescu Delavrancea (*Apus de soare*). The paper approaches contrastively the two plays with an aim at delineating the similarities (moments of political crisis, attempts at undermining royal power, the sensitive issue of the succession to the throne) and dissimilarities (determined by the specificity of the political and national context) between these two literary representations of key moments in the English and Romanian history.

Key words: historical drama, historiography, national identity, political crisis, Renaissance.

Alina CRIHANĂ, "Dunărea de Jos" University of Galați, ROMANIA

Du roman historique à la métafiction historiographique: Le Nom de la Rose par Umberto Eco

Based on a historical pretext authenticated by strategies of de-fictionalization, *Le nom de la rose*, as « historiographic metafiction », reflects upon its own fictional status placing under question the personality of the author and of his writing and unveiling the fictional character of the past itself.

Key words: hermeneutic demonstration, intertext, historiographic metafiction, postmodernist novel, semiotic feature

Matei DAMIAN, "Dunărea de Jos" University of Galați, ROMANIA

Rumor Tracks in Contemporary Romanian Drama

The paper deals with literary instances of the circulation of rumor within the dramatic substance. We focus on the extent up to which the plot is "infected" by rumors and what is the status of newsmongers among the other characters. Some major dramatic texts belonging to contemporary Romanian playwrights will sustain our approach.

Key words: characters, dramatic plot, media functions, rumor, press.

Corina DOBROTĂ, "Dunărea de Jos" University of Galați, ROMANIA

Teaching Meaning, Comprehension and Translation

As it has often been remarked, successful translation is often nothing else but the verbalisation in the target language of the comprehension of the source text. In adjusting semantic decisions to the comprehension process and the function(s) of the source text, the translator is always supposed to be able to decide on the sufficient degree of semantic precision. Thus, students should be taught how to assess the function of a given text in the source language, and consequently how to foreground or suppress certain semantic features so that the target text may fulfil that particular function in the best possible way.

Key words: meaning, semantic precision, comprehension process, semantic feature, translation

Petru IAMANDI, "Dunărea de Jos" University of Galați, ROMANIA
Libricide in Ray Bradbury's Fahrenheit 451

People respond to the violent destruction of books and libraries with deep emotion, their sadness and fear showing that the act itself means not only the immediate breakdown of order and peace but also a compromised future. Since books and libraries are the living tissue of culture, their burning violates ideals of truth, beauty and progress – and civilization itself. Libricide ultimately leads to the suppression of thought and the easy manipulation of the masses, as Ray Bradbury so shockingly demonstrates in his *Fahrenheit 451*.

Key words: dystopia, ethnocide, genocide, libricide, morality.

Nicoleta IFRIM, "Dunărea de Jos" University of Galați, ROMANIA
Translating Ideology into Literary Texts

During 1958, the articles published in *Viața românească* relate to a new literary canon which functions as a general rule for writing works. Now, the writers have to focus on specific themes and their works display specific narrative strategies in order to reflect the ideological content of the age. It functions as a way of translating ideology into textual canon, making text and writer to accept political constraints.

Key words: ideology, politically-oriented writing, stereotype, theme.

Doinița MILEA, "Dunărea de Jos" University of Galați, ROMANIA
*Des affinités relatives dans les traductions, les adaptations
et la réécriture théâtrale au XIXe siècle roumain*

The choice of a work that the reader is going to read is never haphazard, but has different reasons: the preferred type of book (more precisely, of text), the study (the school syllabus in force at a certain moment), the fashion of a certain time. Nevertheless, the 19th century Romanian writer/translator is also a visionary and the work he creates/chooses gets a particular feature. The reality he chooses is perceived across his emotions and reactions. It is this very set of impressions that imprint personality, unity and coherence on the translation/adaptation, determining the general atmosphere.

In the case of dramatic texts, the most interesting and exciting aspect of their translation regards the new translations, successively reformulated and re-written texts that follow one another depending on their reception, making of the original text a source of inexhaustible number of versions, as if it were a musical score; when drama is involved, an art strongly determined by the social and cultural nature of its intervention and by its presence in the actuality of communication, the need for constant innovation of the repertory arises like a contextual factor determining the choice of the works to be staged, connected to the series of processes on the written text, since its choice going through the staging to the audience. The translation, under these circumstances, is one of these devices, necessary to the artistic communication of already existing texts, either in a culture and a language foreign to the audience or in the same language as that of the reception, considered outdated and thus necessary to be replaced by a new version, more adapted to the times.

Key words: reception and contextual factor, translations/adaptations, re-written texts, Francophone selective universe

Ioana MOHOR-IVAN, "Dunărea de Jos" University of Galați, ROMANIA
*Staged Ireland in Filmic Translation:
John Ford's The Quiet Man and the Irish Theatrical Tradition*

While regarded as a classic of cinematography, John Ford's *The Quiet Man*, released in 1952, has drawn the objections of contemporary Irish commentators due mainly to its representation of Ireland as a rural idyll, a pastoral fantasy which perpetuates various Irish stereotypes that reinforce colonial paradigms of Irishness. Taking this critique as a starting point, the paper aims to highlight the extent to which Ford's film may be read as a filmic translation of images, motifs and themes born within the Irish theatrical realm. We will focus in the main on the 19th – century Irish comic melodrama and the Abbey peasant play, as examples of a 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. The extent to which Ford's filmic text recycles, amalgamates, or challenges dramatic paradigms of Irishness will raise issues related to cultural representation, authenticity and stereotype, and their changing meanings function of the context and historical time.

Key words: colonial discourse, familism, filmic representation, identity, Irish theatre, stage Irishman.

Lidia Mihaela NECULA, "Dunărea de Jos" University of Galați, ROMANIA

Worlds beyond Words: Translating David Lodge into Media(ted) Contexts and Meanings

Usually, allusive meanings as elements of intertextual and indirect contexts are likely to be lost in the mediating process of translation from one language to another. While *literary allusions* enable the writer to break out of the linear constraints of hermeneutic text construction, the process of hermeneutic comprehension is media(ted) by evoking other co-texts which may communicate further dimensions to the semantic, visual and cultural negotiation of the text which is under construction. The aim of the present paper is to look into the Romanian translation of David Lodge's novel *Deaf Sentence* as an instantiation of a cultural phenomenon mediated through perfect puns that shade off into weak or imperfect puns in the *target language*, and that are more situation based rather than language based.

Key words: consumerism, intertextuality, language puns, mediation, visual negotiation(s), visual translation.

Teodora POPESCU, "1 Decembrie 1918" University of Alba Iulia, ROMANIA

The Role of Computers in Developing Students' Translation Competence

The aim of this article is to analyse the role played by computers in language learning and in developing students' translation competence. I will deal with the elements involved in computer-assisted language learning: student/translator workstation, corpora and intelligent tutoring. I will also explain and give examples of using concordancers, *translation memory software*, and *machine translation techniques* used in translation. Through this paper I hope to demonstrate that translation and language learning can be successfully integrated within a computer-aided learning/teaching framework, especially by involving the use of corpora.

Key words: computer-assisted language learning, translation competence, translator workstation, translation software, machine translation, concordancers.

RÉSUMÉS

Simona ANTOFI, "Dunărea de Jos" University of Galați, ROMANIA
Translations et négociations identitaires: le motif du voyageur étranger dans la prose littéraire roumaine des années 1848

Selon Paul Ricoeur (*Soi-même comme un autre*), l'identité individuelle ou collective est un processus de négociation permanente entre le pôle *idem* et le pôle *ipse*. Il s'agit d'un transfert d'informations identitaires dirigé constamment de l'intérieur à l'extérieur de l'individu (ou de la communauté), et de l'extérieur à l'intérieur, déterminé par le besoin de projeter son image dans l'Autre – miroir. Dans la littérature roumaine des années 1848, le prétexte représenté par le voyageur étranger sert au reflet aussi objectif que possible des réalités roumaines du point de vue de l'Occident et des autochtones. C'est pourquoi on pense que le texte de Vasile Alexandri, *Balta-Albă*, et celui de Ion Codru Drăgușanu, *Le pèlerin de Transylvanie* vont de paire afin de prouver la perception (in)correcte du monde occidental, par les Roumains, et du monde oriental, par les Français.

Mots-clés: autolégitimité, identité culturelle, le motif du voyageur étranger, profil identitaire.

Rodica APOSTOLATU, "Dunărea de Jos" University of Galați, ROMANIA
Effective Ways of Teaching English Idioms to EFL Learners

Ce n'est pas toujours facile de traduire les idiomes anglais; les enseigner à des étudiants en anglais langue étrangère est encore plus difficile. Des expressions idiomatiques comme "No room to swing a cat" ou "Break a leg" aident les apprenants à mieux connaître l'anglais familier. Cette communication présente plusieurs méthodes d'enseigner les idiomes anglais à des étudiants en anglais langue étrangère.

Mots-clés: ALE étudiants, contexte, idiomes, traduction, travail collaboratif

Doina Marta BEJAN, "Dunărea de Jos" University of Galați, ROMANIA
Bishop Dosoftei as a Translator and Early Romanian Religious Poetry

La présente étude se propose de réévaluer le rôle de la traduction des textes religieux en langue roumaine dans le processus d'ouverture de la culture roumaine médiévale vers les modèles littéraires européens de l'époque. La transposition en vers des Psaumes par les calvinistes français au XVI^{ème} siècle et sa distribution ultérieure dans l'Europe entière, a attiré l'attention des érudits moldaves, tel l'Evêque Dosoftei, qui avait réussi, d'une manière exceptionnelle, à offrir une variante roumaine en vers du Psautier. Grâce à sa contribution, l'auteur peut être considéré, incontestablement, comme l'un des fondateurs de la poésie roumaine cultivée.

Mots-clés : langue littéraire, littérature religieuse, traduction, versification

Elena BONTA, University of Bacău, ROMANIA
Helping Teachers-to-be to Create an Effective Classroom

Ce travail se propose de montrer la contribution importante des didacticiens qui aident les étudiants en stage didactique/ les futurs professeurs à se rendre compte du rôle joué par le professeur dans la réalisation d'une classe effective. Premièrement, il explore les zones à l'intérieur desquelles les futurs professeurs doivent «opérer», afin de répondre aux contraintes imposées par la classe; il offre, par la suite, quelques solutions censées pour faire surmonter ces contraintes, tout en mettant en évidence le rôle du professeur.

Mots-clés: contrainte, classe efficace, professeurs efficaces, futurs professeurs, professeur formateurs.

Yolanda-Mirela CATELLY, Politehnica University, Bucharest, ROMANIA
(Un)translatability of IT Terminology – The Classroom Perspective

La discussion sur l'identification des solutions optimales pour la traduction de la terminologie de l'Informatique est dans le centre de l'attention de plusieurs catégories intéressées à ce phénomène, et cela s'explique par d'évidentes raisons théoriques et surtout pratiques. Etant un domaine assez problématique, caractérisé, entre autres par des opinions contradictoires sur la politique nationale en ce qui concerne le niveau de permissivité des néologismes, des types divers des lecteurs exposés aux textes traduits d'anglais en roumain, et aussi par le manque des traducteurs spécialisés dans le domaine, la traduction est incluse dans le cours *Anglais pour l'Informatique*, un cours enseigné aux étudiants-ingénieurs de l'Université Polytechnique de Bucarest, qui est le contexte éducatif de l'auteur. L'article présente l'approche d'un professeur d'Anglais sur Objectif Spécifique concernant le développement/l'affinement des habiletés de traduction des étudiants par la création et la mise en oeuvre des activités désignées à les aider à comprendre cette problématique assez sensible.

Mots-clés: traductibilité, non-traductibilité, terminologie informatique, des tâches de traduction, EOS

Gabriela Iuliana COLIPĂ, "Dunărea de Jos" University of Galați, ROMANIA
'Translating' History for the Stage in Henry VIII and Apus de Soare (Sunset)

Cet article prend comme point de départ l'hypothèse selon laquelle une étude minutieuse des documents historiques pourrait révéler des ressemblances frappantes entre la vie et les exploits de Henri VII d'Angleterre et d'Étienne le Grand de Moldavie: tous deux ont défendu leur droit divin d'autorité absolue, se sont opposés au Pape (plus ou moins radicalement), et ont encouragé le développement des arts; même leurs très controversées vies privées et le 'chaos' politique déclenché par leurs morts ont permis d'établir un parallèle entre ces figures de rois du seizième siècle, qui, quoique représentants des espaces culturels différents et éloignés, ont eu une influence sensiblement importante sur l'émergence d'un nouveau sentiment d'identité qui puisse assurer la pérennité de leurs nations en temps de crise politique et religieuse. Leurs contributions à l'essor des états anglais et moldaves ont été «traduites» dans des textes littéraires par William Shakespeare (dans *Henry VIII*) et Barbu Ștefănescu Delavrancea (dans *Apus de soare [Crépuscule]*). Ainsi, nous proposons-nous d'analyser d'une manière contrastive les deux pièces de théâtre afin de mettre en évidence les similitudes (moments de crise politique, des tentatives de saper le pouvoir royal, la question sensible de la succession au trône) et les différences (déterminées par la spécificité du contexte politique et national) entre ces deux représentations littéraires de moments-limites de l'histoire anglaise et roumaine.

Mots-clés: drame historique, historiographie, identité nationale, crise politique, Renaissance.

Alina CRIHANĂ, "Dunărea de Jos" University of Galați, ROMANIA

Du roman historique à la métafiction historiographique: Le Nom de la Rose par Umberto Eco

A partir d'un prétexte historique authentifié par le truchement des stratégies de défictionnalisation, *Le nom de la rose*, en tant que « métafiction historiographique », réfléchit à son propre statut de fiction, en mettant en question la personnalité de l'auteur et l'acte de création et en dévoilant le caractère fictionnel du passé lui-même.

Mots-clés: démonstration herméneutique, intertexte, métafiction historiographique, roman postmoderne, traité de sémiotique.

Matei DAMIAN, "Dunărea de Jos" University of Galați, ROMANIA
Rumor Tracks in Contemporary Romanian Drama

La démarche propose de traiter les « voies » littéraires de la circulation des fausses nouvelles, c'est-à-dire des rumeurs, à travers l'oeuvre dramatique. Nous allons voir en quelle mesure le sujet de l'oeuvre est « envahi » de rumeurs et, surtout, quel est le statut du colporteur parmi les personnages. Notre démarche est soutenue par des textes dramatiques bien connus appartenant aux dramaturges Roumains contemporains.

Mots-clés: fonctions des médias, intrigue dramatique, personnages, presse, rumeur.

Corina DOBROTĂ, "Dunărea de Jos" University of Galați, ROMANIA
Teaching Meaning, Comprehension and Translation

Il va sans dire que souvent une bonne traduction n'est qu'une verbalisation dans la langue cible de la compréhension du text source. En ajustant les décisions sémantiques au processus de compréhension et les fonctions du text source, le traducteur doit être à même de décider sur le degré suffisant de la précision sémantique. Ainsi, les étudiants devraient être enseignés à évaluer la fonction d'un text donné dans la langue source et par conséquent à mettre en évidence ou à supprimer certains traits sémantiques pour que le text cible puisse remplir cette fonction particulière de la meilleure manière possible.

Mots-clés: sens, precision sémantique, comprehension, trait sémantique, traduction

Petru IAMANDI, "Dunărea de Jos" University of Galați, ROMANIA
Libricide in Ray Bradbury's Fahrenheit 451

Les gens réagissent avec beaucoup d'émotion au phénomène de destruction violente des livres et des bibliothèques ; leur tristesse et leur crainte à ce sujet, démontrent que l'acte en soi signifie non seulement chaos et conflit mais aussi compromission de l'avenir. Vu que les livres et les bibliothèques représentent la fibre ardente de la culture, leur brûlement profane l'idéal de vérité, de beauté et de progrès – en d'autres mots, la civilisation même. Ultimement, le libricide mène à la suppression de la raison et à la manipulation facile des masses, tout comme le démontre Ray Bradbury, d'une manière si choquante, dans son roman *Fahrenheit 451*.

Mots-clés: distopie, ethnocide, génocide, libricide, moralité

Nicoleta IFRIM, "Dunărea de Jos" University of Galați, ROMANIA
Translating Ideology into Literary Texts

Au cours de l'année 1958, les articles publiés dans la revue *Viața românească* renvoient à un nouveau canon littéraire qui fonctionne comme une règle générale pour l'écriture des œuvres. A ce moment là, les écrivains devaient se concentrer sur des thèmes spécifiques, et leurs textes devaient étaler des stratégies narratives particulières, destinées à réfléchir le contenu idéologique de l'époque. Il s'agit d'une modalité de transfert de l'idéologie dans le canon textuel, en obligeant le texte et son auteur d'accepter les contraintes politiques de l'époque.

Mots-clés : idéologie, écritures orientées politiquement, stéréotype, thème

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Des affinités relatives dans les traductions, les adaptations et la réécriture théâtrale au XIXe siècle roumain

Le choix d'un ouvrage que le lecteur va lire n'est jamais le fruit du hasard, mais pour des raisons différentes : le type de livre (plus précisément type de texte) personnellement préféré, l'étude (le programme que l'étude scolaire l'impose à un certain moment), la mode du moment. Mais au XIX-ème siècle l'écrivain /le traducteur roumain est aussi un visionnaire et l'oeuvre qu'il produit/choisit prend une teinte particulière. La réalité qu'il choisit est perçue à travers ses émotions et ses réactions. C'est cet ensemble d'impressions qui confèrent à l'oeuvre de traduction/adaptation sa personnalité, son unité et sa cohérence et en déterminent l'atmosphère générale.

Dans le cas des textes de théâtre, l'aspect le plus intéressant et le plus saillant de leur traduction concerne le cas des traductions nouvelles, textes successivement reformulés et réécrits, qui se succèdent , suite à la réception des ouvrages, faisant du texte d'origine une source de variations inépuissables comme si il s'agissait d'une partition; dans le cas du théâtre, art fortement déterminé par la nature sociale et culturelle de son intervention, et par sa présence dans l'actualité de la communication, le besoin d'un renouvellement constant du répertoire surgit comme un facteur contextuel déterminant du choix des œuvres représentées, lié à l'ensemble des processus effectués sur le texte écrit , depuis son choix en passant par la mise en scène et jusqu'au spectateur. La traduction, dans ces conditions, est un de ces procédés, nécessaire à la communication artistique, quand il s'agit de textes déjà existants, soit dans une autre culture et dans une langue étrangère aux récepteurs, soit dans une version de cette même langue de réception, considérée inadaptée et devant être remplacée par une nouvelle version, plus adaptée à l'époque.

Mots-clés: réception et facteur contextuel, traductions/adaptations, textes réécrits, univers sélectif francophone.

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Staged Ireland in Filmic Translation:

John Ford's The Quiet Man and the Irish Theatrical Tradition

Bien que considéré un film classique, *The Quiet Man* (1952) réalisé par John Ford a suscité des objections de la part des critiques irlandais contemporains surtout à cause de sa manière de représenter l'Irlande comme rurale et idyllique, une fantésie pastorale qui perpétue de divers stéréotypes irlandais qui, à leur tour, renforcent les paradigmes coloniaux de l'identité irlandaise. Tout en prenant comme point de départ cette réaction critique, l'article se propose de mettre en évidence la mesure dans laquelle le film de Ford peut être vu comme une traduction des images, des motifs et des thèmes créés dans le contexte plus large du théâtre irlandais. Ainsi on va insister principalement sur le mélodrame comique irlandais du dix-neuvième siècle et sur les pièces inspirées par la vie des paysans du Théâtre Abbey en tant qu'exemples d'un double modèle d'interprétation cultivé pendant l'histoire de la décolonisation de l'Irlande moderne décrit par Gerry Smyth en termes dichotomiques opposant le mode du discours libéral à celui radical. La manière dans laquelle le film de Ford recycle, amalgame, ou conteste les paradigmes dramatiques de l'identité irlandaise soulève des questions concernant la représentation culturelle, l'authenticité, les stéréotypes, et le changement de leurs significations selon le contexte et l'époque historique.

Mots clés: discours colonial, familisme, identité, (in)authenticité, représentation filmique, stereotype dramatique, théâtre irlandais.

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Worlds Beyond Words: Translating David Lodge into Media(ted) Contexts and Meanings

Les sens allusifs, en tant qu'éléments de certains contextes intertextuels et indirects, sont destinés, d'habitude, à disparaître dans le processus médiateur de la traduction d'une langue à l'autre. Si les *allusions littéraires* permettent à l'auteur de s'écarter des contraintes linéaires de la construction du texte herméneutique, le processus de l'interprétation herméneutique est médié par l'évocation d'autres cotextes aptes à communiquer des dimensions supplémentaires à la négociation sémantique, visuelle et culturelle du texte qui se construit. Cette étude se propose d'analyser la traduction roumaine du roman de David Lodge, *Deaf Sentence*, en tant qu'instanciation d'un phénomène culturel inédit médié par des jeux de mots parfaits, plutôt situationnels que linguistiques, dilués en jeux de mots imparfaits en langue cible.

Mots clés: consommisme, intertextualité, jeux de mots, médiation, négociation(s) visuelle(s), traduction visuelle

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The Role of Computers in Developing Students' Translation Competence

Le but de cet article est d'analyser le rôle joué par les ordinateurs dans l'apprentissage des langues et dans le développement de la compétence de traduction des étudiants. Je vais mettre en évidence les éléments impliqués dans l'apprentissage des langues assisté par ordinateur: poste de travail des étudiants / pour la traduction, corpus et tutorat intelligent. Je vais aussi expliquer et donner des exemples d'utilisation de concordanciers, logiciels de mémoire de traduction, et techniques de traduction automatique. Par le présent article j'essaie de démontrer que la traduction et l'apprentissage des langues peuvent être intégrées avec succès à l'enseignement/ apprentissage assisté par ordinateur, notamment en y associant le recours à des corpus.

Mots-clés: apprentissage des langues assisté par ordinateur, compétence de traduction, poste de travail de l'étudiant/ pour la traduction, corpus, tutorat intelligent.