TRANSLATION STUDIES.
RETROSPECTIVE AND PROSPECTIVE VIEWS

Proceedings of the 5th Conference

Translation Studies: Retrospective and Prospective Views

(7th volume)

8–10 October 2010

"Dunarea de Jos" University of Galati, ROMANIA

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Editors   Elena **CROITORU**
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EDITOR'S NOTE

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

Published as a sequel to the 5th edition of the international conference with the same name, which took place between 8 and 10 October, 2010, it is intended to bring into the public eye the refined and the peer reviewed contributions of the conference participants. This review actually reflects the format and the objectives of this traditional international event hosted by the Department of English, Faculty of Letters, "Dunarea de Jos" University of Galati.

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

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

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

Elena CROITORU   Floriana POPESCU   Steluța STAN

THE TRANSLATION INTO ROMANIAN OF THE NOTES TO
T.S. ELIOT'S *THE WASTE LAND*[1]

T.S. Eliot published *The Waste Land* in the *Criterion* in 1922, a landmark in the history of Anglo-American modernism, since it was also the year when Joyce published his *Ulysses*. Eliot's poem appeared with notes in the first edition as a book published by Boni and Liveright (1922). The notes have given rise to many controversies, since they are extremely evasive and raise many questions as to Eliot's choice of explaining certain references and omitting others. Other debates focus on the genesis and objective of the notes, because the author himself provided various accounts at various moments, his attitude towards the entire set of references and sources being quite ambiguous.

In the essay "The Frontiers of Criticism", he claimed that he chose to attach these notes in order to eliminate any potential charges of plagiarism that critics had directed against him with respect to some of his earlier poems. He also stated that another reason was to enlarge the number of pages, because, without the notes, the poem was too short to be printed in book format. As the result was "an exposition of bogus scholarship" which tended to drive away the attention from the poetic reality towards the notes, he considered the alternative of removing them, but they had already become a component part of the poem and even "have had almost greater popularity than the poem itself" [1]. The notes point at certain bibliographical references but they omit others. Some only mention the author alluded to in the poem, others display extensive quotations, all in the original, or hint at further readings. Like the poem itself, they are a collage of languages, which require readers to put into practice their linguistic knowledge. Some notes are informative, while others are jocular and even ironic. The overall plan of inserting and omitting such references may suggest a challenge he devised for the readers to interpret them as they deem fit for the general context of the poem.

Soon after its publication, the poem started being translated all over Europe, in France, Spain and Germany. This global interest proved, in a way, the fact that the poem was acknowledged as one of the manifestoes of Anglo-American modernism. Even if, at the time when the poem was published, Romanian letters were largely under the spell of French literature, eleven years later, in 1933, Ion Pillat produced the first translation of *The Waste Land* into Romanian [2]. Subsequently, the poem had four other translations, produced at different moments in time: Aurel Covaci [3] published his version in 1970 in a compilation of poems signed by Eliot, *Cele mai frumoase poezii*; Mircea Ivănescu published his own variant in 1982 in the anthology *Poezie americană modernă și contemporană* [4]; Alex Moldovan signed the translation of *The Waste Land* in 2004 [5]; and the latest translation was made by Șerban Dragoș Ionescu in 2009 [6]. There are also partial translations. Thus, Ștefan Augustin Doinaș and Toma Pavel translated Part V, "What the Thunder Said", which was published in *Secolul*

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XX, Issue 1, 1965. A. E. Baconsky rendered into Romanian Part I, "Burial of the Dead"and Part IV, "Death by Water", which he published in his *Panorama poeziei universale contemporane* (1972).

This paper considers the comparative analysis of the complete Romanian translations of Eliot's poem, since the partial translations are not accompanied by the Notes. The Romanian translators took distinct translation paths; some favoured domestication, while others expressed a preference for foreignization. Their orientations were dictated by the moment of the translation's production, the translators' perception of the target readership and the mainstream attitude towards a specific source literature in translation (in this case, Anglo-American). The Notes are also the place where translators make themselves more visible than in any other part of the poem. The versions signed by Pillat and Ivănescu [7] have a clear domesticating orientation, trying to take readers as close to the source text as possible. In this case, the translation presents a tendency to read as an original, being what Venuti calls a fluent translation. In this case, the agent who produces the target text, namely the translator, assumes some sort of self-annihilation, whereby the reader is given the illusion that he has direct access to the text without any mediation whatsoever.

Also, according to Venuti, "the illusion of transparency is an effect of fluent discourse of the translator's effort to ensure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning" [8]. In other words, the translator's efforts are directed towards acceptability rather than adequacy. This tendency is visible and very inspired in Pillat's case, since at the time he translated Eliot (1933), the Romanian public was not particularly familiar with the Anglo-American cultural and literary context.

The Romanian variants of *The Waste Land* produced by Covaci, Moldovan and Ionescu favour a foreignizing direction, opting to clearly indicate the distance between the target and the source texts. This translation decision may have been triggered by the fact that at the moment they published their variants, Romanian readers were already familiar with the source culture, and a certain degree of foreignization was not only preferable, but also expected by the target readership.

In the case of foreignization, the translator ignores the possible narcissistic desires of the readers, putting them face to face with the Other, clearly "signifying the foreignness of the foreign text"[9]. In the process, the translator signals his presence as the mediator between the familiar universe of the target system and the alien world of the source. The translation resists the ethnocentric orientation of the target system and introduces the culturally and linguistically distinct components of the foreign text.

In broad lines, the translation of the Notes follows the same pattern as the translation of the text. The only Romanian version which is not accompanied by the Notes of the source poem is Popescu's; the Romanian translator did not publish them due to the lack of appropriate space (he had his translation published in a magazine, consequently he had to observe the imposed space restrictions).

Since the Notes provide explanations to certain references in the poem, they display a large array of titles of literary works and their corresponding authors. Covaci and Ivănescu chose to translate all English titles and texts, opting for a high degree of readability. It is quite a surprising decision, given the fact that they favoured foreignization for the translation of the body of the poem. In Covaci's case, the translator's presence in the text is also visible at the typographic level, since he wrote the entire body of the Notes in italics, except for the titles of the various works mentioned there [10]: "*Vezi Marvell,* Parlamentul albinelor", "*Vezi Goldsmith, cântecul din* Vicarul din Wakefield", "*Vezi* Tragedia spaniolă *a lui Kyd*". The decision could have been triggered by the desire to indicate the clear distinction between the body of the poem and the explanatory Notes, although, since the publication,

they have become an integral part of *The Waste Land.*

The Notes in Moldovan's translation reveal the same translation pattern used for the poem. He translated all the titles of the books referred to there, but also the foreign quotations, which the other two translators did not do: "60. Cf. Baudelaire: *Cetate-nvolburată, cetate de mistere, / În care-ți ies 'nainte fantome-n plin oraş* (trad. Al. Hodoş)"; "64. Cf. *Infernul, IV, 25-27: Aici, cum pricepui din auzite, / vuia văzduhul nu de plâns hain, / ci doar de tânguiri neostoite…* (trad. Eta Boeriu)"; "293. Cf. *Purgatoriul*, V. 133: *Adu-ți aminte şi de mine, Pia: / trup Siena-mi dete şi Maremma moarte*"; "366-76. Cf. Hermann Hesse, *Privire în haos: Deja jumătate din Europa, cel puțin jumătate din Europa estică este pe drumul spre haos, călătorind beată într-o sfântă iluzie, de-a lungul prăpastiei şi cântând beată şi imnic cum a cântat Dimitri Karamazov. Peste acest cântec râd burghezul ofensat, sfântul şi vizionarul, căliți de plâns* (trad. G. State)". One would expect him to resort to this technique, since in the poem, in footnotes, he provided the Romanian variant for the foreign references in the poem (he translated the quotations from Baudelaire or Hesse, for instance). The translator assumed the task with great responsibility and performed a laborious work of research; consequently, the Romanian translations from Virgil, Hesse or Baudelaire are mentioned as produced by celebrated translators in the target culture, whose names are indicated between brackets (Eta Boeriu, Nicolae Ionel. G. State or G. Hodoş) [11].

The analysis of Pillat's variant reveals that his treatment of the literary titles mentioned in the Notes is rather inconsistent. They are at times translated into Romanian, with indication of the source title between brackets or they are maintained in the original and the target language translation is provided between brackets: "74. Cf. Bocetul din *Dracul alb (White devil)* al lui Webster"; "138. Cf. partida de şah din *Femei, feriți-vă de femei (Women beware women)* a lui Middleton"; "196. Cf. Marvell, *To His Coy Mistress (Sfioasei sale iubite)*". Other times, the titles are preserved in the original, with no translation whatsoever: "253. V. Goldsmith, cântecul din *The Vicar of Wakefield*"; "31. V. *Tristan und Isolde,* I, versurile 5-8".

At the same time, he opted for the non-translation of all English quotations, which is a surprising decision considering the general domesticating strategy he favoured: "197. Cf. Day, *Parliament of bees (Parlamentul albinelor): When of the sudden, listening, you shall hear / A noise of horns and hunting, which shall bring / Actaeon to Diana in the spring, / Where all shall see her naked skin…*"; "407. Cf. Webster, *The White Devil (Dracul alb)*, V, VI: *They'll remarry / Ere the worm pierce your winding-sheet, ere the spider / Make a thin curtain for your epitaphs*". English loses thus its centrality in the Notes, being placed on the same level with the other languages of the various quotations (French, Latin, German). However, he resorted to referential additions, inserting information that he considered might further assist readers. Therefore, all references to Shakespeare's works are presented with the author's name between brackets, even though it is not the case in the ST: "192. Cf. *The Tempest* (Shakespeare), I.11"; "77. Cf. *Antoniu şi Cleopatra* (Shakespeare), II, 11, 1 190".

With respect to reference 210, "The currants were quoted at a price 'cost, insurance and freight to London'; and the Bill of Landing etc. were to be handed to the buyer upon payment of the sight draft" [12], Pillat left it completely untranslated, although it represents the poet's own intervention and it is not a quotation. He also displayed some inconsistency as regards the relation between the Notes and the body of the poem. Although, in the poem, he graphically adapted "shantih" as "şantih" [13], in the Notes he preserved the reference as in the ST. The same line of inconsistency is also present in Covaci [14] and Moldovan [15], who, in the same paragraph, maintained the ST spelling "Buddha", which in Romanian is 'Buda', but rendered the noun as 'budism': "*Textul complet al Jurământului Focului al lui Buddha (care corespunde ca importanță cu Jurământul de pe Munte) din care aceste cuvinte au fost luate, poate fi găsit în ultima lucrare a lui Henry Clarke Warren Budismul în traducere (Seriile Orientale Harvard). D-l Warren a fost unul din marii pionieri ai cercetărilor asupra budismului în*

Occident" [16]; "Textul complet al Predicii Focului a lui Buddha (care corespunde ca şi importanţă predicii de munte), din care sunt luate aceste cuvinte, se găseşte tradus de către regretatul Henry Clarke Warren, în *Budismul în traduceri* (Colecţia orientală Harvard). D-l Warren a fost unul dintre marii pionieri ai studiilor budiste din Occident" [17].

Given the fact that the role of the Notes is to assist readers in deciphering some references of the poem, their translation should be rendered as closely as possible, with little personal interference of the translators. However, the translators manipulated the text to various degrees, some verging on translation errors. It is the case with Covaci's text, where he rendered "damyatta" as "stăpâneşte"[18]. But in the meaning indicated by Eliot, "control" refers more to "refrain oneself", to control one's feelings, emotions and deeds. The Romanian verb "a stăpâni" has this meaning only when used reflexively, 'stăpâneşte-te'. Otherwise, it is closer to the meaning of the English verb "to rule", which is not at all the case here, where the contrary is advised, i.e. the practice of humility.

Covaci also made proof of a limited interpretation of the ST when he translated "the formal ending of an Upanishad" [19] as "sfârşitul formal al uneia dintre Upanişade" [20] which would translate back into English as "the formal ending of one of the Upanishads". The translator misunderstood the use of the indefinite article here and his Romanian variant wrongly suggests that "shantih" is the ending of a particular Upanishad and not of Upanishads in general. In his translation of the Notes, Moldovan mistranslated "sympathize" (in the Notes, l. 402: "'Datta, dayadhvam, damyata' (Give, sympathize, control)") which he rendered as "ai simpatie" ('"Datta, dayadhvam, damyata" (Dăruieşte, ai simpatie, controlează)'), which is not the meaning of the English verb [21].

Ivănescu's treatment of Eliot's Notes is very personal and represents a clear case of a translator making his presence particularly visible in the mediation between the source and the target text. Besides producing the Romanian version of the poet's Notes, Ivănescu also provided his own comments to explain the various references and allusions for which Eliot did not provide an explanation. At the end of the poem, he warned his readers on his personal intervention: "In the following notes, out of which some accompany the first edition of the poem, Eliot's notes have been completed" [22].

The translator has, in fact, two types of interventions. One of them refers to Ivănescu's comments placed between round brackets immediately after Eliot's observation. Obviously, the numbering of the Notes in the target text no longer corresponds to that in the source poem. For instance, one of Eliot's Notes reads as follows: "Cf. Part III, v. 204". Ivănescu's solution is: '*Cf. partea a III-a, v. 204.* (Nota lui Eliot se referă la propriul poem şi anume la versul unde onomatopeele pentru cântecul privighetorii sunt adaptate într-o formă pervertită "pentru urechi murdare", adică pentru un mediu degradat sufleteşte)' [23]. As we can notice, Ivănescu's explanation provides additional information to that which is succinctly indicated by the source poet.

Another form of the translator's interference with the original text is Ivănescu's explanation of events and characters present in the poem, but which Eliot did not specify in his Notes. Such an example is Note 63 in Ivănescu's numbering: "*Moartea pe ape,* la care se referă şi alte versuri ale poemului, trebuie privită în economia textului ca un aspect al acţiunii distrugătoare, pentru a deveni apoi purificatoare, a apei" [24]. Such comments are the translator's personal interference with the text and make what could be seen as a critical analysis of the poem for the benefit of the readers. Furthermore, although Ivănescu transferred the foreign embedded texts as such, he provided a translation for each and every one of them in the Notes.

The abundance of the translator's comments, which double those of the poet, betrays the text in a way. Eliot's intention with respect to the Notes was not necessarily to explain, but to challenge the readers in finding their own reading keys. Furthermore, the Notes are

sometimes ironic or misleading, which initiates a game with the readers. In providing such detailed information, the translator in fact overexplicits what was initially meant to be only alluded to.

Despite the fact that in the translation of the Notes the Romanian translators strived to use the same strategies they used for the main text, the analysis above reveals some surprising translation decisions. Thus, although the versions signed by Covaci and Ivănescu have a clear foreignizing dimension, these two translators chose to render into Romanian all the references Eliot provided in the Notes. Pillat's variant is a mixture of ST and TT fragments, as if the translator could not decide what strategy best suited the text. From this perspective, his translation of the Notes looks more like a draft, than a final version. As for Ivănescu, he assumed a very didactic role, taking the position of visible mediator between the readers and the target text. In fact, the study of the translated Notes mainly leads to the conclusion that nowhere else in the body of the text is the translators' presence more visible than in this so-called appendix to the poem. The translation techniques and decisions used for the Notes reveal maybe to the fullest extent the translators' expectations with respect to their target readership, their interpretation of Eliot's intentions and compositional strategies, their own research on the main coordinates of the source text (mythological references, literary allusions and quotations) and even the period when the translations were produced and published.

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TRANSLATING POETRY INTO PROSE:
JOHN CROWLEY'S *LORD BYRON'S NOVEL: THE EVENING LAND*[1]

Introduction or something on the philosophy of mind

Cognitive sciences along with philosophical studies have long been concerned with the investigation of the relationship between mind and body: the former, from a strictly scientific perspective, the latter, from an epistemological, ethical perspective. The study of imagination or creative faculties, although disputed by cognitive scientists, language philosophers, literature theorists, has remained inconclusive and in want of even more creative evidence. So, theorists are still in search of inter and transdisciplinary connections that can bring light upon such controversial notions as the human soul, self-consciousness, self-knowledge, imagination, creativity.

Alexandru Budac is one theorist who, in his book *Byron în rețea sau Cum a rămas liberă canapeaua doctorului Freud/ Byron on the net or How Doctor Freud's couch has been vacated* (2009), purports to bring illumination on the texture of soul and the mechanisms of self-knowledge by evincing the connections between cognitive representations of the soul and the mind and fictional projections of the human soul and the mind from the most visionary literary representations of four contemporary writers (Thomas Pynchon, John Crowley, Mircea Cărtărescu and Adrian Oțoiu). Mindful of the epistemological and ethical consequences of recent approaches to human consciousness, Budac, through his transdisciplinary approach, insists more on the aesthetic dimension of cognitive findings concerning the soul and the mind. The scientific anchoring to the critic's demonstrations comes mainly from Douglas Hofstadter's theory of the Strange Loop (*Gödel, Escher, Bach: an Eternal Golden Braid,* 1999 [1]; *I Am a Strange Loop,* 2007 [2]), which, on the model of Gödel's mathematical theorem of incompleteness, designates an abstract regulatory pattern intervening in "tangled hierarchies," that is moving up or down among the levels of a hierarchic system, which is best suited to describe the unpredictable ways giving rise to the phenomenon of self-reference, which, in its turn, can explain consciousness, and further on, "what makes for a self, and what makes for a soul"[1]. The concept of "strange loop" allows the switch from the low levels of neuronal interactions to the high levels of semantic fluidity. The strange loops, according to Hofstadter, never cease overlapping at the semantic level, thus making different consciousnesses meet, which may somehow explain the mechanism which gives rise to what we call imagination. Although disregarding the body's emotions and mind's feelings, Hofstadter perceives the soul as the ideal model for organizing the items of information which define each and every person. The strange loop is, then, a scientific spectrum meant to measure consciousness, and a philosophic spectrum, a haunting ghost. It purports, Budac says, to find an answer to the same old query "Who are we in fact?" [3].

Hofstadter's key to understanding consciousness is self-reference and analogy, since the main characteristic of human intelligence is its amazing capacity to discover the

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essential, the simple in the complex, or, as he put it in the same interview, "to filter out, get to the core." According to the American researcher in artificial intelligence, thinking and creativity are almost synonymous in the way language allows metaknowledge, that is, concepts turn self-referential by reflecting the perceptual knowledge of the surrounding world in the consciousness. "There's no such thing as creation, there's no such thing as invention, there's only discovery," says Hofstadter, who, conversely, admits that no computer programme can equal human creativity since "It would have to acquire its abilities by struggling in the world. By failing, succeeding, and socializing" (see note 1). By the same token, humour, or rather "slippage humour," in Hofstadter's understanding, refers to the slippage of concepts, that is a play of ideas, which can connect and inspire people, in the same way, a "meme" (Richard Dawkins' coinage from his book *The Selfish Gene,* 1976[2]), whether "a unit of cultural transmission," or a "unit of cultural information," refers to how an idea, a belief, or pattern of behavior, hosted in one or more individual minds, can reproduce itself, gene like, from mind to mind. Hofstadter's concept of "strange loop" finds a replica in Richard Rorty's "paradigms of imagination" — the metaphoric uses of old words; invention of new words; bringing apparently unconnected texts together —, which are different from "paradigms of inference" that are just accounts of lists of figures, or detailed diagrams [4].

Crowley's novel *Lord Byron's novel: The Evening Land* (2005) can well function as both exemplification and criticism of Hofstadter's theory of "strange loop" and Rorty's conceptualization of "paradigms of imagination," in the way it seeks to show that stories are mainly the creation of "unavailable worlds," on the one hand, and that people can never cease "telling or hearing or pursuing stories," on the other hand, — which then makes the writing of books "about the creation or coming-to-be of those unavailable worlds" (quotes from "A Conversation with John Crowley", an interview with the author attached at the end of the novel).

Translating poetry into prose/ computer codes or soul into mind
Starting from the premise that there are fluid boundaries between fiction and the truth we can test, which Hofstadter's theory on "creative analogies" supports, in my analysis of John Crowley's recent novel I advance two main claims: (1) the world of fantasy begets usefulness inasmuch as its author and reader conspire into deciphering its codes; and (2) imagination, the prime condition for man's overcoming his biological condition/ his finitude, which bases on analogy, can make the 'soul-mind' bondage even more conspicuous. The aforementioned premise triggers, if it is not consequential on, other ideas Hofstadter defends: i.e., that self-reflexivity and analogical thinking help us understand consciousness, and that *memetics* can sidestep the traditional concern with the truth of ideas and beliefs. Rorty's "paradigms of imagination" (giving new metaphorical uses to old words, or bringing together apparently dissimilar texts) may also support my demonstration on Crowley's novel, which can then read as an exemplification of how a transdisciplinary approach to literature is a gain rather than a threat at its status. This may further show the parabolic power of literature, which lies in its potential to construct mental spaces and conceptual blending or cognitive fluidity that, as Fauconnier and Turner (2003) predicate, can best explain the way we think. The blended space of Crowley's fictional universe, mapped out of various input spaces (such as the gothic fantasy the fictional Byron imagines; the author's knowledge/perception of Byron as real man/poet and fictional character/author; Ada Byron's and Annabella Milbanke's indexical roles in the real world and the imaginary one; the reader's experience, sociocultural knowledge and knowledge of literary allusions), is finally run through its emergent structure, and the conceptual content of the blend (composition) takes on a life of its own, which, in the case of Crowley's novel, may be an investigation into how imagination comes into being, but, mostly, into the

dangers of (self)consciousness itself. When Harold Bloom, in praise of the novel and its author, assesses John Crowley by comparison with Giordano Bruno ("Had Giordano Bruno, incinerated by the Church for his heresies, been born in the nineteenth century he would have become John Crowley,"), he reconfigures our conceptual blending by transferring onto the American author's writing the aura of perilous confrontation of consciousness, which, in Crowley's case, is resurrecting and not hopeless.

In short, Crowley's novel is about the deployment of three fictional ontologies: the first world is the world of Lord Byron's novel, which, in sixteen chapters, recounts the increase and decrease of Ali, an Albanian boy, the son of Lord Sane, an alter-ego of the author-in-the novel; the second world reconstructs the image of Byron's daughter, Ada Byron, Countess of Lovelace, who, besides being a scientist contributing to the subject of the analytical engine, in the real world, is the sad repository of the tragic fate of a famous father she has never known, in the real world and in the novel. Having come into the possession of Byron's manuscript, Ada finds the force to encipher her father's novel and the several notes she adds to it so as to save it from destruction by her mother Annabella Milbanke, whose hatred towards Byron surpasses her love towards her daughter; the third ontological world is our world represented by Alexandra Novak, a young American, the coordinator of and editor for http://www.stromgwomanstory.org, who, while researching on Ada Byron, Countess of Lovelace, in London, comes across Ada's enciphered manuscript, has it decrypted with the help of her father, a former scholar, and her lover Thea, a doctor in mathematics. The three worlds run parallel in the way they are made to intersect, even to collapse one into the other, by replicating each other, functioning more or less on the principle of a hypertext with many links, which one can activate or ignore. This multilayered construction opens on an entry on Ada Byron, section British Women of Science, from http://www.stromgwomanstory.org/brit/lovelace.html, and ends on an Introduction written by Alexandra Novak in Kyoto, June 10, 2003.

When asked by an interviewer why he indulges in literary impersonation instead of cultivating his own prose style, Crowley answered that he enjoys "ventriloquizing" and he considers himself "good at it." He also admits that his goal in writing the novel wasn't to defend or even explain Byron, as it was to imagine "the story he would tell," as Byron was a modern man and "a modern writer because of his naked employment of his own life in his fictions—always knowing that because of his (also modern) media fame his readers were going to make the comparison and try to guess at the (scandalous) truth" ("A Conversation with John Crowley," [5]).

Crowley's ventriloquism is, as he implies, a complicated mechanism which he activates in order to translate from one mode (Byron's poetry) into another (Byron's supposed prose writing), and from one register and diction (Byron's lyric discourse) into other registers (Byron's narrative discourse; Ada's computer language; Smith (Alexandra) and Thea's computer jargon). All along, the reader is instructed about the complex relationships between mind and body, mind and soul, truth and its tellability, life and afterlife. I shall further identify the ways in which Crowley's translation machine works, in the way it does make us hear Byron's voice and mind—fact, which "grants authority to feelings of desire, loss, and pain; it ascribes events to Fate without really believing that Fate is anything different from the awful or hilarious muddles brought by ignorance and coincidence" [6], as Lee Novak, Alexandra's father and scholar, explains to his daughter with a view to certifying the authenticity of the manuscript entrusted to him.

The major method Crowley uses for authenticating his prose style as Byron's is to assume the poet's conception on language and the power of the word. For Byron, "words are things, and a small drop of ink,/ Falling like dew, upon a thought, produces/ That which makes thousands, perhaps millions, think" (*Don Juan*, Canto the Third, LXXXVIII). Not only does Crowley make Smith quote the lines [7] and have them annotated by Ada [8],

but he actually turns words into things by making Ada turn Lord Byron's words into figures so that they could be bestowed unharmed upon future generations of readers. On the other hand, Byron does not trust individual words, but the relationships they mutually establish which confer them memory and the power to outlive us. Equally distrustful of words is Ali, the main character of Byron's novel *The Evening Land,* who, much abused by an unpredictable father, laments that he had "nothing but *words*—which, having nothing behind them, were as useless as so much sand" [9]. However, words have a life of their own, as the narrator of the novel implies when he asks himself, "why so many words suggestive of sadness and neglect, falling-off and faltering, begin with the letter D. What curse fell in the beginning upon the fourth letter, that it must be the one to carry so many dread associations?" [10] The D-words, which may make a conceptual metaphor to Crowley's fictional blend, are spelled out by Ada in a note accompanying the fifth chapter "5. *the letter D:* Disgrace, degeneration, distress, decline, despair, dread; disappointment, disgust, detriment, deprivation, disability, darkness (but also day!); dirt, dearth, desolation, desuetude, doubt, and death" [11]. Crowley, like Byron in his poetry, does unveil the mechanisms by which the artist, like the conjuror, creates the illusion of depth and timelessness while working in and through a language that is equally creative and conventional, a means of connection and a story of separation, an admission of loss and a fantasy of wholeness. This further relates to Byron's attitude towards the creative act, which he connects to the interpreting act insofar as he stresses the 'doubt' caused by our fallible mental activities, rather than the 'mystery' residing in the object. In other words, our genuine self replicates in the stories we tell, or, as Crowley's Ada comments, "Still I wonder if my father had the power to imagine a family unbroken, or other than eccentric, or incomplete" [12].

It is also said that from Byron's works one could learn more truths of his country and of his age than from all the rest together, fact that proved eventually harmful rather than uplifting to their author. The "Byronic hero"/ mood befits an age in search of a different model—more intricate, mysterious, depressed, immensely superior in his passions and powers to the common run of humanity, whom he regards with disdain. Byron's hero, emblematically, carries the burden of a diffuse guilt that drives him toward an inevitable doom, which doesn't make him less self-reliant and adamant about the value of his self-generated moral code—his beginning and his end. Lord Sane, Byron's possible alter-ego, from Byron's narrative in Crowley's novel, as well as Ali, his son, are the conflated projections of a series of characters—Manfred, Cain, Childe Harold, Beppo, Don Juan—from Byron's poems, but, they are mostly the embodiment of the figure of the intellectual as rebel throughout. When Ali, Lord Sane's Albanian out-of-wedlock son, challenges his terrorizing father, he learns that "weapons can do nothing against [him]—for, you see, *I cannot die!"* [13]. Though differently, both Lord Sane and Ali from *The Evening Land* stand out as rebellious figures, whose strong erotic interest embodied the implicit drives of Byron's time. But, they also point out that "Byronism" was largely a fiction, produced by a collaboration between Byron's imagination and that of his public, which, as Crowley carefully shows, becomes historically more important than the poet in his actual person.

Another tool belonging to Crowley's authenticating tool kit is his adoption of a colloquial tone of voice similar to Byron's tone which best suits his specific discursive narrative poetry loose enough to contain an intermittent ironic commentary on contemporary life and manners as well as himself. Byron's colloquial and narrative technique appropriated by Crowley in writing Byron's novel accommodates a style of mock-heroic impudence, so characteristic of the poet's thematics and mood of "Titanic cosmic self-assertion," as Bertrand Russell describes "Byronism." Given Byron's extraordinary gift of story-teller, his skill of verse narrator, and his skill as a moralist, Crowley's mission was first to catch and then rephrase those pulsations Byron's verse transmits whereby he wants us to

understand man, the heart of man and human life, through the exposure of cant, hypocrisy, pretentiousness, self-importance and priggishness. To this effect, Crowley builds all the characters from Byron's novel *The Evening Land*: Lord Sane—Ali's father—, Ali, the Honourable—Ali's friend—, Lord Sane/AEngus—Ali's elder brother and shadow—, Iman—Ali's half-sister. The characters' tangled life trajectories spell out the unpredictability and versatility of matter and spirit, the refusal to accept a fixed identity, a life stiffening into shape once and for all, just one final meaning—which is in perfect harmony with Byron's opinion on the enriching effect of indeterminacy as compared to the mutilating effect of fixed certainties. Hence, the virtues of the tone of ironic humour with its charge of both rhetorical and lyrical flavor, Crowley catches so well, when writing Byron's supposed novel. Crowley has also made good use of Byron's stylistic idiosyncrasy which consists in turning satire into self-criticism, and thus, placing himself at the centre of his work, which brings about an implicit problematization of the relationship between the romantic display of self and the question of sincerity. "Byron's is not merely the poetry of a bleeding heart, it is a poetry that comes complete with bleeding heart labels," says McGann, who adds, 'Byron's poetry constructs an artifice of the living poet himself, "Byron" (as it were) *in propria persona*' [14]. This is to say that Byron offers himself as both storyteller of the world and subject of his storytelling, which essentially modifies the lyrical forms of romantic sincerity. Among Byron's most explosive self-imploding techniques, which Crowley also adopts, is Byron's preference for metafictional gestures, meant to point out the logic of the internal contradictions of the creative act. Crowley thus adopts Byron's mask from his prologues when making the narrator address the reader on many occasions: "Now gentle peruser of these ungentle pages, whosoever thou might'st be (and here I extend a ghostly Hand to thee, and a spiritual Salute to thy perceiving eye—my compliments, on thy perseverance!)" [15]. The metatextual comments on the narrative hinges (characters, heroes, perspective, time, genre, act of writing, titles, seeming/believing) make Crowley's text self-reflexive, and language, self-referential, inducing those "myriad of slippages and maladjustments of that social network [that] create the gaps in which [Byron's] irony and satire operate," as Peter Manning (1995) observes about how Byron's literary art creates its illusion through language [16]. As the numerous asides (bracketed/parenthetical discourse) prove it, Crowley's fictional Byron replicates the real Byron's fictionalized poetic persona from his poetry. In *Lord Byron's novel: The Evening Land*, the real Lord Byron is a haunting presence, either as an off-voice intervening in the/his text from a demiurgic/Saturnian/Luciferic position, or as "a dark-eyed young Lord of whom all the literary world then chattered," and who, after being examined by a German craniologist, describes himself, "I am told that every quality indicated on this skull of mine has its *opposite* developed in equal force. If this good man is to be credited, good & evil will be in perpetual war within me" [17]. The war between the good and the evil, at textual level, translates in the many instances of doubles/doppelgangers Crowley constructs, whether as fictional presences (Ali v AEngus; Lord Sane v AEngus; Ada v Una; Lee v Byron; Smith v Ada), or whether as divided/double souls: "Am I a divided man, like that young Lord just here?" (the question Ali addresses the German phrenologist whom he consults, [18]; or, "for truly I don't know who I am" (Ali's apology to Catherine, the wife who was enforced on him by his devilish brother/father, [19]. To the same effect of pointing out the logic of the internal contradictions of the creative act and the many functions of language, Crowley, just like Byron in his poetry, uses inter- and extra-textuality in order to foreground the process whereby literary art creates its illusions through *language* and so becomes *self-referential* inducing those slippages of concepts, ideas, which can connect and inspire people. Not only does Crowley make use of historical/factual data for authenticating his narrative as belonging to Byron, but he also makes biographical instillations in Lee's voice, as when commenting on Byron-the-legend v Byron-the-man [20] towards demolishing the principle of "pretty good privacy" ("pgp", [21]), which, according

to Thea, is adopted when somebody wants to hide, keep something away from people (as when Ada enciphers Byron's manuscript so as to hide it from her mother); a principle, which, in Byron's case, is not functional, as his favourite strategy was to make a full breast of his sins by way of defence, and by way of fighting with his past, present, society and himself. "Is it not bruited everywhere that I *killed my Father*? Am I not the scion of a line of madmen and villains? Did I not in a sleep-walking state dishonor you? Why should I stint at your murder?" [22], Ali asks Catherine, his wife, upon his learning that she wants to flee away from him into the country, taking their daughter with her. The paragraph is reminiscent of Byron's poem *Fare Thee Well!* (1816) addressed to his wife Annabella Milbanke, which is equally a pose, mask that at once covers and reveals a deeper "sincerity": "All my faults perchance thou knowest,/All my madness none can know."

But, as Crowley confesses, his ventriloquism is a detailed work of documentation since "I also kept notebooks full of turns of phrase, terms, bits of slang, Latin tags, etc., to draw on at need. Byron's letters and journals fill thirteen volumes, and I have them all—they've been my pick-it-up-when-nothing-else-suits reading for years." And Crowley concludes, "They are lots funnier and swifter and eccentrically individual than my imitation" ("A Conversation with John Crowley," [23]).

There is also the original dynamics of narrative structure of Crowley's novel, which is reflective of Byron's characteristic "mobility," in his work and his life, deriving from what Byron calls "circumstance" (the interplay of Chance and Necessity), which allows him to replace his romantic forebears' story of the lyric benevolence (a dynamic and loving relationship between nature and society) with the story of the poet's education in the demonism of love as both beginning and end. There are several intermingling narrative layers or false bottoms that make up Crowley's novel, meant to replicate the aforementioned underlying characteristic of Byron's work. On a linear reading, the first layer consists in Smith/Alexandra's researching on Ada Byron, as factual character, in London; the second layer introduces Ada as factual and fictional character; the third layer is about the finding of Byron's enciphered MS, and its provenance; the fourth layer reveals, in installments, the decrypted novel and annotations; the fifth layer is an "epistolary novel," as Lee calls the e-mail correspondence between Alexandra and himself, between Alexandra and Thea, her lover—which can make a plural reading of the first text and annotations, from the stand of the scholar-father, the informatics engineer-daughter, the mathematician-lover; the sixth layer could be represented by the metafictional instillations in Byron's novel pointing to method, structure, reader response.

On a re-reading, benefitting from a circular perspective upon the novel, the following conceptual diagram of narrative structural blends can be drawn:
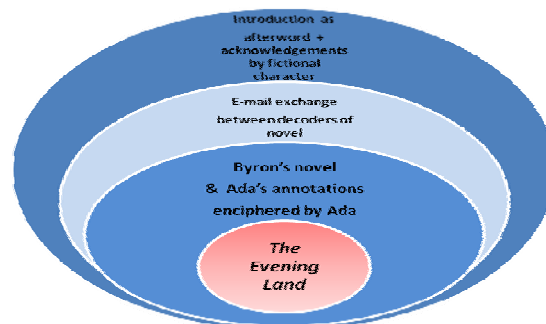
Fig. 1 Crowley's dynamics of narrative structure

Through its intricate structure, use of transworld characters (real people next to their fictionalized versions), and subsequent blending of different genres/styles/registers, Crowley's "piece of impertinence," as the writer calls his novel in the real

acknowledgements from the *P.S.* Section attached to the novel [24], can figure as a small treatise on the impersonation of the act of postmodernist creation itself.

It is also worth referring to stylistic landmarks in terms of mode markers, punctuation, capitalization, novelistic tissues (gothic, fantastic, supernatural, lyrical, scientific-fantastic), glosses, e-mail jargon, critical jargon. Suffice it to quote Lee (the teacher-critic)'s reading of Byron's purpose in the poem *Don Juan* so as to appreciate the writer's commitment to authenticity:

> When he used the facts of his own life and of others' lives in *Don Juan,* he knew how to transform them—retain the truth of them but not the tale of them. It was a challenge he was very much aware of—maybe you noticed the epigraph to *DJ*, which is from Horace: *Difficile est proprie communia dicere,* it's hard to speak rightly about commonplace things—things we all share. And it is. When people thought about Byron it was the *un*common things they relished, bad or good. But he thought he was made of *domestica facta* like everybody else. [25]

The following diagram synthesizes several directions on which Crowley's translation machine had to perform well towards authenticating his own text, "a version of [Byron's] own life, but as in a masquerade" [26].
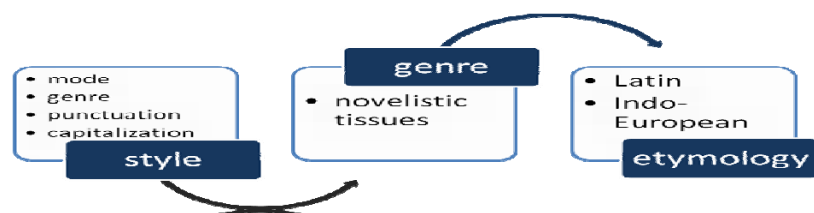
Fig. 2 Style/ genre demarcations

Crowley's impersonation bases on non-purity or admixing of modes (spoken and written), elaborated and situation-dependent reference, and abstract and non-abstract style; there is also a great degree of informality present, if we are to consider the great insistence on reciprocal marking of the presence of narrator/writer-in-the-text and narratee/reader; or the degree of intimacy at work, or the degree of projection of shared knowledge in the text; punctuation, as well as capitalization, faithfully replicates that which we encounter in Byron's poetry, letters, journals. In other words, Crowley's novel, which is about "the creation of unavailable worlds," finds the means/tools to reinforce the poignancy, which then reveals important observations upon the issue of otherness, ours included, upon the issue of knowledge and self-knowledge, the relationship between mind and body.

Inconclusive conclusion: "For you see, I cannot die!"
I can formulate two general conclusions to my argument on John Crowley's labour to translate Byron's poetry into Byron's prose writing. The first conclusion is that the author has an extraordinary capacity to master Byron's voice in depth and minute idiosyncratic detail, in the way he perceives Byron's lyrical dandyism as a twofold entity: factual/psychological and linguistic—fact which makes the distinction between the real Lord Byron and the figural representations from his poetry hard to separate [27]. The second general conclusion relates to how the original many-layered narrative dynamics in play in the novel favours important observations upon the issue of otherness and the many ways in which it haunts or inhabits life from inside. The latter conclusion can further new reflections upon the usefulness of the creative act and its influence upon mind and body, upon

consciousness and self-consciousness. We thus find out from Crowley's strange loops in his novel that not the thing as such is important but our emotional investment in reporting on it. We are also told that fictional characters, just like real people, can help us know ourselves. We are also instructed that, being more intricate, the good is more difficult to grasp than the evil; that people will eventually remember the greatness of spirit and not the flaws of character of a writer; that history (his/story) is a matter of subjective perception of reality; and that the reader is the final decoder who writes the *fair-copy* to a novel.

Crowley's newly strange cognitive blending allows us to see the unpredictable ways giving rise to the phenomenon of self-reference, which, in its turn, can, as Hofstadter says, explain consciousness, and further on, "what makes for a self, and what makes for a soul."

NOTES

[1] The quoted words are from an interview with Douglas Hofstadter by Kevin Kelly: "By Analogy. A talk with the most remarkable researcher in artificial intelligence today, Douglas Hofstadter, the author of Gödel, Escher, Bach," in the *Wired Magazine* (Issue 3.11 | Nov 1995), available at <http://www.wired.com/wired/archive/3.11/kelly.html?pg=1&topic=>.

[2] *Memetics*, coined on the model of genetics, will become the discipline that studies memes, that is ideas, habits, beliefs, skills, stories, etc., and their connections to human and other carriers of them. Since the mid 1980s, when Dawkins and Hofstadter made valuable contributions to the theory of "memetics," other people outside the academic milieu (Richard Brodie; Aaron Lynch and others) have brought significant amendments to the theory. Ever since, many theorists, philosophers, mathematicians, and engineers, have been disputing a domain which seems to have remained as elusive as when it started.

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MIGRATION, VIOLENCE, AND
THE ROMANIAN LEGAL AND INSTITUTIONAL DISCOURSE[1]

Introduction

Though the tendency in larger societal frames seems to be to conceive of violence mostly in terms of physical aggression and manifestations of extreme force, scholarly studies on this phenomenon have endeavoured to draw attention upon the less obvious, but sometimes more painful ways in which words, as 'containers' of various meanings and attitudes, can hurt and put pressure on the individual's sense of identity. When particularly underlain by an acute awareness of differences – be they related to gender, race, class, nation or culture – discursive patterns function as double-edged communication instruments that may bridge or, on the contrary, aggravate the gap between self and other, centre and margin.

Considering Judith Butler's coordinates of analysis of the Other's representation, one may infer that, in contexts in which intercultural encounters and gender distinctions become sources of violence, the legal, political, institutional and/or media discourse has a direct and significant impact on the victims' visibility; in other words, the language that is directed towards the victims of violence and that they cannot control is a major factor that may contribute to or, at its best, suspend the precariousness of their lives. Apart from physically aggressive behaviour, the victimisation of the Other may result from violence in the way in which (s)he is addressed, "given a name, subject to a set of impositions, compelled to respond to [our] exacting alterity" [1]. This is an issue that violence-related legal and institutional practices in many European states have tried to find a solution to by the accurate identification of different forms of victimisation and the 'politically correct' treatment of those subject to them. Referring particularly to the case of Romania as a mainly migrant-sending society, the paper aims at examining how the intersection of migration, gender and violence is tackled in the framework of Romanian – and, where relevant, international/EU – legal and institutional discourse. Whether its mainstream discursive practices manage to combat violence or to render victims visible enough and, therefore, to support them in working through their trauma is highly debatable, especially if one takes into account that this 'healing' process must "enabl[e] a more viable articulation of affect and cognition or representation, as well as ethical and sociopolitical agency, in the present and future" [2].

1. A New Academic Initiative to Study Migration and Gender

As a reaction to the general concern with the effects of migration in the post-1989 remapped Europe, academics and researchers from eight Mediterranean and South-East European countries (Greece, Bulgaria, Cyprus, Italy, Romania, Spain, FYRoM and Turkey) formed, in 2008, a consortium that embarked on the interdisciplinary study of migrant mobility and cultural diversity within and across national borders, in the framework of the

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EU-funded international FP7 project *Gender, Migration and Intercultural Interactions in the Mediterranean and South-East Europe: an interdisciplinary perspective* (Ge.M.IC.) (2008-2011). Setting out to take advantage of the partners' different areas of expertise, the project aimed at the in-depth study of the multifaceted link between migration, gender and intercultural interactions that would challenge the legal and policy frames currently in force in Europe, still vacillating between migrants' exclusion on account of their posing security threats to the receiving societies and timid steps towards their inclusion into the construction of a new European identity. To be more specific, six thematic areas – national identity and the media; education; religion; urban spaces and movements; violence; mixed and transnational families – were targeted by the Ge.M.IC. researchers in their attempt at generating new insights into the diverse cultural, historical, political, social, psychological, educational and economic factors facilitating or prohibiting the peaceful coexistence, within the same space, of people otherwise separated by gender, nationality and/or culture.

The Romanian team's particular interest in discourse analysis materialised in the team members' embarking on research on various types of texts tackling migration and gender-related issues in connection with Romania's status as a migrant-sending society[1]. On the one hand, the awareness of the major impact of media representations on constructions of self and other in both migrant-sending and migrant-receiving communities determined the Romanian researchers to focus, using the analytical grids provided by imagology and critical discourse analysis (CDA), on a corpus made up of widely-spread – and therefore highly influential – filmic and journalistic texts about Romanian migrants that could relevantly illustrate different conceptualisations of national identity, gender and migration in the post-1989 Romanian and European context. On the other hand, taking as a starting point the conceptual apparatus of scholarly discourse on violence, on the victims' silenced voices and on different forms of cultural and social blindness to their trauma, as seen in their manifestations within and across migration-affected cultural spaces, the UDJG team aimed at juxtaposing and contrastively examining the mainstream discourse on migration, in general, and trafficking, in particular, as well as the personal accounts of victims who have been subject to gender and intercultural violence and of professionals working with them. In this respect, as the next section of this paper will demonstrate, an important stage in the team's research implied the thorough analysis of international (especially EU) and Romanian legislation/policy documents, meant to disclose the shortcomings of current legal and policy frames, to be subsequently addressed by policy recommendations that could "establish modes of public seeing and hearing" [1] responding to the cry of the victims – mostly women – in the process of migration and lending them proper representation.

2. Migration, Gender, Violence: From the EU Acquis to National Laws and Policies

In examining the mainstream discourse on migration, the wide range of documents available at both national and EU level was significantly narrowed in order to lay special stress on aspects related to the circumstances that contribute to the victimisation of migrants and on the steps to be taken to combat migration-triggered manifestations of violence. To be more specific, interest was taken in those components of legal/policy and institutional frameworks that refer to: a. border control; b. labour migration; c. human trafficking. Tracing the changes that these components underwent at the macro – international – and then the micro – national – level over the years following the fall of the Communist regime in the cultural spaces in question brought to the foreground the process of 'translation' of the EU Acquis requirements into the Romanian legislation and policies with a direct impact on the dynamics and consequences of migration from Romania.

2.1. Border Control

As border control was one of the top priority chapters within the framework of

which Romania had to improve its legal and institutional standards in its endeavours to join the EU, the legislation regulating the free movement of Romanian citizens across national borders was investigated first.

According to numerous studies on illegal migration and trafficking[2], one of the factors that favour vulnerability and victimisation is the lack of valid travel documents, which could lead either to coercion and exploitation (in whatever form) by traffickers or to legal status denial and threat of deportation by state authorities. Prior to 2002, many Romanian migrants risked heavy debt bondage in exchange for false travel visas or fell easy prey to migrant smugglers; even if they escaped trafficker-inflicted violence, they had to live under the constant threat of deportation. After 2002, the exemption of visa for a 90-days stay in the Schengen states gave a significant blow to the 'prosperous business' of migrant smuggling, yet it still allowed enough ground for illegal migration as at least part of the Romanian workers initially travelled abroad on a tourist visa and then assumed, at the end of the 90-days period, the status of illegal migrants. After 2007, Romania's new status as an EU member state entailed further liberalisation of travel documents. Article 6, paragraph 1 of the amended and completed Law no. 248/2005 stipulates that:

(1) Pentru scopurile prezentei legi, cartea de identitate valabilă constituie document de călătorie pe baza căruia cetățenii români pot călători în statele membre ale Uniunii Europene. [3]

(1) For the purposes of this law, the valid identity card is a travel document which Romanian citizens may use when travelling to the EU member states. (our translation)

Of course, the provision applies on condition that Romanian citizens travelling to EU member states stay in the country of destination for no more than 90 days within 6 months.

Otherwise, the simplification of the border-crossing procedures has not been the result of a change in the more general perspective on migration as, above all, a security issue. That may account for the fact that, starting from 2009, Romania had to introduce, as part of the process of implementation of the Schengen acquis, the biometric passport including digital imaging and fingerprint scan biometrics placed on a contactless chip for increased data access control and communication security (see Article 7 of Law no. 248/2005 modified and completed by Government Ordinance 207/2008, implementing Council Regulation (EC) No. 2252/2004 on standards for security features and biometrics in passports and travel documents issued by Member States [4]). In Romania, the introduction of this new type of passport met opposition on account of its impact on civil liberties, on the right to private life and to freedom of religion and expression (as such passports were said to enclose, according to some voices of the Orthodox Church, elements announcing the Apocalypse[3]). Leaving aside the religious controversy with its more or less well-substantiated arguments, it is undeniable that, while they eliminated some of the premises of illegal migration (but not necessarily of trafficking which, more often than not, implies withholding or retention of identity documents), the changes in the legal framework regulating the movement of Romanian citizens across national borders have raised new questions concerning the potential infringement of other basic human rights. Therefore, it is still to be seen how the introduction of biometric passports will actually influence migration out-flows.

2.2. Labour migration

Since, for years, one of the most sensitive issues regarding migration from Romania was the large number of Romanian workers seeking, illegally, employment abroad, comments were also made on the re-shaping of the legal and especially the policy framework for labour migration. Over the years, although failing to implement successful

policies to counterbalance the effects of the push factors related to precarious socio-economic conditions in post-Communist Romania or at least to motivate Romanian migrants to return, the Romanian government has managed, at least, to create a significantly improved institutional context meant to inform potential and actual Romanian migrant workers on their duties and rights in the host countries so that the chances that they might fall victims of violence through discrimination and forced labour could be considerably minimised. Reference could be made in this respect to the collaboration between the National Employment Agency and the EURES network, after Romania's becoming an EU member state (2007). Through its subordinated departments (*International Relations*, *Bilateral Agreements* and *Protection of Romanian Migrant Workers' Rights*), the agency provides information on and counselling with regard to:

➢ social security rights (in accordance with Regulation (EEC) No. 1408/71 of the Council of 14 June 1971 on the application of social security schemes to employed persons and their families moving within the Community [5], Council Regulation (EEC) No. 574/72 of 21 March 1972 fixing the procedure for implementing Regulation (EEC) No. 1408/71 [6], and their amending acts),
➢ bilateral agreements, still in force, with Spain, Germany, France and Switzerland,
➢ job offers, employment procedures, rights and restrictions that Romanian migrant workers in the European Economic Area (EEA) must take into account when seeking employment across national borders.

The updated databases on EEA countries that have withdrawn all restrictions for Romanian migrant workers (chief among which Spain is worth mentioning as one of the favourite destinations of Romanian labour migration) as well as on the work sectors that they could have access to in the EEA countries that still maintain certain restrictions (14 countries, out of which 10 EU member states, Italy being among the most often targeted host countries) are completed by an archive of documents containing relevant, detailed information on life and work in all the EEA countries[4].

Such an improved policy and institutional frame did prevent to a certain extent, through the information and assistance provided, the proliferation of illegal migration and of different forms of violence that migrant workers might be subject to, but could not entirely combat it for several reasons. For instance, the study of the list of work sectors which the 14 EEA countries that still maintain restrictions for the Romanian migrants have, nonetheless, opened for employment reveals an interest in either highly skilled or low-/unskilled labour force. In an attempt at making up for labour shortage in critical fields of their economy, these countries do show interest in highly qualified personnel in IT, electronics, logistics, design, management, research, banking and insurance, engineering (e.g. France and Italy), medicine (e.g. France, the UK, the Netherlands), as well as in governmental representatives, post-doctoral researchers, press agents, teachers (e.g. the UK and the Netherlands). However, most of the job offers still cover low-wage sectors, largely depending on casual and temporary labour, like agriculture, constructions, tourism and services (hotels, restaurants), food, textile and clothing industries, domestic work, nursing and care, professional cleaning (e.g. Austria, France, Germany, Italy, Luxemburg, the UK). This latter category of employees (from among whom, except for the construction sector, most are likely to be women), by far best represented among the Romanian migrants, is more prone to exploitation through manipulation, psychological pressure, withholding of documents, or threats [7]; especially when the law of the host country requires that the employer submit the application for the work permit on behalf of the migrant employee or that the work permit be conditioned by the existence of a work contract signed with a local employer (e.g. Austria, Belgium, France, the UK, the Netherlands), the migrant workers are

more vulnerable to abuse as looking for another job may result in the termination of their work permit validity [7]. Moreover, such low-/unskilled employees may become more easily victims of deceit, as previously recorded cases (not necessarily of Romanian migrants) have shown [7].

Last but not least, as it often happens with casual and temporary labour especially in the fields of agriculture, cleaning, domestic work and care, many Romanian migrants still prefer to seek employment on their own and accept to work without signing a solid work contract with their employer. That may be accounted for by the fact that, to develop on one of Laura Agustín's remarks [8], migrants set as their first priority the accumulation of as much money as possible in a short period of time. Their precarious financial status upon arrival in the host country (which sometimes makes it impossible for them to pay the costs implied by the work permit granting process), and their desire to make money within a short period of time, determine them to lower the value of their services by charging less, to give up their rights (social security, public health, etc.) and to put up with potential abuses on the part of their employers (who obviously benefit from such situations as they get the same services for a lower price, avoid expenses of social charges to be paid for the social protection of regularly employed workers, and evade the state taxation system). Therefore, efforts must still be made by both the sending (Romania) and the receiving countries to raise awareness of the consequences of such legally questionable 'agreements' among both such migrants (whose number is indeed constantly decreasing) and their employers. Eroding moral norms and values and cynical consumerism in consumer-driven societies where violence and abuse of people tend to be condoned or at least accepted as a 'fact of life' are not sufficiently challenged by authorities, public opinion, educators and the Church.

2.3. Human Trafficking

As far as trafficking is concerned, the Romanian legislation has gone through several amending stages. The main instruments of international legislation ratified by Romania and currently providing the framework for much of the Romanian legislation in the field are the UN Convention against Transnational Organised Crime (adopted by the UN General Assembly in November 2000) [9] and the Council of Europe Convention on Action against Trafficking in Human Beings (May 2005) [10]. The definition of trafficking as given in the UN Convention (2000), with its three essential elements – actions, means and purpose (i.e. exploitation) – has been adopted in all key domestic laws regulating trafficking-related actions and policies in Romania:

'Trafficking in persons' shall mean the recruitment, transportation, transfer, harbouring or receipt of persons, by means of the threat or use of force or other forms of coercion, of abduction, of fraud, of deception, of the abuse of power or of a position of vulnerability or of the giving or receiving of payments or benefits to achieve the consent of a person having control over another person, for the purpose of exploitation. Exploitation shall include, at a minimum, the exploitation of the prostitution of others or other forms of sexual exploitation, forced labour or services, slavery or practices similar to slavery, servitude or the removal of organs. [9]

Part of the shortcomings of this document, which, as Anderson and Andrijasevic have pointed out, "is *not* a human rights instrument" but one "designed to facilitate cooperation between states to combat organised crime, (…) to strengthen border controls to prevent trafficking and smuggling" [11], were to some extent perpetuated by some of the EU-adopted legal instruments governing trafficking policies. For example, apart from laying stress only on some forms of trafficking (though indeed the most representative), namely forced labour and sexual exploitation, Council Framework Decision of 19 July 2002 on

combating trafficking in human beings 2002/629/JHA [12] seems to urge to action mainly in the sense of intercepting and prosecuting traffickers rather than of protecting the victims: out of the 11 articles of the convention, 5 refer to penalties, liability, sanctions and prosecution, whereas there is only 1 article devoted to the protection of and assistance to the victims. Moreover, Council Directive 2004/81/EC of 29 April 2004 on the residence permit issued to third-country nationals who are victims of trafficking in human beings or who have been subject of an action to facilitate illegal immigration, who cooperate with the competent authorities [13], seems to fit in that category of legal documents that Anderson and Andrijasevic [11] mention as encouraging protection for victims of trafficking by offering them the possibility of temporarily or permanently remaining on the territory of the host country, while still maintaining victim protection in a dependence relation with their cooperation with the authorities (see article 14 Withdrawal – one of the situations in which the residence permit may be withdrawn is "when the victim ceases to cooperate"[13]).

Significant changes in the framework of combating trafficking were brought about by the 2005 Council of Europe Convention on Action against Trafficking in Human Beings. According to van den Anker,

> This Convention has the most cutting-edge provisions to protect migrant workers' rights. It builds on the impressive array of international standard setting in the area of human rights, the rights of migrant workers and labour rights. It provides a new standard for countries to work towards and is the only international law that provides trafficked people with guaranteed minimum standards of protection. These include at least thirty days in the country to receive support, including emergency, medical assistance and legal advice. Through the adoption of the Convention, the Council of Europe has demonstrated official recognition of the need for governments to provide protection and support to all trafficked people independent of the industry they work in. [7]

Romania was one of the countries that ratified this Convention (Law 300/2006) [14]. Nonetheless, the further implementation of its provisions by means of amendments and modifications of the existing legal framework was not entirely without fault in the passage from a criminal approach to human trafficking to a human rights model [15].

For instance, Chapter VII of the Romanian Penal Code [16] encloses references to penalties for „Trafic şi exploatarea persoanelor vulnerabile/ Trafficking and vulnerable persons' exploitation". The very title of the chapter seems to foreground the stereotypical image of the victim of trafficking as innocent, reduced to a passive object of others' actions. Though laying stress on actions and means of trafficking, articles 210 and 211 („Traficul de persoane/Trafficking in human beings" and „Traficul de minori/Trafficking in minors"), which take up part of the definition of trafficking as given in the UN and Council of Europe Conventions, reinforce the same idea; so do the articles detailing penalties for different forms of exploitation as ultimate purposes of trafficking, i.e., slavery (Art. 209), forced labour (Art. 212), beggary (Art. 214). To some extent, the assumption of inherent innocence without which the victim may not be a 'victim', excluding individual agency, is counterbalanced by two entries (in Art. 210 and Art. 211) in accordance with the 2005 Council of Europe Convention, according to which: „Consimţământul persoanei victimă a traficului nu constituie cauză justificativă./ The consent of the victim of trafficking does not justify exploitation" [16].

Interestingly, in this same chapter of the Romanian Penal Code, there is no article on trafficking for removal of organs, despite the fact that Art. 182 identifies it as a specific form of exploitation [16]. That leaves unidentified the victims of this particular form of trafficking, reducing them to mere dead bodies subjected to violence. Penalties for removal of organs

are mentioned under the Chapter on „Infracțiuni contra libertății religioase și respectului datorat persoanelor decedate/ Offences against religious freedom and respect due to the dead" – Art. 384 „Prelevarea ilegală de țesuturi sau organe/Illegal removal of tissues or organs" [16].

Moreover, seemingly entangled in another debate directly related to trafficking in scholarly and political circles, Art. 213, on procuring sexual services, of the same chapter of the Romanian Penal Code signals the potential confusion between sex trafficking and prostitution:

(1) Determinarea sau înlesnirea practicării prostituției ori obținerea de foloase patrimoniale de pe urma practicării prostituției de către una sau mai multe persoane se pedepseşte cu închisoarea de la 2 la 7 ani şi interzicerea exercitării unor drepturi.	(1) Determination or facilitation of or benefiting from the practice of prostitution by one or more persons is punishable by imprisonment with a penalty from 2 to 7 years and the suspension of certain rights.
(2) În cazul în care determinarea la începerea sau continuarea practicării prostituției s-a realizat prin constrângere, pedeapsa este închisoarea de la 3 la 10 ani şi interzicerea exercitării unor drepturi. [16]	(2) In case that force or coercion are used to determine engaging in or carrying on with the practice of prostitution, the penalty applied will be imprisonment from 3 to 10 years and the suspension of certain rights. (our translation)

The juxtaposition in the same law article of prostitution, as sex work based on the workers' individual agency or self-determination [17], within the framework of which 'pimps'/'procurers'/'boyfriends'/'sugar daddies' may appear as facilitating mediators (Paragraph 1), and sex trafficking, implying forced exploitation for sexual services by traffickers who are exclusively granted agency (Paragraph 2), may be illustrative of an abolitionist position according to which prostitution is "a gender crime", "a form of sexual slavery", hence trafficking appears as "intrinsically connected to prostitution" [11]. What such a legal provision as Art. 213, Paragraph 1 tends to ignore is that, as van den Anker emphasises,

> as long as hardly anyone is living happy, sexually fulfilled lives, there will be a market for sexual services which, within patriarchal societies characterised by lack of opportunities for women as well as particular groups of men [as the Romanian one still is – *our note*], will form a possible strategy for income generation based on various degrees of 'free choice". [7]

The law then becomes an instrument of representation of a 'higher' moral authority, that of the State, which, in order to maintain its border security, public order, civic freedom and moral standards, criminalises human trafficking and all the activities it considers linked to it like prostitution or illegal migration (even with the risk of raising further problems like: "how to respond to prostitution; the difficulty in identifying trafficking victims; and the fact that it does not contemplate holding the State responsible, either nationally or internationally" [15]).

What is perhaps worth remarking in the context of the debate on sex work as a service sector versus prostitution as crime is that there is no focus on – hence no penalty for – those who cause the demand. Even in the legal instruments meant for the regulation of actions that fit into the pattern set by the UN Convention definition of trafficking that was adopted in the Romanian discourse, there is little concern about the demand for sexual services in the much wider economic, social and political context, despite the

recommendations included in the 2005 Council of Europe Convention on Action against Trafficking in Human Beings regarding measures to discourage the demand (Art. 6) and criminalisation of the use of services of a victim (Art. 19) (ratified by Law 300/2006) [10]. To be more specific, the amended and completed Law 678/2001 on preventing and combating trafficking in human beings identifies as a target group for prevention actions potential victims of trafficking, then focuses on the offences subsumed to trafficking from a criminal law perspective and on the steps to be taken in providing protection of and assistance to the victims in the larger context of (inter)national collaboration between institutions. The National Action Plan for the implementation of the National Strategy against Trafficking in Human Beings between 2006 and 2010 (Government Ordinance no. 1720/2006) [18] preserves the broader lines of the ratified Law 300/2006, but the proposed measures must have been moderately successful in reducing the demand as they aimed at

instruirea personalului militar şi civil participant la misiunile de menţinere a păcii sau alte activităţi internaţionale desfăşurate în afara teritoriului naţional precum şi a personalului militar sau civil străin de pe teritoriul României cu privire la identificarea, protecţia şi asistenţa victimelor traficului de persoane. [18]

the instruction of military and civil staff participating in peacekeeping operations or in other international actions carried out outside the national borders as well as of the foreign military or civil staff on the Romanian territory with regard to the identification, protection of and assistance to the victims of trafficking. (our translation)

No reference is made to the responsibility and the role of the civil society in general – whether in the home country (internal traffic) or in the host country (external traffic) – in identifying the demand as one of the root causes of trafficking or to campaigns drawing the attention upon the unacceptable nature of discrimination based on sex, and its disastrous consequences, the importance of gender equality and the dignity and integrity of every human being.

A reorientation towards a human rights approach to human trafficking as more explicitly promoted by the 2005 Council of Europe Convention is, nonetheless, obvious in many of the recently adopted domestic instruments of the anti-trafficking legal and policy framework. That can be seen not only in the decriminalisation of the victim but also in the concern with putting forth a more detailed set of measures for the protection of the victims and their reintegration in the society. Drawing on several international documents like *The National Referral Mechanism – Joining efforts to protect the rights of trafficked persons. A Practical Handbook* (OSCE – ODIHR, 2004), *The IOM Handbook on Direct Assistance for Victims of Trafficking* (IOM, Geneva, 2007), *World Health Organisation – Ethical and Safety Recommendations for Interviewing Trafficked Women* (Geneva, 2003), as well as on the above mentioned Conventions, the National Identification and Referral Mechanism for Victims of Trafficking (published in the *Official Gazette of Romania*, part I, no. 849/ 17 December 2008) [19] completes the provisions of the amended and completed Law 678/2005 on combating human trafficking in full awareness of Romania's status as both a sending and a transit country and respecting the victims' fundamental rights. Similarly, the institution providing the frame for the implementation of anti-trafficking policies, promoting inter-institutional governmental/non-governmental collaboration, i.e. the National Agency Against Trafficking in Persons, has encouraged a more complex view on the phenomenon from a criminal, but also psychological, sociological, and human rights perspective [20].

Through its combination of the two types of approaches to human trafficking, Romanian legislation might be said to fit into the pattern described by Elizabeth Ivana Yuko:

If a State adopts a human rights model to provide assistance and protection for trafficked persons alongside a criminal model using direct law, it has the option of making the human rights provisions contingent upon the trafficked persons' participation in the criminal investigations. In fact, the adoption of the human rights model in those cases may be exclusively for the purpose of providing a witness to aid in the prosecution of traffickers. [15]

That can be most obviously seen especially with regard to cases in which trafficking and migration phenomena overlap, as referred to in Art. 39 of Law 678 completed by Government Ordinances 79/2005 and 194/2002, republished in 2008 with its subsequent amendments and completions [21]. Thus, victims of trafficking transiting the Romanian territory are granted a reflection period of 90 days to recover and escape the influence of the perpetrators of the offenses so that they can make a decision on whether to cooperate with the authorities; throughout and after this period, the victims may be granted a temporary residence permit but, as Article 130 of Government Ordinance 194/2002, Paragraph 1 stipulates, this permit is granted upon the request of a prosecutor or of the court of law if:

a) [victimele] manifestă o intenție clară de a coopera cu autoritățile romane pentru a facilita identificarea și tragerea la răspundere penală a participanților la săvârșirea infracțiunilor ale căror victime sunt;

b) au încetat relațiile cu persoanele suspectate de comiterea infracțiunilor ale căror victime sunt;

c) acordarea dreptului de ședere este oportună pentru derularea investigațiilor judiciare;

d) șederea acestora în România nu prezintă pericol pentru ordinea publică și securitatea națională. [22]

(a) the victims show a clear intention of cooperating with the Romanian authorities to facilitate the identification and prosecution of the perpetrators participating in the acts they have been victims of;

(b) they have severed all relations with those suspected of the acts they have been victims of;

(c) granting of the residence permit serves the purposes of the judicial proceedings in development;

(d) the victims' stay in Romania does not pose any threat to public policy and national security. (our translation)

Moreover, the residence permit may be withdrawn if, among other things, "the victim ceases to cooperate" (Paragraph 3, d) [22] (in accordance with the provisions of Council Directive 2004/81/EC of 29 April 2004 on the residence permit issued to third-country nationals who are victims of trafficking in human beings or who have been subject of an action to facilitate illegal immigration, who cooperate with the competent authorities, Art. 14 [13]). (Another interesting detail in this respect might be that, in the case of internally-trafficked victims, the psychological assistance the victims benefit from is ensured by the probation services attached to the law courts, according to "Chapter C: Legal framework" of the Government Ordinance regarding the approval of the National Identification and Referral Mechanism for Victims of Trafficking [19].)

Last but not least, reference should be made to the inter-institutional cooperation mediated by the National Agency against Trafficking in Persons, bringing together state institutions and NGOs. The National Identification and Referral Mechanism for Victims of Trafficking makes due mention of the contribution of NGOs in the process of providing the victims of trafficking with proper protection and assistance, whether they be branches of international organisations like *IOM*, *USAID*, *OSCE*, *Save the Children*, *Caritas* or 100% Romanian organisations like *Reaching Out* (Pitești)[5] or *Alternative sociale/Social Alternatives* (Iași), NGOs activating in the domain of women's and children's rights. Their endeavours to encourage the issuing of new anti-trafficking legislation and to promote effective policies of

traffic prevention and reintegration of the victims, in collaboration with the Romanian ministries (Ministry of the Interior, Ministry of Labour, Social Solidarity and Family, Ministry of Education and Research, etc.), local police, magistrates, embassies and consulates, have recently achieved more visibility and public recognition when the *Reader's Digest* Magazine awarded the title of the 2010 European Citizen to Iana Matei, the coordinator of *Reaching Out*, for having dedicated her life to saving victims of trafficking and to offering them a new chance to a normal life. Hopefully, this collaboration between institutions will further provide the policy basis for successfully preventing and combating trafficking in human beings in Romania, raising state awareness of the dangers of condoning and conflating illegality, trafficking and migration, and public awareness of the importance of gender equality, non-discrimination and respect for human rights in the larger social, political, and economic context, casting new light on the real causes of trafficking and fighting back dehumanization and insensitivity to violence-inflicted human suffering.

Conclusions

Undoubtedly, over the years that followed the fall of the Communist regime in Romania, significant steps have been taken in order to improve domestic legislation, institutional frames and policies, mainly by 'translating' international standards and legal requirements related to migration, gender and intercultural violence into discursive and action patterns that could function at the national level. Yet, as the comments above have hopefully shown, given the complexity of these phenomena, such patterns must still be reconsidered in various respects.

Thus, one of the main conclusions that the analysis of official – legal and/or policy-related – documents concerning various activities that migration encompasses and that predispose migrants to victimisation in the displacement process has reached is that many of the shortcomings in the corresponding legal and institutional frames result from the erroneous conflation of migration, illegality and trafficking. Not all illegal migrants are trafficked (according to the definition of the term currently in force) and not all trafficked victims are exploited for labour and have travelled illegally to a destination which may be within, not only across national borders. Illegal migrants and victims of trafficking share indeed increased vulnerability to violent exploitation, but that should not justify abusive tightening of migration control under the cover of anti-trafficking policies, because that would expose migrants to further victimisation and would divert attention from the larger economic, social and political context as well as from state responsibility in relation to these two complex phenomena.

Considered from the perspective of Romania as a migrant-sending state, this responsibility should find its best expression in Romanian authorities advancing new policies and making proposals for the improvement of the Romanian legislation in order to provide protection to Romanian migrants from potential victimisation and to combat migration-related violence in its extreme form, that is, human trafficking. Having already created the institutional framework for legal labour migration, the Romanian state could further develop policies meant to facilitate Romanian citizens' access to full and updated information about job offers abroad and contract mediators (especially private recruitment agencies), as well as to promote fruitful collaboration with the representatives of the countries of destination in order to establish a social action programme that would eliminate restrictions for Romanian migrant workers and would ensure their fair treatment "on an equal footing with the rules on competition and economic freedom"[23]. Moreover, the Romanian state should reconsider the policy framework aimed at encouraging Romanian migrant workers to return home: more coherent social and economic policies providing new alternatives to the migrants, whom economic crisis and severe unemployment have driven abroad, could reduce migration out-flows and the ensuing shortage of skilled labour, and

boost Romania's economic development.

As for human trafficking as the intersection of migration, gender and violence, further developments in the legal and institutional framework in Romania should aim at a more radical movement from a criminal to a human rights model. That would require clearer definitions of the concepts of 'victim' and 'trafficking', beyond the limits of the innocence/guilt dichotomy that currently still entails confusion between trafficking and prostitution at both the legislative and the public opinion levels, and fuels the judgment on rigid moral grounds – hence, the re-victimisation and precariousness – of sex workers. Improving representations of victimhood at the level of legal and institutional discourse could be a first step towards making victims of trafficking – whatever its manifestations – visible, preventing them from going unidentified [7], from being misjudged and mistreated by the very system that should offer them protection and assistance. That could pave the way for further action – in the form of public information campaigns in the media (TV, internet, newspapers) – within the larger economic, social, political and cultural context that influences trafficking flows as well as the process of rehabilitation and reintegration of the victims.

Last but not least, to efficiently combat the causes of the trauma induced by migration and/or gender-related violence and cultural blindness to them, state institutions and NGOs must endeavour to change patterns of thinking and discursive representations of otherness at both micro- and macro-levels in the Romanian society. In particular, public-awareness campaigns supported by the local and national media should tackle some of the blind spots of patriarchal culture in a poor society, such as domestic violence, sexual abuse, harassment and discrimination, rejecting negative stereotypes and promoting a more tolerant, open-minded attitude towards gender and cultural differences. It is only thus that migration can favour successful intercultural dialogue and that various forms of violence (human trafficking included) that women/migrants might be subject to could be properly addressed and combated.

NOTES

1. The most significant part of the analysed corpus consisted of texts in Romanian, representative for the sending community's perspective on migration, gender and intercultural interactions. However, in order to provide a more comprehensive view on migration from Romania and its consequences for countries of both origin and destination, the Romanian UDJG research team extended their scope of analysis to Western media representations of Romanian migrants (in the case of the thematic work package "National Identity and the Media") and to EU legal and policy documents concerning migration, gender and violence (in the case of the thematic work package "Intercultural Violence"). See *http://www.gemic.eu/*.

2. The factors that favour the migrants' victimisation and vulnerability are enlarged upon in studies like: Agustín, L. (2005). "Migrants in the Mistress's House: Other Voices in the 'Trafficking' Debate", *Social Politics: International Studies in Gender, State and Society*, Spring, Vol. 12, Issue 1, 96-117; Van den Anker, C. (2006). "Trafficking and Women's Rights: Beyond the Sex Industry to 'Other Industries'", *Journal of Global Ethics*, Vol. 2, No. 2 (December), 163-182; Anderson, B. and R. Andrijasevic (2008). "Sex, Slaves and Citizens: the Politics of Anti-trafficking", *Soundings: a Journal of Politics and Culture*, Issue 40 (December), 135-145; Morokvasic, M. (2008). "Crossing Borders and Shifting Boundaries of Belonging in Post-Wall Europe. A Gender Lens", *migrationonline.cz*, E-library, available at *http://www.migrationonline.cz/e-library/?x=2067079*.

3. The reactions of some representatives of the Romanian Orthodox Church as well as of marginal groups/associations affiliated to it towards the introduction of biometric passports in Romania were recorded in numerous newspaper articles and TV news reports: e.g. „Noile paşapoarte biometrice stârnesc controverse în rândul clericilor", *Cotidianul*, 15 January 2009; Paul Rogojinaru, „Popii, paşaportul biometric şi Apocalipsa", *Adevărul*, 23 January 2009; „Dracul s-a ascuns în paşaport!", *Ştirile ProTV*, January 2009; „Apocalipsa după români: Protest faţă de paşapoartele biometrice",

Realitatea. Net, 1 February 2009, etc.

4. In order to keep the potential Romanian labour migrants informed on the job offer, their rights and obligations as legal employees in the destination countries, the National Employment Agency has created a special page on its website – „Muncă în străinătate" (*http://www.muncainstrainatate.anofm.ro*) – which allows, among other things, access to information provided by EURES (European Employment Services), here including the restrictions imposed to Romanian workers by EU countries/ EEA countries/ Switzerland (*http://eures.anofm.ro/anunturi/restrictii_impuse_romaniei2.html*).

5. *Reaching Out* was the first Romanian NGO to work with victims of trafficking in 1998, organising an on-going training programme for social workers in their shelter for trafficked women and children.

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ROMANTISME EUROPEEN ET ROMANTISME ROUMAIN AU XIX-E SIECLE[1]

Au début du XIXe siècle le romantisme européen se faisait remarquer par les écrivains de l'espace culturel roumain, en proposant de nouveaux thèmes littéraires. Dans ce sens, une importance différente a été accordée à la réception de toutes les directions et courants (néoclassicisme, préromantisme, romantisme, réalisme, naturalisme, symbolisme) qui ont influencé les écrits en langue roumaine. Ce type de références aux directions artistiques et philosophiques a dominé dans les Principautés Roumaines dès la fin du XVIIIe siècle et a duré pendant tout le XIXe siècle. Par rapport à leurs sources, les réalités roumaines se sont manifestées avec un tel retard. Il s'agit de l'illuminisme, du néoclassicisme, du préromantisme ; le romantisme était plus concordant avec son apparition dans l'Occident. En outre, on a observé que la manifestation des courants en question s'est déroulée pendant une durée plus longue dans les Pays Roumains par rapport à l'Occident [1].

Tout comme dans d'autres pays européens, le romantisme roumain comprenait des aspects réalistes sous différentes formes, critique ou satirique, comme par exemple dans les œuvres de Grigore Alexandrescu, Ion Heliade-Rădulescu, Constantin Negruzzi, Vasile Alecsandri, Alecu Russo. Les tendances fantastiques, le caractère obsessif et le mysticisme qui caractérisaient les nombreuses hypostases du romantisme européen n'ont pas été trouvés dans l'univers littéraire roumain. Il était évident qu'un tel esprit classique et réaliste se manifestait dans l'époque comme une réaction contre les excès du romantisme européen.

En ce qui concerne le réalisme, cette direction ne devait pas être liée seulement à l'illuminisme et au romantisme progressiste, mais aussi au fait que les circonstances sociales et politiques des Principautés Roumaines le demandaient avec insistance. À partir des œuvres de Ion Budai-Deleanu, de Gr. Alexandrescu et en continuant avec celles de C. Negruzzi (la nouvelle historique et sentimentale [2]) et de V. Alecsandri, auteurs d'épopées, de fables, d'œuvres satyriques en vers ou en prose, le réalisme a commencé à avoir des manifestations propres, spécifiques, dans le cadre du romantisme. Le réalisme a imposé comme nouveauté la description exacte et typique des réalités sociales, concomitant avec une critique et une vision satyrique, auxquelles on a ajouté les débuts du théâtre. Les modèles occidentaux (comme par exemple H. de Balzac) se retrouvaient dans les "physiologies" de V. Alecsandri (le cycle des *Chirițe*), de Heliade-Rădulescu (*Cocoana Drăgana*) et de C. Negruzzi (*La Physiologie du provincial*) – auteurs de typologies sociales caractéristiques à l'époque, où la description s'entremêlait avec l'ironie et l'expression satyrique. Le réalisme n'a été qu'une simple manifestation affirmée surtout dans la seconde moitié du XIXe siècle, dans l'œuvre de Nicolae Filimon (*Parvenus d'hier et d'aujourd'hui*). Le romancier a décrit la société du temps en surprenant, tout comme Stendhal dans la littérature française, le processus de renouvellement, de renaissance sociale, éléments méprisants à cette époque-là. Dans un tel contexte, "N. Filimon anticipait le réalisme de

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l'époque suivante" [3].

Les mouvements littéraires ont contribué, par leurs interférences, à une réaction contre la société "anticulturelle" du temps, contribution efficace par son caractère populaire, comme réaction à la science et à d'autres manifestations culturelles [4]. En outre, les nombreuses formes artistiques manifestées dans l'époque ont formé un tout, grâce au répertoire riche de genres et d'espèces littéraires inexistants jusqu'alors dans la littérature roumaine ancienne.

Dans l'univers de la littérature de l'époque de 1848, le romantisme a dominé comme orientation littéraire, mais sous des formes différentes par rapport aux pays occidentaux. Ce qui était caractéristique était le fait qu'en Roumanie, le romantisme s'est manifesté comme une coexistence de courants artistiques : quelques fois, dans la même œuvre, on observait des tendances romantiques et préromantiques, classiques et réalistes, comme par exemple « dans les ouvrages de Gr. Alexandrescu, Negruzzi, Alecsandri, les esthétiques étaient juxtaposées et s'entremêlaient, mais elles ne rivalisaient pas et ne se déclaraient pas guerre. En conséquence, il y avait des théories à l'esprit du classicisme (comme dans les écrits de Heliade ou Barițiu), théories concomitantes avec d'autres qui tenaient au romantisme (Cezar Bolliac), des méditations contenant des thèmes cultivés par le préromantisme – les ruines, les tombeaux, la destinée – placées à coté de balades sépulcrales et gothiques (celles de Dimitrie Bolintineanu) ou dans des fables selon le modèle de La Fontaine (dans les œuvres de Gr. Alexandrescu, George Sion, Nicolae Bălcescu, Anton Pann etc.). Les nouvelles du type objectif (*Alexandru Lăpușneanu*) étaient promues sous la forme d'une combinaison de fantaisie et de réminiscence de chronique ; le roman sentimental venait de Rousseau et de George Sand, tandis que chez nous, Bolintineanu liait son œuvre au roman social d'observation.

Cette situation-là était le résultat de plusieurs causes : avant d'avoir puisé les directives de la création, il y avait une synchronisation avec les nouveaux mouvements. Les processus de "bruler les étapes" [5] et de "mélanger sans cesse les âges littéraires différents" [6] se faisaient sentir dans la littérature entière. Dans *L'Histoire de la littérature roumaine* [7] le romantisme roumain manifesté jusqu'en 1860 apparaissait sous ses deux hypostases :

> l'une – tumultueuse, pathétique, déclamatoire – en Valachie, l'autre – un peu plus retenue et plus décorative – en Moldavie. Mais, […] ce qui était caractéristique était l'engagement dans histoire. […] Le romantisme roumain n'a connu ni l'anarchie de la sensibilité, ni le dérèglement des sens, il n'a pas exploré les zones ténébreuses de la conscience et semblait être peu attiré par la métaphasique. L'aspect onirique, théophanique, magique, présent dans le romantisme allemand, manquait presque du tout. De cette façon, l'époque de 1848 ne percevait pas dans le folklore une réalité emblématique ou une possibilité de constituer une mythologie. Alecsandri et Anton Pann reprenaient seulement les aspects joviaux et exaltants, en évitant l'interprétation symbolique proposée par Herder et, en général, par le romantisme anglo-allemand. [8]

Pour que le romantisme devienne un courant littéraire en Roumanie, on avait besoin d'une évolution de la société qui permette d'avoir de certains sentiments. Cette évolution ne s'est pas réalisée simultanément dans des pays européens différents.

Affirmé d'abord en Angleterre et un peu plus tard en Allemagne, le romantisme s'est manifesté dans la littérature française dans les premières années du XIXe siècle. Charles Nodier a ouvert la voie aux romantiques Français, ensuite Victor Hugo s'est imposé comme le représentant du mouvement en question. Alfred de Vigny et Alphonse de Lamartine ont été aussi mentionnés comme auteurs lyriques ; Sainte-Beuve et Théophile Gautier ont contribué, eux-aussi, au lyrisme français de l'époque et Alfred de Musset a étonné, en

qualité de poète romantique, le monde des jeunes lecteurs, en devenant et en restant, pour longtemps, l'idole des jeunes Français.

Le romantisme européen a ressenti, dès le début, une telle faiblesse pour l'histoire. Georg Brandes observait que "Al. de Vigny, V. Hugo, H. de Balzac, Prosper Mérimée voulaient offrir à la France le roman historique [9] dont l'Angleterre était fière; Mérimée, Alexandre Dumas, Vigny, Hugo voulaient créer un drame historique à la place de la tragédie. Le roman historique a été vite remplacé par le roman moderne sous des formes différentes par George Sand, Balzac et Beyle ; car le genre était, généralement, trop aride, tout comme chez Mérimée, ou trop lyrique, exalté, comme chez Hugo" [10].

L'apparition du romantisme dans la littérature roumaine a eu lieu pendant la troisième décennie du XIXe siècle et ce retard trouvait son explication dans l'évolution lente des conditions économiques, sociales et culturelles roumaines, mais aussi dans le préromantisme adopté par les écrivains de la période de 1848. Le contact de la littérature roumaine avec le romantisme européen a représenté une double orientation. Ce fait a visé, l'orientation vers le romantisme occidental, surtout vers la poésie anglaise (de Byron) et française (de V. Hugo ou de Lamartine).

La littérature roumaine a trouvé des points d'influence dans la littérature russe aussi : Puşkin et Lermontov ont contribué, à leur tour, à l'enrichissement du contenu littéraire roumain. À ses débuts, le romantisme roumain s'est manifesté timidement, concrétisé d'abord dans des éléments préromantiques, l'idéal poétique des romantiques Roumains étant concentré vers le passé. Dumitru Popovici affirmait que l'apparition du romantisme roumain s'est attachée aux conditions sociales et politiques de la France, de sorte que "plus tard, le romantisme proprement-dit apparût comme phénomène social et politique lié à la Révolution française de 1830…" [11].

En France, le passage du XVIIIe siècle au XIXe siècle s'est réalisé dans des conditions précaires, car il y avait des agitations sociales et politiques d'une violence extrême. G. Brandes notait que "la nouvelle révolte créée par les grandes idées et événements de la Révolution française n'ont pas eu d'échos rapides en littérature" [12].

En ce qui concerne l'école romantique d'Allemagne, elle s'est constituée grâce

au développement du Moi romantique libre, tandis que les esprits les plus grands du pays ont joué un rôle décisif dans son apparition. La vie spirituelle allemande moderne a été initiée par Lessing. Doué d'un esprit limpide, d'une volonté puissante et d'un désir de vie, il a été un réformateur dans tous les domaines qu'il a abordés. Il s'est assumé le devoir d'éduquer la société allemande. [13]

De plus, "Schiller et Goethe ont ouvert la voie au romantisme, mais dans une manière négative, à cause des oppositions conscientes de leur époque" [14]. Quant à Novalis, il appartenait à son époque contrairement aux polémiques auprès ses idées. De cette façon, "il était contre les belles idées du temps" [15]. G. Brandes notait dans son étude le fait que Novalis était attiré par la conception romantique sur la vie et il percevait les deux dimensions, la vie et la mort, comme

des notions relatives. Les morts sont à demi-vivants et les vivants sont à demi-morts. Grâce à cette conception la vie acquiert sa vraie valeur. […] Les romantiques Allemands aimaient la pénombre et la lumière de la lune. La lumière éblouissante du rationalisme et "les tonnerres" de la révolution française ont été les conséquences de la pénombre. Mais l'attraction de Novalis pour la nuit ne pouvait pas être comparée au crépuscule de l'œuvre de Joseph de Maistre. [16]

Du point de vue littéraire, l'école romantique d'Allemagne a présenté toujours un intérêt permanent. L'impression laissée par l'originalité et les qualités remarquables de ses représentants a fait de ce pays l'une des forces littéraires occidentales.

Au XIXe siècle, le courant romantique a atteint les esprits de tous les pays de l'Europe. Mais, dans sa vraie originalité, le mouvement ne s'est manifesté qu'en Allemagne, en Angleterre et en France. Dans ces pays, il s'est constitué comme "un courant spécifiquement européen". Dans les pays slaves, le romantisme s'est manifesté comme un écho du romantisme anglais, tandis que la littérature romantique a été bien influencée par celle allemande [17].

Quant au romantisme anglais des premières décennies du XIXe siècle, on a prouvé que c'était un courant profondément motivé, comprenant de nombreuses conséquences de la vie spirituelle et qui s'est débarrassé des formes et des traditions qui dominaient le naturalisme dans la littérature.

En Angleterre, on a retrouvé les mêmes traits fondamentaux qui ont caractérisé le mouvement littéraire de tous les autres pays européens. Puisque le monde de l'époque n'acceptait plus l'éducation française dominante pendant le XVIIIe siècle, le romantisme anglais tentait de se frayer chemin, en proposant une suite de traits spécifiquement anglais qui ont constitué les éléments de base pour une nouvelle direction : le naturalisme. Les écrivains Anglais ont cultivé, ont étudié et ont admiré la nature. G. Brandes observait que,

> par rapport à la société, le naturalisme est devenu révolutionnaire, comme par exemple chez Rousseau ; sous le masque de l'amour pour la patrie, il y avait un autre sentiment plus profond chez les Anglais, celui de l'indépendance nationale qui, compte tenant de certaines conditions historiques de l'époque, menait à un radicalisme de l'esprit. Aucune nation n'a été tellement orgueilleuse que la nation anglaise; […] la confiance en soi-même, qui a passé dans la littérature anglaise aussi, a fait que, à un moment donné, leur art devienne un art des caractères. [18]

Dans la vie spirituelle anglaise, le naturalisme apparaissait comme un amour rustique pour la nature extérieure, comme une accumulation d'impressions que la nature offrait au lecteur et comme un sentiment de pitié pour les animaux, les enfants, pour la nature en général. De ce point de vue,

> le naturalisme s'approchait du romantisme allemand dans le contexte du monde des légendes et des superstitions, mais on évitait les excès, grâce au traitement naturaliste du matériel romantique et de sa réception etc. Dans les œuvres de Walter Scott, le naturalisme se liait à la psychologie des peuples et à l'histoire, en décrivant l'homme en couleurs vives. Son naturalisme se présentait comme neutre, contemplatif. Ce naturalisme-là est devenu érotique, avec une nuance politique libérale chez Moore. […] Dans les écrits de Shelley, le naturalisme s'est transformé en admiration panthéiste de la nature et en radicalisme poétique ; mais son caractère cosmique et abstrait […] a fait que le chant lyrique s'éteigne sans être entendu jamais et sans que l'Europe ait jamais soupçonné la noblesse du poète …
> Dans l'œuvre de Byron on observait que les eaux écumaient et bouillaient, en jaillissant comme une musique et répandaient leur chant vers les cieux… [19]

En conclusion, on pourrait considérer que le romantisme européen a été, vraiment, le plus prolifique de toutes les directions littéraires du XIXe siècle et ses influences sur la littérature roumaine ont été concrétisées en œuvres très réussies, malgré les nombreuses tendances qui ont circulé en parallèle.

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THE ROMANIAN TRANSLATION
OF *MOMENTS OF BEING* IN VIRGINIA WOOLF[1]

1. Background

The paper analyzes important aspects related to the Romanian translation of what Virginia Woolf called moments of being in three of her novels: *Mrs. Dalloway*, *To the Lighthouse* and *The Years*. In order to better grasp their translation, it is necessary to understand what type of writing Woolf used for her moments of being. Examining her definition of and theory on these moments could also be relevant to notice how they were translated into Romanian.

In *A Sketch of the Past*, Woolf described and tried to define moments of being. She did not provide a specific definition of such moments, but she gave examples and contrasted them with moments of non-being. The latter appear as those moments that one is not aware of even as (s)he experiences them (routine tasks, such as walking, which are performed without thinking about them). A moment of being implies that the individual is fully conscious of her/his experience, that (s)he is not only aware of her-/himself but that (s)he also catches a glimpse of her/his connection to a larger pattern, a reality hidden behind the opaque surface of daily life. It is not the nature of the actions that separates moments of being from moments of non-being but the intensity of feeling, one's awareness of the experience.

Virginia Woolf rejected traditional narrative techniques, and experimented with stream-of-consciousness prose and interior monologue. She introduced experiments with form in her short stories and called them moments of being – instances of intense sensibility during which disparate thoughts and events culminate in a flash of insight. As Meg Jensen notices, "[t]he traditional plot-led structure of 'the novel' was a source of frustration for her as she believed that it did not reflect what it felt like to be alive" [1].

What are the features of poetic language translation and how are they to be found in the translation of Woolf's moments of being? Are there any significant differences in the perception and translation of moments of being in English and Romanian? To what extent can translation, in this case, be thought of as rewriting?

2. Material and methods
2.1. Text types

Reiss (1977/89) identifies four types of texts: informative, expressive, operative and audiomedial [2]. An informative text refers to the "plain communication of facts"; an expressive text implies "creative composition"; an operative text persuades the receiver to act in a certain way, while an audiomedial text (e.g. films, advertisements which are spoken and visual) supplements "the other three functions with visual images, music, etc." [3]. In

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order to examine the translation of a text, it is important to keep in mind what type of text it is and what aspects matter the most. Thus, one needs to identify, first of all, the text type to which moments of being belong. Then (s)he will discover the aspects that require attention when examining the Romanian translations.

2.2. The poetic language of moments of being

In *To Write Like a Woman* (1995), Joanna Russ calls Virginia Woolf "a lyric novelist" [4]. According to her, the lyric mode is without chronology or causation, its principle of connection being associative. It consists of "*the organization of discrete elements* (images, events, scenes, passages, words) *around an unspoken thematic or emotional center*" [5]. In her view, "no piece of writing can exist purely in any one mode", but there is certainly "the predominance of one element, perhaps two" [6].

As Mary Ann Gillies notices, Woolf manipulated traditional narrative form in order to capture moments of being:

> Such novels as many of her contemporaries were writing – Wells, Gissing, Bennett, or Galsworthy, for example – would not allow her to present moments of being. She set out to develop new narrative strategies to show the conflation of time into one time-filled instant, and to show that this moment is a profound inner experience that is every bit as important as the more public events of the external world. The resulting style, labelled stream-of-consciousness, was Woolf's solution. [7]

For Woolf, the task of the writer was to express life as it actually was. For this, language should be flexible and give enough freedom of expression. Thus she used language in a poetic way.

"Life", Woolf wrote in her essay *Modern Fiction*, "is not a series of gig lamps symmetrically arranged; life is a luminous halo" [8]. Woolf thought about an ideal of writing, one which should capture "the myriad impressions of an ordinary mind on an ordinary day" [9]. This type of writing can also express something beyond everyday life reality, by means of moments of being. According to Jensen,

> Woolf's nine novels represent her negotiation of, and response to, that persistent frustration as she worked towards forging a new form of writing, one that would reflect the 'halo', the 'uncircumscribed spirit' of life. Her resultant experiments with narrative structure enabled her to explore new ways of representing time, space and consciousness in her works. [10]

Under the influence of impressionism, Woolf's stream of consciousness creates an impressionist picture of an emotion. "The stream-of-consciousness is a mixture of all the levels of awareness, an unending flow of sensations, thoughts, memories, associations, and reflections." [11] This is what moments of being consist of.

2.3. Expressive texts

Considering that Woolf described them using the lyric mode, her moments of being could be said to belong to the expressive text. Moments of being come close to poems, which are described by Reiss as highly-expressive, form-focused text types. According to Reiss, an expressive text is a "creative composition", for which the aesthetic dimension of language is used. The form of the message and the author are foregrounded. Reiss believes that there should be "specific translation methods according to text type" [12]. For an expressive text,

the aesthetic and artistic form matter the most and they will be transmitted by the translated text.

3. Results
3.1. The moments

According to Reiss, the text (not the word or sentence) is "the level at which communication is achieved and at which equivalence must be sought" [13]. This aspect will be taken into account to see if it is observed when it comes to the Romanian translation of moments of being. How faithful can we say that their translation is, judging from this point of view? Is the aesthetic dimension of language preserved? To what extent are these moments modified, creatively translated?

3.2. *Mrs. Dalloway*

In her novel *Mrs. Dalloway*, Woolf depicts characters like Clarissa or Septimus as feeling a very deep connection to their surroundings while experiencing moments of being. Moreover, Septimus even feels as part of nature; to him, nature is not simply something exterior, something which surrounds him. Even Clarissa feels that she is, to a certain extent, a part of her house, "of the trees at home", "part of people she had never met" [14].

(1) Clarissa

But every one remembered; what she loved was this, here, now, in front of her; the fat lady in the cab. Did it matter then, she asked herself, walking towards Bond Street, did it matter that she must inevitably cease completely; all this must go on without her; did she resent it; or did it not become consoling to believe that death ended absolutely? but that somehow in the streets of London, on the ebb and flow of things, here, there, she survived, Peter survived, lived in each other, she being part, she was positive, of the trees at home; of the house there, ugly, rambling all to bits and pieces as it was; part of people she had never met; being laid out like a mist between the people she knew best, who lifted her on their branches as she had seen the trees lift the mist, but it spread ever so far, her life, herself. [14]	*De amintit, oricine îşi aminteste; ce îi era ei drag era asta, aici, acuma, în faţa ei; doamna asta grasă din birjă. Şi atunci are vreo importanţă, se întrebă ea, îndreptându-se către Bond Street, are vreo importanţă că trebuie în mod inevitabil să înceteze cu totul? Toate acestea trebuie să se desfăşoare mai departe fără ea; oare o supăra lucrul acesta? Sau nu cumva ajungi sa te consolezi cu credinţa că moartea e un sfârşit absolut? Dar că, într-un fel sau altul, pe străzile Londrei, în fluxul şi refluxul lucrurilor, aici, acolo, ea supravieţuia, Peter supravieţuia, trăiau fiecare în celălalt, ea fiind parte, era ferm convinsă, din arborii de acasă; din casa de aici, aşa urâtă cum era şi gata să se destrame în praf şi pulbere; parte din oameni pe care nu-i întâlnise niciodată; fiind desfăşurată ca o ceaţă între cei pe care îi ştia bine, care o înălţau în crengile lor aşa cum văzuse ea că arborii înalţă ceaţa, care însă se răspândeşte mereu mai departe, viaţa ei, ea însăşi. [15]*

(2) Septimus

But they beckoned; leaves were alive; trees were alive. And the leaves being connected by millions of fibres with his own body, there on the seat, fanned it up and down; when the branch stretched he, too, made that statement. The sparrows fluttering, rising, and falling in jagged fountains were part of the pattern; the white and blue,	*Numai că semnalizau; frunzele erau vii; arborii erau vii. Şi frunzele fiind corelate prin milioane de fibre cu trupul acesta al lui, de pe bancă, îl adiau, în sus, în jos; cand ramura se întindea, făcea şi el aceeaşi afirmaţie. Şi vrăbiile, fâlfâind, înălţându-se, lăsându-se pe margini ştirbite de fântâni, şi ele făceau parte din text; albul şi albastrul, haşurat cu ramuri negre. Sunete se*

34

barred with black branches. Sounds made harmonies with premeditation; the spaces between them were as significant as the sounds. A child cried. Rightly far away a horn sounded. All taken together meant the birth of a new religion… [16]

combinau în armonii premeditate; pauzele dintre ele erau tot atât de încărcate de sens ca şi sunetele. Un copil plânge. Îi răspunde corect, de departe, sunetul unui corn. Toate la un loc semnificau naşterea unei noi religii… [17]

In both (1) and (2), the meaning of the moments of being is well-preserved in translation. They still hold the same significance. There are no significant changes in the translated versions, except for a little difference in punctuation in (1), where the semi-colon in the English version is replaced by a question mark in the Romanian version: "[…] did it matter that she must inevitably cease completely; all this must go on without her […]" and „[…] are vreo importanță că trebuie în mod inevitabil să înceteze cu totul? Toate acestea trebuie să se desfăşoare mai departe fără ea […]." In (1), there is also a word which begins with a capital letter in the Romanian version where there is no capital letter in the English version: "[…] but that somehow in the streets of London […]" and „[…] Dar că, într-un fel sau altul, pe străzile Londrei […]." These, however, do not change the form or the meaning of the thoughts in the translated version. Such choices were made so that the thoughts could sound naturally in Romanian. In (2), one can notice that "pattern" is translated into Romanian as "text". This may cause confusion. "Pattern" can be immediately linked to Woolf's idea that there is a pattern hidden behind the "cotton wool" of everyday life [18].

3.3. *The Years*

Eleanor's moments of being in *The Years*, quoted below, illustrate the idea of a hidden reality, of the pattern hidden behind "the cotton wool" of everyday life. The same word "pattern", which was translated into Romanian in (2) as "text", is now translated in (3) as "schemă-model". This choice is more closely related to what Woolf described as "pattern" when writing about moments of being in *A Sketch of the Past*.

(3) Eleanor
Does everything then come over again a little differently? she thought. If so, is there a pattern; a theme, recurring, like music; half remembered, half foreseen?... a gigantic pattern, momentarily perceptible? The thought gave her extreme pleasure: that there was a pattern. But who makes it? Who thinks it? [19]

Înseamnă atunci că orice se repetă, puţin diferit? gândi ea. Dacă-i aşa, există o schemă-model; o temă, revenind ca în muzică... O uriaşă schemă-model, perceptibilă pentru o clipă?" Gândul acesta îi crea o plăcere extremă: că exista o schemă-model. "Dar cine o face? Cine o gândeşte? [20]

(4) Eleanor
There must be another life, she thought, sinking back into her chair, exasperated. Not in dreams; but here and now, in this room, with living people [...]. There must be another life, here and now, she repeated. This is too short, too broken. We know nothing, even about ourselves. We're only just beginning, she thought, to understand, here and there. [21]

[…] Trebuia să existe altă viaţă, gândi ea, lăsându-se în fotoliu, exasperată. Nu în vise, ci aici şi acum, în încăperea asta, cu oameni vii." […] "TREBUIE SĂ EXISTE ALTĂ VIAŢĂ, ACUM ŞI AICI, îşi repeta. Aceasta e prea scurtă, prea fărâmiţată. Nu ştim nimic, nici măcar despre noi înşine. Doar începem să înţelegem, ici şi colo, gândi ea. [22]

The moment in (4) is translated with no significant changes into Romanian. The English "broken" is translated into Romanian as „fărâmiţată", which is an appropriate term for the context. It reminds of the Modernist fragmentation. Life is seen precisely as fragmented, composed of unrelated, broken pieces.

3.4. *To the Lighthouse*

In *To the Lighthouse*, Nancy experiences an intense moment of insight. In this novel, the sea is seen as

> a presence which interacts in various ways with the characters, shaping their thoughts and affecting their world view. [...] An epiphany while being by the sea comes to Nancy, one of the Ramsay daughters, during the outing in chapter XIV of 'The Window'. Leaving the others for a while she plays with a little pool of water on the beach, close to the sea. Looking at the tiny creatures in it she feels gigantic, like a God able to bring darkness (putting her hand over the pool) and light (removing it) to millions of beings. While doing this she looks out to the sea and becomes hypnotized by the simultaneous feeling of vastness (in comparison to the tiny creatures in the pool) and tininess (in comparison to the world). [23]

(5) Nancy

Brooding, she changed the pool into the sea, and made the minnows into sharks and whales, and cast vast clouds over this tiny world by holding her hand against the sun, and so brought darkness and desolation, like God himself, to millions of ignorant and innocent creatures, and then took her hand away suddenly and let the sun stream down. Out on the pale criss-crossed sand, high-stepping, fringed, gauntleted, stalked some fantastic leviathan (she was still enlarging the pool), and slipped into the vast fissures of the mountain side. And then, letting her eyes slide imperceptibly above the pool and rest on that wavering line of sea and sky, on the tree trunks which the smoke of steamers made waver on the horizon, she became with all that power sweeping savagely in and inevitably withdrawing, hypnotised, and the two senses of that vastness and this tininess (the pool had diminished again) flowering within it made her feel that she was bound hand and foot and unable to move by the intensity of feelings which reduced her own body, her own life, and the lives of all the people in the world, for ever, to nothingness. So listening to the waves, crouching over the pool, she brooded. [24]

Visătoare, prefăcu smârcul în mare, pleuştile în rechini şi balene, aruncă peste această minusculă lume umbra norilor negri, ţinându-şi mâna pavăză împotriva soarelui, aducând astfel beznă şi dezolare, precum Dumnezeu însuşi, asupra milioanelor de creaturi neştiutoare şi nevinovate, pentru ca apoi să-şi retragă brusc mâna lăsând soarele să se reverse iarăşi. Pe nisipul palid şi haşurat, înainta cu paşi gigantici un fantastic leviatan, cu franjuri şi mănuşi de armură (ea continua să dilate proporţile bălţii) care se făcu nevăzut în vastele grote din peretele muntelui. Apoi, lăsându-şi privirea să lunece imperceptibil peste suprafaţa bălţii şi să se fixeze pe linia şovăielnică a mării şi a cerului, pe trunchiurile de arbori tremurători schiţaţi pe orizont de fumul vapoarelor, se simţi hipnotizată de acea forţă care irupea sălbatic şi apoi se sugea îndărăt, inevitabil, iar cele două sensuri, cel al imensităţii şi cel al micimii (balta se diminuase din nou) conţinute în teribila mişcare, o făcură să se simtă legată de mâini şi de picioare, încremenită de intensitatea emoţiilor care reduceau propriu-i trup, propria-i viaţă şi vieţile tuturor oamenilor din lume la nimicnicie. Şi astfel, ascultând valurile, ghemuită lângă smârcul ei, se lăsă furată de gânduri. [25]

No significant changes are made to the Romanian version. What can be noticed is the use of a poetic form of "slide", which is the appropriate equivalent in such a situation, in the Romanian translation „să lunece".

4. Discussion

According to Jakobson [26], languages may differ more or less from one another from a grammatical point of view. The differences in the structure of languages will appear in translations. Yet it is not impossible to give an equivalent translation, as it could be seen in the translation of moments of being, where meaning is preserved despite certain changes in the structure of the sentences, which were necessary for the translated version to sound naturally. In Baker's terms, there is textual equivalence in the translation of moments of being. Textual equivalence refers to the equivalence between a SL text and a TL text in terms of information and cohesion [27].

To what extent may translated texts be regarded as related, faithful to the original or even original in themselves? To what extent translations may be considered equivalent to the original is a matter of debate in translation studies.

According to Wardhaugh (1986), "the structure of a given language determines the way in which the speakers of that language view the world." [16] As Lefevere puts it, wishing to mediate between different languages, and thus between different values and cultures, translations "nearly always contain attempts to naturalize the different culture to make it conform more to what the reader of the translation is used to" [16]. Bassnett (1980) sees translated texts as very "far removed from the original"; thus they should "be considered as independent products of literature." [28]

There are not significant, specific cultural aspects in the texts containing moments of being which were previously presented. They contain poetic language, which is preserved in the translated texts. The translated texts may not be regarded as "far removed from the original" in this case. They may, however, be considered as independent products of literature in the sense that they sound naturally and are understood without being necessary to consult the original. The two versions do not show significant differences.

One cannot thus call the translated versions rewritings of the original. There is no creative translation with significant changes in structure and meaning. There are no features of what Lefevere or Venuti described as rewriting, either. Poetic language in the previously mentioned translations was not adapted to fit a certain ideology or poetics of the audience, or to conform to "the constraints of patronage" (Lefevere) [29]. It was not adapted "to respond to the social mores as well as to the ideological norms of the receiving society" [30] either. Outside factors were not taken into consideration for the Romanian translations. Only aspects related to language, its structure, the meaning of words, and an adaptation of poetic language were taken into account, so that the Romanian versions could sound naturally.

As Juan Gabriel López Guiz notices, "[…] the reading of the translator is that of an acute fellow writer or critic in action."[31] The translator of a literary text should understand the writer, the message of the text and be skilled at writing in his/her turn. Besides linguistic knowledge, literary knowledge and skills are required, not to create an entirely different text, but to understand the original and to create a literary text which is equivalent to the original one.

5. Conclusions

The translations of the moments of being analyzed in this paper show the use of equivalence at text level. Their meanings are preserved, as well as their importance, together with the aesthetic dimension of language. As it was noticed, the translated versions have not

been influenced by outside factors, such as ideological or social norms. They were not adapted from this point of view.

Translations may be considered as rewriting, but for various reasons and under various situations. Not all translations become significantly different from the original texts. Sometimes, as it is the case with Virginia Woolf's moments of being, certain adaptations are made, but the meaning is not changed. The message of the original text remains. Moreover, a translated text should not sound awkward. This is, in fact, the reason why only few changes are made even in the translations that are most faithful to the original.

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TWO STORIES: A POEM AND A TRANSLATION[1]

When Samuel Taylor Coleridge published *Kubla Khan or, A Vision in a Dream* in 1816, he attached an account of the composition of the poem.

> In the summer of the year 1797, the Author, then in ill health, had retired to a lonely farm-house between Porlock and Linton, on the Exmoor confines of Somerset and Devonshire. In consequence of a slight indisposition, an anodyne had been prescribed, from the effects of which he fell asleep in his chair at the moment that he was reading the following sentence, or words of the same substance, in *Purchas's Pilgrimage*: 'Here the Khan Kubla commanded a palace to be built, and a stately garden thereunto. And thus ten miles of fertile ground were enclosed with a wall.' The author continued for about three hours in a profound sleep, at least of the external senses, during which time he has the most vivid confidence, that he could not have composed less than from two to three hundred lines; if that indeed can be called composition in which all the images rose up before him as *things*, with a parallel production of the correspondent expressions, without any sensation or consciousness of effort. On awakening he appeared to himself to have a distinct recollection of the whole, and taking his pen, ink, and paper, instantly and eagerly wrote down the lines that are here preserved. At this moment he was unfortunately called out by a person on business from Porlock, and detained by him above an hour, and on his return to his room, found, to his no small surprise and mortification, that though he still retained some vague and dim recollection of the general purport of the vision, yet, with the exception of some eight or ten scattered lines and images, all the rest had passed away like the images on the surface of a stream into which a stone has been cast, but, alas! Without the after restoration of the latter! …
> Yet from the still surviving recollections in his mind, the Author has frequently purposed to finish for himself what had originally, as it were, given to him … but the tomorrow is yet to come. [1]

To a manuscript copy of the poem he attached a brief note which corresponds with the longer one and adds one or two details: "This fragment with a good deal more, not recoverable, composed, in a sort of Reverie brought on by two grains of Opium taken to check a dysentery, at a Farm House between Porlock & Linton, a quarter of a mile from Culbone Church, in the fall of the year, 1797" [2]

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It is almost impossible to encounter a published version of the poem without also encountering Coleridge's prose description of its sources and its compositional genesis, which, in fact, summarizes the Romantic programme – the transformation of the author's "ratiocinative and linguistic resources" into "a vehicle for communicative transparency" - and makes *Kubla Khan* "a self-deconstructing text" [3], a transparent unity of sign, presence, and reference.

The most famous attempt at deconstructing *Kubla Khan* occurred half a century before deconstruction had been heard of, in John Livingstone Lowes' *The Road to Xanadu* (1927). Lowes tries to trace each of the poem's references to mysticism and middle-Eastern culture back through Coleridge's own reading and experience. As such, it acknowledges that the reader's attempts to relate the deictics of the text to a particular situation confront him with two alternatives. He can, like Lowes, see the text as a function of a much broader survey of its biographical, historical and cultural contexts, or he can consider the extent to which the text replaces deictics with poetics.

Thus, the reader finds himself caught between the literary scholar and the linguist, and, in the case of *Kubla Khan*, the latter will hold the centre ground. The poem uses a number of proper names from classical and middle-Eastern mythology (Kubla Khan, Alph, Xanadu, Mount Abora) and references to unnamed rivers, chasms, fountains, a pleasure dome, and an Abyssinian maid. But any attempt to see these as part of a particular context would have to rely on Lowes' biographical approach. If the reader focuses on the poem itself, his attention is drawn away from the cultural, semantic, or circumstantial designations, towards their relations to one another within a self-referential pattern of sound, syntax and semantics.

The effect of this complex interrelation between the material and the significance of language creates two problems for the reader. Firstly, it is largely impossible to justify the selection of a particular series of formal, semantic or syntactic correspondences as the basis for a naturalization of the poem. Secondly, there is a self-deconstructive relation between Coleridge's claim to have produced a transparent record of his dream experience and the undeniable fact that the text does, in Derrida's words, "prevent there from being at any moment or in any way a simple element that is present in and of itself and refers only to itself" [4].

Therefore, it is impossible to fully detach the intense correspondences between the sound patterns from what should be the more stable undertow of 'normal' syntactic and semantic correspondences. Hence the reader either attempts to naturalize the poem by effectively forgetting its intrinsic signifying function, or acknowledges that any attempt to demystify this function and translate it into the metalanguage of paraphrase will be continuously thwarted, the more so as *Kubla Khan* teems "in crowded, sweating, half-verbal, half-visual metaphors" [5].

In the long run, *Kubla Khan* is a product of the poet's imagination and thus could be composed only because of his previous conscious and diligent work. As McCormick et al. say, "[w]hile the main features came from the book he had been reading, the incomparable imagery and music are his own" [6]. Its chant-like, musical incantations result from Coleridge's masterful use of alliteration, assonance, and of iambic tetrameter and alternating rhyme schemes. By "seemingly artless arrangements" [7], the poet provides a pleasing flow of rhyme and heightens the musical effect of the rhyme by frequently changing its pattern. The first stanza is written in tetrameter with a rhyme scheme of ABAABCCDEDE, alternating between staggered rhymes and couplets. The second stanza expands into tetrameter and follows roughly the same rhyming pattern, also expanded: ABAABCCDDFFGGHIIHJJ. The third stanza tightens into tetrameter and rhymes ABABCC, while the fourth stanza continues the tetrameter of the third and rhymes

ABCCBDEDEFGFFFGHHG. Line-ending rhymes are everywhere, not in a simple pattern but interlocking in a way that builds to the poem's climax.

The complexity of the poem does not puzzle the reader only. The translator who would like his translation to correspond to the original on all levels will soon discover that such an enterprise is impossible. The compactness of *Kubla Khan*, its predominantly connotational language, its condensed and heightened form inseparably linked with the content, and its inner rhythm, make it one of the most elusive poems ever written. Consequently, the translator's more realistic aim would be to make his translation correspond to the original on as many levels as possible, and stand on its own as a poetic text in the target language - "a further criterion for a successful translation is that of the intrinsic poetic value of the translated text" (David Connolly) [8].

One of the most challenging Romanian translations of *Kubla Khan*, which dates back to 1973, seems to fit the picture, despite its inevitable shortcomings due to the translator's lack of experience and the scarcity of translation studies. What follows is a stanza-by-stanza comparison between the original and the translation.

1 In Xanadu did Kubla Khan	*În Xanadu măreț palat*
2 A stately pleasure-dome decree:	*Plăcerii Kubla hotărî*
3 Where Alph, the sacred river, ran	*De Alph, sfințitul râu, udat*
4 Through caverns measureless to man	*Al cărui val neîncetat*
5 Down to a sunless sea.	*Spre-ocean va coborî.*
6 So twice five miles of fertile ground	*Pământul rodnic fu încins*
7 With walls and towers were girdled round:	*Cu zid şi turnuri greu de-atins:*
8 And there were gardens bright with sinuous rills,	*Grădini cu-ntortocheate pârâiaşe,*
9 Where blossomed many an incense-bearing tree;	*În care mii de pomi dădeau în floare;*
10 And here were forests ancient as the hills,	*Şi codri vechi cât crestele golaşe,*
11 Enfolding sunny spots of greenery.	*Îmbrăţişând ungherele de soare.*

The thing that should be mentioned first is that the translator preserves the tetrameter and the rhyme scheme throughout the translation. Unfortunately, by doing that, he overlooks the fact that most of the words in the original are one syllable long, unlike the words in the Romanian version, and generally in the Romanian language, therefore he misses quite a number of meanings. Line 4, for instance, is completely lost, as well as part of lines 6, 9, and 11. On the plus side, I should point out the overlapping of lines 3 and 10, the alliterations in lines 1-2 (*p*alat/*Pl*ăcerii), 3 (Al*ph*, s*f*in*ț*itul), and 10 (*c*odri ve*c*hi *c*ât *c*restele), the assonances in lines 3-4 (râ*u*, *u*dat, că*r*u*i), 5 (*o*cean, *c*ob*o*rî), as well as the inner rhyme in line 9 (c*are* flo*are*).

12 But oh! that deep romantic chasm which slanted	*Dar ah! acel adânc abis romantic*
13 Down the green hill athwart a cedarn cover!	*De-a curmezişul unui văl de cedri!*
14 A savage place! as holy and enchanted	*Un sfânt şi fermecat ţinut sălbatic*
15 As e'er beneath a waning moon was haunted	*Ce sub a lunii rază sună veşnic*
16 By woman wailing for her demon-lover!	*De bocet după un iubit din codri!*
17 And from this chasm, with ceaseless turmoil seething,	*Şi din acest abis, cu mare clocot,*
18 As if this earth in fast thick pants were breathing,	*Pământul parcă răsuflând în tropot,*
19 A mighty fountain momently was forced:	*Un viu izvor s-a fost deodat forţat:*
20 Amid whose swift half-intermitted burst	*În ţâşnetu-i grăbit şi sacadat,*
21 Huge fragments vaulted like rebounding hail,	*Ca grindina, ca pleava ricoşau*
22 Or chaffy grain beneath the thresher's flail:	*Bucăţi enorme ce-n văzduh porneau:*
23 And 'mid these dancing rocks at once and ever	*Şi printre-aceste stânci dănţuitoare*
24 It flung up momently the sacred river.	*Sfinţitul râu ţâşni deodat spre soare.*
25 Five miles meandering with a mazy motion	*Cutreierând păduri şi văi, năvalnic*
26 Through wood and dale the sacred river ran,	*Curgea şerpuitoarea undă sacră,*
27 Then reached the caverns measureless to man,	*Uda şi nesfârşita hrubă neagră,*
28 And sank in tumult to a lifeless ocean:	*Sfârşind cu freamăt în oceanul veşnic:*
29 And 'mid this tumult Kubla heard from far	*Iar Kubla desluşi-n acest tumult*
30 Ancestral voices prophesying war!	*Război prezis de-o voce de demult!*

The second stanza is definitely the most accomplished in point of translation. Notice, for instance, the exceptional assonance in line 12 (D*a*r *a*h! *a*cel *a*dânc *a*bis rom*a*ntic) and the almost complete overlapping of all the lines, keeping the alliteration in line 13 (*De*-a […] *de* ce*d*ri), introducing one in line 14 (*s*fânt *s*ălbatic), and another in line 17 (*c*u *c*locot), combined with the *o* assonance (cl*o*c*o*t – tr*o*p*o*t) in line 18 to stand for the repetition of the powerful fricatives suggesting the birth of the fountain, and the alternation of *ş* and *s* in 24-25 (*Ş*i printre-aceste *s*tânci dănţuitoare/ *S*finţitul râu ţâşni deodat *s*pre *s*oare). Notice also the use of „nesfârşita hrubă neagră" which was missed in line 4! One might say that the connotation of „demon" is not there but I think „un iubit din codri" manages to cover it.

31 The shadow of the dome of pleasure	*Plutea a turnurilor umbră*
32 Floated midway on the waves;	*Undelor însoţitor;*
33 Where was heard the mingled measure	*Plutea şi melodia sumbră,*
34 From the fountain and the caves.	*Glas de peşteri şi izvor.*
35 It was a miracle of rare device,	*Miracol rar palatul însorit*
36 A sunny pleasure-dome with caves of ice!	*Cu peşteri largi de gheaţă-mpodobit!*

The third stanza is also very close to the original even if the word „sumbră" seems out of place (line 33) but most certainly the translator links it to the idea expressed in line 30. On the other hand, the dative in line 32 and the metaphor in line 34 are something that even the poet would have liked.

37 A damsel with a dulcimer	*O fată cu-o chitară*
38 In a vision once I saw:	*Odată am visat:*
39 It was an Abyssinian maid,	*O abisiniană*
40 And on her dulcimer she played,	*Ce lin cânta-n poiană*
41 Singing of Mount Abora.	*De Abora stelară.*
42 Could I revive within me	*Cântecu-i divin de-ar fi*
43 Her symphony and song,	*În mine să-l trezesc,*
44 To such a deep delight 'twould win me	*Atât de mult m-ar cuceri*

45 That with music loud and long	*Că în aerul zeiesc*
46 I would build that dome in air,	*Aş înălţa acel palat*
47 That sunny dome! those caves of ice!	*Cu peşteri largi de gheaţă!*
48 And all who heard should see them there,	*Şi toţi acei ce-au ascultat*
49 And all should cry, Beware! Beware!	*Le vor vedea şi deîndat*
	„Feriţi-vă!" va fi strigat.
50 His flashing eyes, his floating hair!	*Aprinşi-i ochi şi păru-i mat!*
51 Weave a circle round him thrice,	*Veneraţi-l timp de-o viaţă*
52 And close your eyes with holy dread,	*Şi-n ochi păstraţi un sfânt fior:*
53 For he on honey-dew hath fed	*Sorbit-a din nectarul dulcelui izvor,*
54 And drunk the milk of Paradise.	*Cercat-a-n rai a laptelui albeaţă.*

The last stanza of the original, whose form makes one think that it was probably written after the famous interruption, proved to be most problematic for our translator. While lines 37-44 are satisfactory, with a good alliteration in line 37 (*c*u-o *c*hitară), although „chitară" does not sound as sweet as "dulcimer," an obsessive *o* that begins lines 37-39, and an inspired find („stelară"), „zeiesc" in line 45 and „mat" in line 51 are weak, too far-fetched, chosen for lack of a better rhyme. To say nothing of the use of three lines to cover 48 and 49! The day is saved by the last line, where „cercat-a-n rai" does retain the archaic flavour of "hath fed."

All in all, this translation of *Kubla Khan* is up to the mark, considering the circumstances in which it was done: the translator was just twenty-two, a third-year student who had, at one of his professors' request, to finish it within a month, and the only reference books he could use were an English-Romanian dictionary and a rhyming dictionary. To which he added his enthusiasm and budding skills.

Needless to say, I was that translator! *O tempora*!

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TRANSLATING THE MIGRANT EXPERIENCE ON FILM[1]

1. Background

Collaborative research on high interest issues like *Intercultural Education, Religion, Urban Spaces and Movements, National Identity and the Media, Violence, Mixed and Transnational Families* was carried out, starting with February 2008, within the European Seventh Framework Programme *Gender, Migration, Intercultural Interaction* (Ge.M.IC – *http://www.gemic.eu/*). It was coordinated by Panteion University of Social and Political Sciences, Center for Gender Studies – Athens, Greece and included a number of six member research teams: International Center for Minority Studies and Intercultural Relations – Sofia, Bulgaria; University of Cyprus, Department of Education – Nicosia, Cyprus; Alma Mater Studiorum-Università di Bologna, Department of Politics, Institutions and History – Bologna, Italy; "Dunărea de Jos" University of Galaţi, Department of English Language and Literature – Galati, Romania; Consorci Institut d'Infància i Mon Urbà, Institute of Childhood and Urban World – Barcelona, Spain; Euro-Balkan Institute – Skopje, Republic of Macedonia; Bilkent University, Department of Political Science – Ankara, Turkey.

The work package dedicated to *National Identity and the Media* (that the Department of English from the Faculty of Letters, "Dunărea de Jos" University of Gala i was in charge of) presupposed research on Romanian, Greek and Macedonian cases of contemporary representations of the migrant identity in film and written press. The sub-section dedicated to translations of the Romanian migrant experience on film focused both on feature films and on documentaries produced/released between 1996 and 2009. In what follows, special attention will be given to the eight Romanian and foreign feature films that have formed the corpus of our research activities: *Asfalt tango* [*Asphalt Tango*] (1996), *Occident* [*Occident*] (2002), *Italiencele* [*The Italian Girls*] (2004), *Legiunea straina* [*The Foreign Legion*] (2008), *Schimb valutar* [*Exchange*] (2008), *Weekend cu mama* [*Weekend with my Mother*] (2009), *Je vous trouve très beau* (2005) and *Il resto della notte* (2008).

2. Corpus description
2.1. Asphalt Tango

- Director: Nae Caranfil
- Writers: Nae Caranfil and Stéphane Lépine
- Producers: Marc Ruscart, Cristian Ciorneagă
- Release date: 04.04.1996
- Genre: comedy
- Duration: 100 min
- Language: Romanian and French
- Setting: Bucharest and the provinces

[1] Ioana Ivan-Mohor and Michaela Praisler, "Dunarea de Jos" University of Galati, ioana_mohor@yahoo.com, mipraisler@yahoo.co.uk.

- Cast: Carlotte Rampling (Marion), Mircea Diaconu (Andrei), Florin Călinescu (Gigi), Constantin Cotimanis (the driver), Cătălina Răhăianu (Dora), Marthe Felten (Felicia), Adina Cartianu (Graziela)

Plot: Set in the immediate post-communist decade, the film is a burlesque comedy involving a group of eleven beautiful Romanian girls who are persuaded by a French agent (Marion) and a dubious Romanian impresario (Gigi) to embark on a bus that would lead them to Paris and future glory as cabaret dancers. This East-West journey, which involves crossing Romania from Bucharest, through Brasov, Cluj and Oradea, to reach the Hungarian border and beyond, is complicated by the desperate efforts made by Andrei, the husband of the opera ballet dancer Dora, to stop his wife from embarking on what he strongly believes to be a life of prostitution, and to persuade her to return home to the safety of their marriage.

In short:
- Ideological content: the contrasts exhibited by a society in transition from communism to capitalism and from localism to globalisation
- Crossing frontiers:
    - the West → a seductive mirage,
    - the migrant → adventurer; the start of the East-West journey
    - There are reasons for and against leaving home.

2.2. Occident
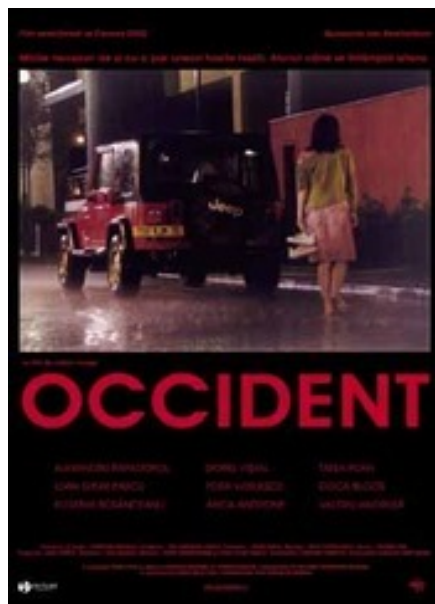
- Director: Cristian Mungiu
- Writer: Cristian Mungiu
- Producer: Dan Badea
- Release date: 27.09.2002
- Genre: comedy
- Duration: 110 min
- Language: Romanian, French, Italian, English
- Setting: Bucharest
- Cast: Alexandru Papadopol (Luci), Anca-Ioana Androne (Sorina), Tania Popa (Mihaela), Dorel Visan (Mihaela's father), Coca Bloos (Mihaela's mother), Eugenia Bosanceanu (Aunt Leana), Ioan Gyuri Pascu (Gica), Tora Vasilescu (the school-mistress), Samuel Tastet (Jerome), Michael Beck (The Dutchman), Jérôme Bounkazi (The Italian)

Plot: Three simultaneous stories intertwine: 1. Luci and Sorina, are evicted from their home in the outskirts of Bucharest. While in cemetery waiting for other-wordly guidance from Sorina's dead father, Luci is hit on the head with a flying bottle. The rest of the story focuses on Luci's efforts to win back Sorina, who has moved in with Jerome, the Frenchman who helped hospitalize Luci. Taken in by Aunt Leana, whose son Nicu had left for Germany during Communism, Luci is forced to get a job as a beer bottle mascot, befriending Mihaela, a telephone advertiser. When a policeman arrives with news that Nicu has died in Germany,

the aunt dies in shock and Luci runs to tell Sorina that they can move back in her vacant flat, but she has already left for France with Jerome. 2. At their wedding, Mihaela is deserted by the groom. Desperate to find a replacement, the mother opts for a foreign husband and starts visiting matrimonial agencies, arranging blind dates for her daughter. Mihaela finds a job with an advertising agency, where she meets Luci and becomes his friend. But news comes of an Italian suitor intending to visit them. In the midst of the family's preparations, there appears Luigi, a black Italian, and Mihaela's parents are desperate again as their daughter decides to leave with him, anyway. 3. Mihaela's father, a retiring police officer with old Securitate-style attitudes and tactics, discovers his daughter's groom drunk in the nearby cemetery and scares him off his bottle and the marriage. He is then reluctantly convinced by his wife and his mistress to consent to a foreign marriage. He then meets Nae, returned from Germany with news of Nicu's death, in need of assistance in fulfilling his task. Shocked by the prospect of seeing his child leave with a black Italian, the officer asks Nae to do him a counter favour and take Mihaela to Germany with him.

In short:
- Ideological content: the contrast between the inertia and prejudice due to communism, on the one hand, and the post communist crave for avenging enforced enclosures, on the other
- Crossing frontiers:
  - the West → the only way out
  - the migrant → adventurer and exiled; the positive East-West and negative West-East journeys
  - The reasons for leaving home are economically induced.

2.3. The Italian Girls
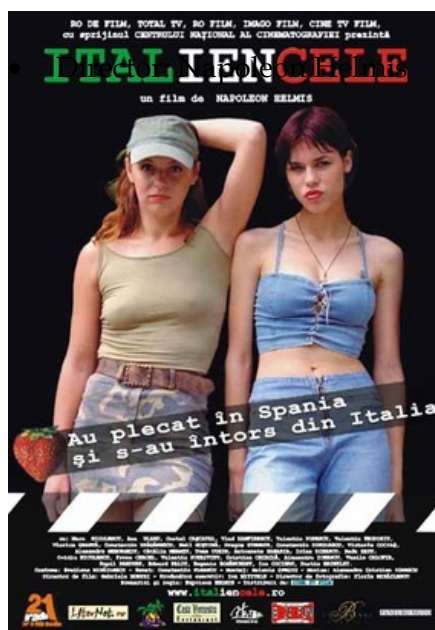
- Writer: Napoleon Helmis
- Producer: Ion Mititelu
- Release date: 15.10.2004
- Genre: comedy
- Duration: 82 min
- Language: Romanian and French
- Setting: a village in Oltenia
- Cast: Mara Nicolescu (Jeni), Ana Ularu (Lenuța), Valentin Popescu (the father), Vlad Zamfirescu (Giovani), Emil Hoştină (Fane), Costel Caşcaval (Gigel), Ion Cocieru (the railway station chief)

Plot: Set at the time of the Kosovo conflict, the film tells the story of two Romanian sisters, Jeni and Lenuța, who decide to leave their small village community in Oltenia, leaving behind an unrequited lover (Gigel) and a drunken uncaring father in order to go and work (illegally) in Spain as strawberry pickers. A year later, they return home with a victorious smile and a western attitude, having supposedly gone rich not in Spain, but working in

Italy. However, the truth will come out when Jeni decides to stand up to Giovani's (her former lover and escort to the girls on their way out of the country) attempt to run for the village Mayor's Office. As the villagers are gathered at the local hall and shown a porno film in which the two sisters are the recognisable protagonists, Lenuța bursts in with a terrible confession: a shocking denouement which lays bare a brutal and horrific experience. The two sisters were in fact trafficked and sold to be exploited as prostitutes in Kosovo by Giovani and his companion, Fane, to be released only with the arrival of the American troops. The confession works like an exorcisation of guilt and trauma, and the film ends on an image of hope: as the two sisters try to mend what has been left of their family goods, an American soldier drives through the village heading towards the house of the two.

In short:
- Ideological content: the contrasts still existing in the post-transition society; rural economic stagnation; the impact of globalisation on rural Romania; personal disasters
- Crossing frontiers:
  - the West → a mirage turned bitter
  - the migrant → adventurer turned victim and forced to return; a circular East-West-East journey.
  - There are more reasons for leaving home than remaining there → a new start to a more distant West?

2.4. The Foreign Legion

- Director: Mircea Daneliuc
- Writer: Mircea Daneliuc
- Release date: 22.02.2008
- Genre: drama + comedy
- Duration: 97 minutes
- Language: Romanian
- Setting: a small village in the mountains
- Cast: Oana Piecnita (Lilica), Catalin Paraschiv (Aurel), Radu Ciobanasu (Stelica), Mircea Radu Iacoban (Mitu), Rica Raducanu (Maricel), Despina Stanescu (grandmother Vergina), Toma Cuzin (policeman 1), Oxana Moravec (doctor), Nicodim Ungureanu (colonel), Mircea Teodorescu (businessman 1)…

Plot: While bird flu is ravaging a village in Moldavia, various lowlifes start thriving businesses: Maricel (an investor in scrap iron) – makes a profit from frozen chicken imported from Holland, from bird flu disinfectant and from selling dreams (signing men in for the French Foreign Legion); Lilica (returned from Spain, where she had emigrated and allegedly made money from prostitution) –participates in the Dutch chicken business alongside Maricel and trains villagers at a profit to pick Spanish strawberries; the colonel of the military base nearby – smuggles petrol and sells German chicken to the peasants. Three friends fall prey to Maricel's machinations, although very alert at the scams of others: Mitu – a soldier carrying out his military service in the village; Aurel – married, with a pregnant wife and no money to his name; Stelica – one of the local policemen. They plot to have Mitu

steal the burial money that Stelica's grandmother has saved so as to make the 600 euro deposit (that Maricel's men collect), work out to be fit for legionnaires, dream of leading better lives abroad. When no news comes in of the Foreign Legion, Mitu decides to leave in advance. He makes it to Austria, where he is caught, imprisoned and shot trying to escape. Aurel is summoned to the post office in the neighbouring town, where he is given a coffin containing the remains of his friend. At the morgue, he is told that Mitu's organs have been removed. Affected, incapable of spreading the news, Aurel returns to the village, goes for a swim and falls asleep, half naked, only to be found the next morning covered in leeches that have drained him of his blood.

In short:
- Ideological content: poverty, lack of education; cunning, exploitation
- Crossing frontiers:
    - the West → an idealised world
    - the migrant → (potential) victim; dreams of starting the East-West journey
    - There are real and constructed reasons to leave home.

2.5. Exchange

- Director: Nicolae Mărgineanu
- Writer: Tudor Voican
- Producer: Ager Film
- Release date: 17.10.2008
- Genre: drama
- Duration: 100 minutes
- Language: Romanian
- Setting: Bucharest and the provinces
- Cast: Cosmin Seleşi (Emil), Aliona Munteanu (Lili), Rodica Ionescu (Ana), Valentin Uriţescu (father in law), Andi Vasluianu (Streche)

Plot: Emil is a worker in a town in the Prahova region, supporting his wife and son from his wages. Left unemployed, he starts looking for jobs, tries to earn a living helping his father in law in agriculture, but everything is in vain. Eventually, after consultations with his wife, Ana, he decides to sell their flat, and goes to Bucharest to change the money into American dollars in view of emigrating. Cheated by Streche (who gives him worthless counterfeit money for the Romanian lei he got for the flat and furniture), Emil is ashamed to return home and decides to stay on in Bucharest to look for money and lies to his family that he is in Germany, doing well, earning reasonably and waiting to make something of himself before asking them to join him. Homeless and hungry, led on by the police, he finds badly paid jobs so as to survive. He meets Lili (a law student living on prostitution money), who takes him in. Emil gradually turns into a crook and a criminal who, having learnt the lesson the hard way, now ruthlessly cheats others out of their life savings. When he has finally had enough, Emil bribes the police officer who had failed to help him, obtains fake passports for

himself and his family and plans to emigrate illegally. He is about to get on the plane to freedom (that his wife and son are also booked for), when he is recognised by one of his victims, his fortune is blown by the wind, he is exposed but, deformed by money, he pretends not to know the people dear to him and embarks on his journey westward to the promised land.

In short:
- Ideological content: social problems, economic crises and personal disasters
- Crossing frontiers:
  - the West → an exotic refuge
  - the migrant → victim and exile; the start of the East-West journey
  - There are reasons to leave and no possibility to remain home.

2.6. Weekend with my Mother

- Director: Stere Gulea
- Writers: Vera Ion and Stere Gulea
- Producer: Andrei Boncea
- Release date: 20.03.2009
- Genre: drama
- Duration: 90 minutes
- Language: Romanian
- Setting: Bucharest and the countryside
- Cast: Medeea Marinescu (Luiza), Adela Popescu (Cristina), Tudor Aaron Istodor (Glonţ), Gheorghe Dinică (the grandfather), Ecaterina Nazare (Elena)

Plot: When Luiza left Romania for Spain 15 years ago, she left her daughter Cristina behind, to be raised by her aunt, Elena. Luiza now has a new family and lives in comfort in Spain. She returns to Bucharest to be with Elena, who has suffered a stroke and is paralysed. Another reason for her return seems to be that of seeing her daughter once more. She ends up convincing reluctant Cristina to spend the weekend with her. The Cristina Luiza gradually discovers is metonymic and symptomatic for the situation focused upon. She has run away from home, accusing her stepfather of having molested and abused her (a relationship which has resulted in a child, now in an orphanage) and is living with Glonţ (Bullet), taking high risk drugs, dealing and stealing for the money that presupposes. She rejects Luiza, refusing to get to know her, but is bribed into accepting to spend a few days with her, at her grandfather's, in the countryside. The weekend informs Luiza on Cristina's dark side and makes her salvage the last shreds of normality there. Mother and daughter rebuild their relationship, Luiza invites Cristina to join her in Spain (together with her young daughter) and Cristina accepts to undergo detox treatment. All seems perfect until Glonţ shows up looking for money and kidnapping the girl the two women had just taken out of the orphanage. Going after her child, Cristina discovers that she had been stolen by a network of human traffickers who sell children abroad to medical centres specialising in

organ 'donations'. Her attempts go wrong and she ends up at the morgue, where Luiza is summoned by the police to identify her.

In short:
- Ideological content: global culture, pressures and repercussions
- Crossing frontiers:
  - the West → a fulfilled mirage
  - the migrant → an exiled returned; an open East-West route
  - There are no more reasons to remain home.

2.7. Je vous trouve très beau

- Director: Isabelle Mergault
- Writer: Isabelle Mergault
- Producer: Jean-Louis Livi
- Release date: 11.01.2006
- Genre: drama
- Duration: 97 min
- Language: French & Romanian
- Cast: Michel Blanc (Aymé Pigrenet), Medeea Marinescu (Elena), Wladimir Yordanoff (Roland Blanchot), Benoît Turjman (Antoine), Eva Darlan (Mme Marais), Elisabeth Commelin (Françoise), Valérie Bonneton (Maître Labaume), Julien Cafaro (Thierry), Valentin Traversi (Jean-Paul), Raphaël Dufour (Nicolas)

Plot: Aymé, a middle-aged farmer who loses his wife in an accident, seeks a new wife to help him on the farm. He goes to a marriage agency that arranges a trip to Romania, where women are eager to find a French husband and escape the hard, grim life at home. Growing more and more confused with each new candidate who thinks she would make the perfect match due to talents like acting, singing or dancing, Aymé is relieved to encounter Elena, a young, beautiful and clever woman who immediately understands what the Frenchman needs and pretends to be interested in farm work. The two leave for France, Elena hiding the fact that she leaves a 6-year daughter at home whom she hopes to be able to help with the money saved abroad. The comic arises out of the various (cultural, ethnic, gender, generational) clashes between the two main characters, who gradually learn to accommodate their obvious differences and start to care for each other. But despite Elena's charm and her openly displayed affection, Aymé continues to pretend coldness and self-sufficiency, realizing too late, after Elena has made her decision to return home, that he himself cares for the young woman as a person and not just a housekeeper. The happy ending shows Elena, who has returned to Bucharest where she unknowingly runs a ballet school with Aymé's savings, go back to the French countryside, where a changed Aymé welcomes her and her young daughter, to be reunited into a happy family.

In short:
- Ideological content: social problems, economic crises and gender issues; the human factor

- Crossing frontiers:
  - the West → dreaded and accepted
  - the migrant → an exiled returned; an open East-West route
  - There are reasons to leave and to return.

2.8. Il resto della notte

- Director: Francesco Munzi
- Writer: Francesco Munzi
- Release Date: 20.06.2008
- Genre: drama
- Duration: 100 min
- Language: Italian and Romanian
- Setting: Brescia, Italy
- Cast: Sandra Ceccarelli (Silvana Boarin), Aurelien Recoing (Giovanni Boarin), Stefano Cassetti (Marco Rancalli), Laura Vasiliu (Maria), Victor Cosma (Victor), Constantin Lupescu (Ionut), Veronica Besa (Anna Boarin), Valentina Cervi (Francesca), Ditta Teresa Acerbis (Eusebia), Susy Laude (Mara), Bruno Festo (Luca), Corrado Invernizzi (Driver), Giovanni Morina (Davide), Mauritio Tabani (Vincenzo)

Plot: After having been "ambushed" by what looked like Romanian gypsy beggars in the street, Silvana Boarin comes home determined to fire her maid, Maria - an immigrant from Romania (that they had, up to that point, considered as a member of the family). Accusing her of stealing a pair of expensive earrings (which actually proves to be true), the Boarins let her go, despite the opposition from their daughter, Anna, Maria's friend. The constant fear (of immigrant intrusion/violence) Silvana is governed by is apparently nonsensical, but takes material shape in the events to follow. It determines, somewhat inexplicably, the film's tragic denouement, as if, through her intense feeling, she brought disaster upon her family. Two other Romanian immigrants, Ionut (the fiance Maria had left to find a better life, through honest work, with the Boarins) and Victor (his teenage brother), live in poverty and promiscuity somewhere in a ghetto. While Victor earns his living by hard labour and daily employment, Ionut is after the easy life; although handsome and charming, he is a thief, a crook, a dealer. Together with the good-for-nothing Luca, his Italian mate, Ionut plans and carries out a burglary at the Boarin residence, based on the information unknowingly provided by Maria. Their action (that Victor witnesses) goes wrong, however. While her parents are away at a concert, Anna entertains a boyfriend, who accidentally gets shot by the burglars, as does her father, Giovanni, who surprises them by arriving early.

In short:
- Ideological content: otherness revisited; intercultural clashes; homophobia
- Crossing frontiers:
  - the West → superior, civilised
  - the migrant → the villain; the dreaded East-West route
  - There are reasons to have left and reasons to oppose arriving.

3. Method
Within the methodological frames offered, on the one hand, by imagology, with its focus on the (diachronic) study of intercultural relations in terms of mutual perceptions, images and self-images and, on the other hand, by the textual analysis of filmic narratives, the in-depth structure of the study has mirrored the key areas of investigation:

Representations of Romanian **migration** and the migrant's experience
↓
Differential experiences of migrant women and men in a **gendered** world
↓
The perspectival context of the representing text (**home** vs. **host**)
↓
The highlighted interplay of **socio-political** and **cultural** specificities

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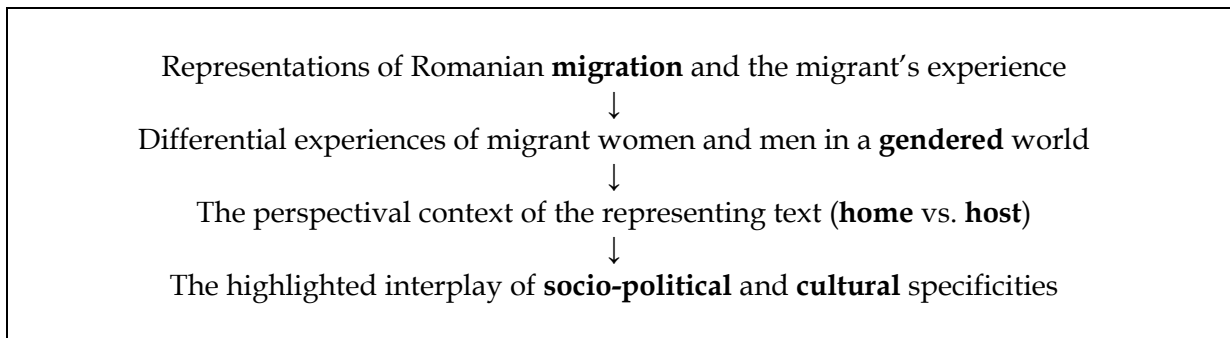
4. Film analysis
The main focus of the films under survey has been on Romania as a **migrant-sending society**, though *Exchange* (through the character of Lili) has obliquely referred to its different status as a **destination society** primarily for citizens from the Republic of Moldova. With the exception of *Occident*, the one feature film that juxtaposed pre- and post-1989 migration patterns, the rest of the analysed films foregrounded topical issues in the wider context of communicated concepts and interpretations on migration, such as:

- asylum seeking → Nicu and Nae (*Occident)*
- migration through marriage → Elena (*Je vous trouve très beau*); Mihaela (*Occident*)
- (il)legal (circular) labour migration → Lilica (*The Foreign Legion*), Luiza *(Weekend with my Mother*), Maria (*Il resto della note*)
- human trafficking → Jeni and Lenuta *(The Italian Girls)*
- sex work/trafficking for sexual exploitation → (*Asphalt Tango* and *The Italian Girls*)
- child-abandonment → (*Je vous trouve très beau* and *Weekend with my Mother*)
- criminality → (*Il resto della note* and *Exchange*)

Considering the texts' politics of representation related to the differential experiences of migrant women and men in a gendered world, the majority of the surveyed feature films suggest the increased **feminisation of migratory trends**, by employing a predominantly feminine cast of migrant characters:

- the collective feminine character of the eleven would-be Paris cabaret dancers in *Asphalt Tango*;
- Jeni and Lenuța, the naïve sisters of *The Italian Girls*, easily tricked by promises of material fulfillment into illegally crossing the border and becoming victims of human trafficking;
- Elena, beautiful, clever, but poor, who manages to persuade the balding middle-aged French farmer that she will make a perfect replacement for his deceased wife in *Je vous trouve très beau*;
- Sorina and Mihaela, the only characters shown to embark on the much desired but sometimes deceitful East-West journey in *Occident*;

- Luiza, the protagonist of *Weekend with my Mother*, for whom emigration to Spain has seemingly fulfilled its promises of material and personal achievement at the cost of abandoning her daughter at home.

Even in the films that foreground migration in terms of a masculine experience, such as *The Foreign Legion* and *Exchange*, women migrants are still present, be it the returned 'Spanish' Lilica, who is now 'training' the villagers in the art of strawberry-picking, or the Moldovan Lili, naturalized as both student and prostitute in Bucharest.

Placed in the perspectival context of the representing text (home vs. host) in order to highlight the interplay of socio-political and cultural specificities, the analysed corpus reveals itself as multi-accentual, conflicted and conflicting with discourses on migration privileged in a particular milieu.

To be more specific, the films always portray **home** as a **society** on the point of **transition** (communism vs. capitalism, collectivism vs. individualism, localism vs. globalisation, rural vs. urban) and **fractured** along economic, spatial, ethnic and generational lines. It is worth noting that this finds a reflection in the iconography of the films, which most often foregrounds an urban, conflict-ridden setting epitomised by Bucharest standing for a society in transition, that uneasily gears its way between the local and the global and, in so doing, producing fissures in its economic fabric. One recurring image is that of the suburban, with typical Romanian cultural implications of rural-urban contamination as opposed to its traditional Western significance. Only two films (*The Italian Girls* and *The Foreign Legion*) are set in rural communities which, nevertheless, show signs of colonisation by an urban ethics, similarly displaying disjunctions at the heart of traditional constructions of the Romanian village. The odd one out is *Asphalt Tango*, which employs the motif of the journey to fluidise the borders between an urban and a rural Romania, yet highlighting fractures along economic and social lines in both.

In the Romanian films, **the host societies** (Spain, Italy, France, Germany, Austria, England, Ireland, or the more distant Australia) are usually **backgrounded**, as the focus is on the starting point of a migrant's journey. Moreover, two strategies seem to be at work in the films' politics of representation. One is oblique, decentring the assumed hierarchical positioning of the destination societies by dispersing their representations in the stories within the stories that the films tell: Luiza's husband (in *Weekend with my Mother*) keeps calling her, asking when she will be back (assumed is a civilised marriage and relationship); Lilica's Spain (in *The Foreign Legion*) presumably has helped her become richer than anyone else in her village (but people know the source of her well being: prostitution); Lili too (in *Exchange*) earns more than most from prostitution in Romania as host country. Another strategy is to elaborate on the destination society through metonymical characters: Marion, the self-possessed, elegant and sophisticated business-woman, embodies both the civilised and the mercantile aspects of the French society (in *Asphalt Tango*); *Occident* sketches a larger European map, which both validates traditional assumptions about West-East hierarchical positioning (Jerome, the French 'benefactor', and Van Horn, the Dutch 'official') and points to composite hierarchies within Europe itself in order to conceptualise articulation of what is European from below (Nae, the Romanian illegal migrant turned 'German' and Luigi, the Italian of African origin). The same **host societies** emerge as **dominant** in the foreign productions, but their representation is prone to similar disjunctions, illustrated by the clash between the rural, tradition-bound but

aging French community in *Je vous trouve très beau* and the urban, prosperous but class-ridden Italian family in *Il resto della note*.

The same post-communist, post-integration realities apply to women, only more poignantly so, since the increased feminisation of migration testifies to emigration becoming an answer to the persistence of forms of patriarchy and a mentality that continues to limit women's opportunities in the process of neo-accumulation and the public sphere. Consequently, both the Romanian and the foreign films textualise the figure of the **woman migrant** as a **victim** of grave economic and social problems: unemployment, poverty, generation gap, limited child-care options, and the continuing domination of male-centred values and hierarchies at both domestic and public levels. Otherwise, most of the films, either obliquely or explicitly, reveal migrant women as being positioned on the **margin** of the host society, with limited options: underpaid feminised sectors of the labour market (cleaning and caring, agriculture, entertainment) or morally-questionable activities like beggary and prostitution, often pushed to the extreme form of human-trafficking.

The **institutional context** is obliquely touched upon in the feature films, which, nevertheless acknowledge that opportunities for legal migration are extremely few and not always reliable. Moreover, the Romanian productions insist on the fact that businesses (both home and abroad) thrive on Romanian dreams to migrate, while the police are helpless, useless and easily bribed. As far as women are concerned, both the Romanian and the foreign films seem to acknowledge the fact that there exits an under-representation of policies and institutions concerned with their rights, as the feminine characters appear as deprived of any official support at home, having to take their fate into their own hands and survive as best as they can. The films feature women who: escape their condition of second-rate citizens by getting married (Mihaela in *Occident*), but even so continue to be "accepted" with difficulty (Luiza in *Weekend with my Mother*, Lilica – in *The Foreign Legion*); become covert (the girls in *Asphalt Tango*) or overt victims of human trafficking (the sisters in *The Italian Girls*); obediently do what they are told and emigrate blindly, even when their own future and that of their children are at stake (Emil's wife, Ana – in *Exchange*). Lili, on the other hand (in the same *Exchange*), practises prostitution for a noble cause: to make the money necessary for her studies (she is a law student in Bucharest).

As **cultural texts**, these films remain embedded in a recognizable social matrix, in keeping with the inner dynamics and outspoken ideals of the given communities. Through the visual and textual representations they transmit and mediate, such texts carry 'mental' schemata that underpin the interplay between perception of the other and self-perception, best revealed by an analysis of images and stereotypes through which they attempt a conceptualisation of migration and the migrant's experience. In their more poetically-ruled and fictional-narrative media, '**home**' emerges as an un-idealised landscape of **contrasts** between traditional certainties (community ties and the knowledge of place) and the unforeseeable pressures of modern-day existence. This applies both to the cityscapes of *Occident*, *Weekend with my Mother*, or *Exchange,* in which the transition from a collectivist to an individualist society is visualised through an abrupt juxtaposition of shots of communist-style squalid tenements and fancy urban developments (ironically, the name of the city store in *Occident* is "More and More: A Life Philosophy"), as well as to the rural ones in *The Italian Girls* and *The Foreign Legion* in which the peasant culture has become a mere commodity, being commercialised like folklore (the "căluşari" dance in *The Italian Girls*) and the traditional communal activities have been replaced by training in Spanish or strawberry-picking (in *The Foreign Legion*). Characteristically, the atmosphere is

permeated by **desperation**, and the films' protagonists find themselves displaced at home and morally-frustrated in a society in which traditional concepts of normality and deviance seem to have become confused. It is significant that it is the "deviant" ones (the bullying, the deceitful, the corrupted, the delinquent) that know how to make their way through this uneasy landscape, while the "normal" ones are either forced to leave, led astray or left behind, chained to a home that has lost its substance. In all the films the metaphor of **death** is employed to refer to the loss of traditional meanings of home. In *Occident* the protagonists' paths intersect in a cemetery and it is the news of a death that precipitates the denouement of the stories. In *The Italian Girls* the death of the father marks the end of the village life as it was known to the sisters. In *Weekend with my Mother* the death of the daughter and the disappearance of her child disintegrate the meaning of home. In *Exchange*, the notion of home dies with the murder of Streche, while in *The Foreign Legion* Mitu's death abroad induces Aurel's at home.

Otherwise, in the foreign films, '**home**' vacillates between Western stereotypes of Romania/The East as **exotic tourist attraction**, idyllic, but primitive Eden, or land of **poverty** and moral **compromise**. In *Je vous trouve très beau*, one finds a Western perceiving eye through which the realities of present-day Bucharest are captured by the camera. From Aymé's descent from the plane, the city is assembled in photographic snapshots that fit into his tourist's album: the embankment of the Dâmboviţa river, Ceauşescu's palace, the urban monster that, from a futile communist undertaking has been turned into a trademark of the city, a wooden bench surrounded by carefully trimmed trees, a fancy restaurant which serves not only traditional Romanian food, but also traditional dances in which today's youngsters [sic] readily join. Even the two scenes that do not conform to this sanitised view of a "Romanian" home (the hotel lobby in which the girls parade in front of the foreigner who offers them the dream of a life abroad and the melodramatic one in which Elena hardly finds her way to the curtained bed of her and her young daughter through the squalid and overcrowded one-room apartment that hosts the entire family) are in accordance to Western stereotypes regarding the readiness of Romanian women to sell their looks in return for a passport to happiness and the poverty characteristic of East-Europeans.

At the opposite end of a migrant's journey, the imagined cartography of the films situates the **myth** of the rich and mighty **West**, only to gradually revisit or dismantle it. The pursuit of a distant idealised West looms large over the characters' decisions to emigrate in most of the films. If *Weekend with my Mother* adheres to it through suggestions of an accomplished life abroad, the open endings of *Asphalt Tango*, *Occident* and *Exchange*, though not overtly reversing it, cast doubt on its truth-value, while *The Italian Girls* and *The Foreign Legion* tear it apart by the tragic outcome of the migrant's dream. Central to the iconography of the two foreign films, the "West" remains nonetheless an **elusive** space. *Je vous trouve très beau*, which focuses on the emotional trajectory of Elena's integration within the provincial French farming community, plays upon traditional assumptions of the 'rich' Western Europeans vs. their 'poor' Eastern neighbours. As such, the myth is sustained by its Cinderella-type plot and fairy-tale resolution. By focusing on the actual migrant experience in the destination culture, *Il resto della notte* deconstructs and reconstructs the myth from the point of view of the West itself, rendering ambiguity over traditional West-East

hierarchies of power through memorable dichotomic images: Maria cooking in the kitchen upstairs/Silvana putting on her jewels in front of the mirror upstairs; Romanian gypsy girls begging in the pouring rain/Silvana, scared but comfortable in her expensive car.

Placed in-between, the **migrant's construction** largely abides by the traditional stereotypes of "adventurer", "exile", "prodigal son/daughter" (in the home culture), "adapter"/"alien" or the more recent "illegal worker", "criminal" and "prostitute" (in the destination culture). Nonetheless, at a deeper level, the migrant identity emerges as a border-construct itself, adjoining or trespassing clear typological and cultural borders:

- the adventurer & the victim (the girls in *Aphalt Tango*)
- the adventurer-exile (Mihaela and Sorina in *Occident*)
- the exile & adapter (Elena in *Je vous trouve très beau)*
- the prodigal-exile (Luiza in *Weekend with my Mother*)
- the prodigal-criminal (Lilica in *The Foreign Legion*)
- the illegal worker-adventurer & trafficked prostitute (the sisters in *The Italian Girls*)
- the illegal worker-exile & criminal (Ionut and Maria in *Il resto della notte*)

Though, to a greater or lesser extent, all texts focus on the differential experience of migrant women and men in the context of a gendered world, they still tend to comply with traditional encodings of **masculinity** and **femininity** which conform to societal expectations fostered by their respective cultural and historical location. Hence the subjectivities of their protagonists are construed in accordance to societal role models which change within the 13 year span that the films cover, but are in fact variations on general gender stereotypes, becoming thus sub-stereotypes in themselves. From *Asphalt Tango* (produced in 1996) to the most recent *Weekend with my Mother* (2009), the woman migrant has been represented as: young and beautiful, ready to sell her looks/talents in the promise of material fulfilment in the West (the girls in *Asphalt Tango*; Sorina and Mihaela in *Occident*, even Elena in *Je vous trouve très beau*); young and innocent, the victim of malevolent traffickers who lure them into migrating abroad (the sisters in *The Italian Girls*); the supporting, credulous and caring wife, passively acquiescing her husband's wish to migrate (Ana in *Exchange*); the professional prostitute (Lilica in *The Foreign Legion* and Lili, the Moldavian student in *Exchange*); the mother who has abandoned her child in search of material fulfilment abroad (Luiza in *Weekend with my Mother*). Such images tend to place the characters within the traditional representation of womanhood that equates the feminine with the passive object, victimhood, sexuality, domesticity and motherhood. The films' narratives are generally convergent with the representation of femininity as devoid of agency, because male figures invested with patriarchal authority either set in motion, deceive into or direct a woman migrant's journey. Bullying fathers (in *The Italian Girls* and *Occident*), husbands (in *Asphalt Tango* and *Exchange*) or imperfect lovers (in *Occident*, *Weekend with my Mother* and *Il resto della notte*) more or less openly instigate the plot; public agencies (fake impresarios in *Asphalt Tango* and matrimonial agents in *Occident*) or individuals (human traffickers in *The Italian Girls*, a delinquent husband in *Exchange*) forward and supervise it, while other male figures ordain its resolution: the last shots of *The Italian Girls* focus on the American soldier, arrived by car in the remote southern Romanian village to look for the girls he saved in Kosovo, with the implication that he would perform the role of the

rescuer once more, taking the sisters to a more distant (and 'respectable') West; the male-dominated interloper world to which both her daughter and her granddaughter fall prey set the course of Luiza renewed departure to the west, the only route that allows an escape from home as entrapment and vicious circle.

As far as the films attempt representations of the male migrant's experience, their narratives are more ambiguous in the codification of masculinity, because here, both in the characters of Nae and Nicu, the pre-1989 illegal migrants from *Occident*, as well as in those of Mitu, the soldier who dreams to serve in the Foreign Legion in the film with the same title and Emil, the unemployed set to depart to Australia from *Exchange*, the boundaries of their masculinity are transgressed by having them cast in the feminine role of victims: victimised by the communist regime and its Securitate male authoritarian figures (Nae's reminiscences of colonel Vişoiu's brutal interrogatories in *Occident*), victimised by devious crooks at home (Emil being cheated out of his money by Streche in *Exchange* and Mitu, Aurel and Stelică falling prey to Maricel's machinations in *The Foreign Legion*), or victimised by the very West that they covet (Maricel's imprisonment and death in an Austrian prison in *The Foreign Legion*). Nevertheless, the male narrative of victimhood is interwoven with a narrative on criminality (Emil's transformation into a dishonest, adulterous delinquent and a criminal by chance in *Exchange*; likewise, the three friends in *The Foreign Legion* steal an old woman's burial money to be able to pay off their dream) that confirms Western stereotypes about the Eastern European migrants.

Moreover, the traditional mapping of migration in the gendered dichotomy of the masculine West and the feminine East, which resurfaces in most the films featuring women migrant protagonist, finds its most potent expression in *Je vous trouve très beau*, which plays on the opposition between Aymé and the patriarchal French community and Elena and an almost exclusively feminine cast in which Romanian-ness is embodied. Nevertheless, in *Il Resto della Note*, this gendered migratory map is reversed in order to efface the stereotype of the threatening and criminal Romanian "Other" that assaults a civilised but defenseless feminine West metonymically embodied in the over-refined Silvana Boarin.

The following table provides a synoptic view of the above-stated:

	Home	Host	Migration	Gender
Society	• in transition (communism vs. capitalism, collectivism vs. individualism, localism vs. globalisation, rural vs. urban) • contrasts along economic, social and spatial lines.	• backgrounded & decentred in the Romanian films • dominant & disjointed in the foreign productions: rural, tradition-bound but aging/ urban, prosperous but class-ridden. • in transition from nationalist attitudes to current tolerance	• the risks and costs of (il)legal migration • (circular) labour migration • obtaining citizenship through marriage • sex work /trafficking for sexual exploitation • child-abandonment • criminality	• feminisation of migratory trends • the woman migrant → **victim** of grave economic and social problems (at home) / on the **margin** of the host society

Institutions	• opportunities for legal migration are extremely few and not always reliable • businesses thrive on Romanian dreams to migrate, while the police are helpless, useless and easily bribed.	• only obliquely the films refer to institutions that sanction the status of illegal migrant, otherwise profit-driven agencies take advantage of the phenomenon.	• under-representation of institutional frame regulating migration, or supporting migrants' integration	• overrepresentation of the institution of marriage as facilitating migration and integration
Cultural representations	• a pervading sense of desperation, displacement, moral confusion and loss of traditional meanings of home (recurring metaphor of death) • Western stereotypes of Romania/The East as exotic tourist attraction, idyllic, but primitive Eden, or land of poverty and moral compromise	• myth of the rich and mighty West pervades all films, but is sustained only by *TB* and *WM*, cast into doubt or denied by the rest. .	• largely construed both in accordance to and across traditional stereotypes of: "adventurer", "exile", "prodigal son/daughter" (in the home culture), "adapter"/ "alien" or the more recent "illegal worker", "criminal" and "prostitute" (in the destination culture): • the adventurer (victim, exile, adapter) • the prodigal son/daughter (exile, criminal) • the illegal worker (trafficked prostitute, criminal)	• womanhood (traditionally encoded): sexuality, domesticity, motherhood, victimhood, devoid of agency. • masculinity (codified more ambiguously): the roles of victimiser and victim and conflated (the latter dominating men migrants' narratives).

5. Conclusions and Recommendations

It has by now become a truism that the informative power of filmic images has become as powerful as that of the spoken or written texts, though, very often, the former function so subtly that their influence remains unaccounted for. Accordingly, the analysis has aimed at:

- 'decoding' and bringing to light the diverse ways in which cinematic texts translate the migrant experience on screen;
- showing the extent to which film is likely to register the dialectical process of identity formation manifest in the interplay of perception of different others and self-perception;
- emphasising similarities and dissimilarities in perceiving the self and the other as indicative of vernacular attitudes within cultures;
- raising awareness as to the role of the film in (re)negotiating cross-cultural image-making in a European space which is shifting and expanding under the joint pressures of multiculturalism and migration.

Although migration unavoidably brings about troubling experiences, it is a fact that it has become, for many Romanians, a way of life. Ensuring the global circulation of filmic translations of the migrant experience may offer the grounds for their representations to be examined, evaluated, or contested against opposing images by other (more or less distant) communities, facilitating thus the dialogue between and across cultures. Hence the following list of recommendations could pave the way towards this goal:

- financing the organisation of thematic festivals (or sections within festivals) in all European countries, followed by workshops, roundtables, etc on the issue of migration;
- broader national television broadcasting of films dealing with the phenomenon of migration;
- issuing good quality multi-language subtitled copies of the most representative productions to be disseminated locally and globally;
- encouraging the creation of national and international libraries or archives of films on migration to support research into the field;
- establishing European electronic data bases with an informative role on filmic texts about migration;
- stimulating the funding of cinematic endeavours in the field;
- developing research programmes, collaborative projects, exchange schemes, international partnerships aimed at raising awareness as regards the role of the cinema in informing on and promoting tolerance towards a multicultural Europe;
- ensuring the necessary equipment for using film to support the accessing of other cultures in the educational milieu.

FILMOGRAPHY

Asfalt Tango (1996) Dir. Nae Caranfil, Romania & France.
Il resto della notte (2008) Dir. Francesco Munzi, Italy.
Italiencele (2004) Dir. Napoleon Helmis, Romania.
Je vous trouve très beau (2006) Dir. Isabelle Mergault, France.
Legiunea straina (2008) Dir. Mircea Daneliuc, Romania.
Occident (2002) Dir. Dir. Cristian Mungiu, Romania.
Schimb valutar (2008) Dir. Nicolae Mărgineanu, Romania.
Weekend cu mama (2009) Dir. Stere Gulea, Romania.

THREE CONTEMPORARY WOMEN WRITERS.
WITHIN AND AGAINST THE CANON[1]

1. Background

This paper focuses on three novels: *Wide Sargasso Sea* by Jean Rhys, *The Golden Notebook* by Doris Lessing and *Possession* by Antonia Susan Byatt. These novelists do not want their novels to be yet another corner-stone in the battle of feminists but rather a tool to demonstrate, disclose or confirm their value as writers with regard to form, technique or style. As such, they rise above the exploration of women's matters so as to look at the human condition in general.

This study focuses, therefore, on revealing their perspectives on writing, in general and on writers, in particular. They include in their novels issues regarding the aims and the sources of writing a novel, bearing in mind postmodernism' decree that art can only be repetitious, and, therefore, devoid of originality. They set on re-writing previous texts and re-visiting previous historical eras raising questions regarding the contemporary author's role in connection to his text, other texts, other authors and his readership.

The concept of recycled literature, and not only, brings to the fore the notion of intertextuality, favouring thus a discussion on some postmodernist theories and ideologies that advocate the death of the author and an exclusive relationship between text and other texts. The use of intertextuality in these novels simultaneously confirms and criticises the perspectives that various critical theories associated to this concept. They manage to do this either by internalising intertextuality, that is by creating a web of false references within their novels or by skilfully linking their works with external ones so as to comment on them from a 20th century perspective. Thus, they assert their role as authors by establishing a close relationship with the readers of their novels, in the sense that every allusion to another text, within or outside the novel, means a certain direction in the interpretation of their novels.

2. Methods and materials

In order to analyse the manner in which intertextuality functions in the above-mentioned novels, one has to go back to the very origins of this concept and understand the reasons of its appearance. This journey back reveals that intertextuality covers a wide range of interpretations and ways of application within a text; due to its being such a meaning-full concept, the three authors under focus have used it both similarly and differently, adapting it to their needs as authors and to the needs of their texts. Therefore, this study, will present a comparative study of these three novels, as far as their approach to intertextuality is concerned.

The main source of my research paper has been Graham Allen's elaborate study on intertextuality which provides not only the origins of this concept but also further

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developments of it in different critical theorists' views. The research for this paper was extended to the manner in which intertextuality was integrated within postmodernism and within these novelists' discourse on novels and on the process of writing a novel. As such, David Lodge's anthology *Modern Criticism and Theory* provided a useful direct contact with the essays analysed by Allen and not only. With regard to the novelists under discussion, if Rhys' and Lessing's opinions on writing are found in-between the lines of their novels, Antonia Byatt presents them clearly in works such as *On Histories and Stories* where she analyses contemporary fiction. Obviously, her examination of the art of story telling, in general, gives one insight into *her* own art of story telling.

Therefore, this paper presents the concept of intertextuality as seen and analysed by major contemporary critical directions and critics, on the one hand and on the other hand, intertextuality at work within these three novels.

3. Results: intertextuality or the multiple connections between text, other texts, readers and authors

One of the origins of intertextuality is to be traced within Ferdinand de Saussure's semiology which advanced the idea that the linguistic sign is arbitrary and differential; therefore, no sign has a meaning of its own but produces meaning by being different from or similar to other signs. When someone speaks or writes, he/she performs a specific act of communication (which Saussure named *parole*) by choosing signs from the available system of language (termed *langue*) that pre-exists any speaker.

Saussure's theory was further developed by Mikhail Bakhtin who was more interested in the social feature of linguistic signs. While still asserting the uniqueness of one's utterances as deriving from pre-established patterns of meaning, Bakhtin does not agree with Saussure that this pre-established system is a fixed, abstract one; rather, he describes it as the manner in which language mirrors the constantly changing social values and positions. Therefore, Bakhtin believes that

> at any given moment of its historical existence, language is heteroglot from top to bottom: it represents the co-existence of socio-ideological contradictions between the present and the past, between differing epochs of the past, between different socio-ideological groups in the present, between tendencies, schools, circles and so forth, all given a bodily form. These 'languages' of heteroglossia intersect each other in a variety of ways, forming new typifying 'languages'. [1]

These two perspectives on the linguistic sign were combined by French semiotician Julia Kristeva who was the first to actually use the term *intertextuality*. Studying Saussure and Bakhtin's work, Kristeva came to the conclusion that "every text is constructed as a mosaic of quotations; every text is an absorption and transformation of another text. Thus, the term 'intersubjectivity' is replaced by the term 'intertextuality' "[2].

Furthermore, this concept is to be found within Roland Barthes' work as well, moreover in his statement regarding the death of the author. Barthes considers that too much importance is attached to the author in detriment to the text and to the reader; ultimately, this glorification of the author leads to misleading interpretations of the texts. "The image of literature to be found in ordinary culture is tyrannically centred on the author, his person, his life, his tastes, his passions, while criticism still consists for the most part in saying that Baudelaire's work is the failure of Baudelaire the man, Van Gogh's his madness, Tchaikovsky's his vice" [3]. The solution that Barthes proposes is to strip the author of his God-like aura and see him as only a *scriptor* whose only power is "to imitate a gesture that is always anterior, never original" [4]. The centre of importance is, therefore, shifted towards the reader as

the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination. Yet this destination cannot any longer be personal: the reader is without history, biography, psychology; he is simply that someone who holds together in a single field all the traces by which the written text is constituted. [5]

References to intertextuality can be traced within the work of Derrida and Lacan as well. With regard to his deconstruction theory, Jacques Derrida argues that

just as signs refer only to other signs, texts can only refer to other texts, generating an intersecting and indefinitely expandable web called intertextuality. Instead of mimetic, expressive and didactic theories of literature, he offers textuality (écriture) which kills the author, turns history and tradition into intertextuality and celebrates the reader. [...] This theory includes the deconstruction of the self: instead of a unified being or consciousness, we get a multifaceted and disintegrated play of selves. Hence, the reader is just as unstable as the text. [6]

Derrida also speaks about the temporality of language, explaining that every word or sign bears the traces of the word/signs that came before it; also, he points to the fact that when reading a sentence, its meaning does not emerge until one has finished reading it.

Furthermore, in his psycho-analytical studies, when analysing language Jacques Lacan's opinion is that only the last word of a utterance retrospectively establishes the full sense of each word that came before. Bearing in mind the fact that an utterance can be continuously developed, then its exact meaning will never be completed. In other words, the interpretation of a text is valid until the next one emerges, that is every reader is free to read into the text whatever he/she wishes. Moreover, Lacan argues, "there is a gulf between meaning and saying; full mutual recognition is not possible then because of the ambiguity of signifiers, as how one presents oneself is always subject to interpretation of others"[7].

Therefore, postmodernism advances the idea that, in the process of creation, innovation and originality are old-fashioned and, in fact, impossible to attain. Instead of submitting to this opinion, the novelists of this study consider original the manner in which old texts become intertexts. This brings to mind T. S. Eliot's view on the matter, for him originality being a mediation between old and new as "no poet, no artist of any art, has his complete meaning alone, the past should be altered by the present as much as the present is directed by the past" [8]. Therefore, literature is seen as a chain-reaction, intertextuality in the form of re-cycling, re-writing, re-visiting favouring an on-going dialogue between past and present. Intertextuality plays, then, an active role in shaping contemporary novels, which actually happens in the ones under analysis in this study.

The reaction of Doris Lessing, Jean Rhys and A. S. Byatt to this concept is two-folded. On the one hand, these novelists decide to change the perspective of previous texts by re-writing them or by writing in connection to them. This decision may derive from Derrida's and Lacan's ideas that only the last word of sentence sheds meaning on the entire sentence and that not even then the meaning is complete. However, one should point to the fact that for post-structuralists the above-mentioned idea is an intrinsic feature of the text whereas in these novels it becomes a carefully thought-of structure. On the other hand, these novels display autobiographical elements as well, the main characters being a projection of their own selves in a fictionalised world. If one considers Lacan's view that the unconscious can only be accessed through language, then the autobiographical elements that appear in the novels can be seen as another instance of intertextuality.

Therefore, if these authors are consciously creating an artificial intertextuality and if they are consciously using elements of their own life in the novel, does it not mean that,

instead of letting the reader interpreting the signs by him/herself, they are actually guiding him/her in interpreting the novel? David Lodge has tackled the same issue regarding the interpretation of a novel, wondering:

> Are books made out of the writer's observation and experience, or out of other books? Does the writer write his novel or does the novel 'write the writer'? Is the implied author of a novel - the creative mind to whom we attribute its existence, and whom we praise or blame for its successes and failures - the 'same' as the actual historical individual who sat at his desk and wrote it, and who has his own life before and after that activity, or an identity who exists only at the moment of composition? [9]

Just as Lodge, the writers under analysis cannot choose only one of the above-mentioned roles and consider the concept of the author as a mixture between the 'dead' one proposed by post-structuralists and the traditional one of the realist trend. Thus, even though they agree with the concept of the "hermeneutic activity of the reader and upon what Eco designates as the reader's own encyclopaedia" [10], these writers cannot simply abandon their role as authors being convinced that the reading process should be a parallel dialogue between the reader and the text and the reader and the author. Better said, the reader should be aware that the connections triggered by the text may be his own but they may also be some of the author's ideas regarding his/her own work. Or they may be both.

4. Discussions: texts shaping authors

Texts, authors and literary movements of the past and present become subject-matters in all the three novels under discussion but each approach is different and unique at the same time. In *Wide Sargasso Sea*, Jean Rhys recycles metaphors and patterns found in *Jane Eyre* so their original meaning be subverted and transformed to fit her own novel. The latter is constructed as a prequel to *Jane Eyre* giving voice and identity to the previously marginalised character, Mr Rochester's wife, Antoinette. The concept of intertextuality is reversed in this novel, as instead of the prior text shedding meaning on the new one it is *Wide Sargasso Sea* that changes perspectives on Bronte's novel, acquiring, thus, proleptic characteristics. One can say that it simultaneously creates a past for Antoinette and a future for Jane. *Wide Sargasso Sea* becomes, therefore, one of the many novels that re-discussed the issues presented in *Jane Eyre*, enlarging even more its scope of interpretation and emphasising the infinite possibilities in interpreting it. Indeed, "a whole constellation of terms such as prequel, coquel and sequel, that have been designed to account for the many, endless rewritings of books like *Jane Eyre* […], goes some way towards establishing this never ending process of literary mutations, pre-empting the possibility of closure"[11].

The Golden Notebook is structured in a self-referential, hypertextual manner in order to deconstruct the presuppositions of order and plenitude in its nested conventional novel entitled 'Free Women'. Its hypertextual structure actively involves the reader in a new reading process which requires him to compare, re-organize and even re-create the reading material in order to grasp the meaning embedded within it. Doris Lessing seems to be keen on depicting the writing process, with its ups and downs, rather than allowing the reader to perceive the novel according to his\her wishes. This is proven by adding the two prefaces which are not the type that invites the reader to freedom of interpretation but an overt decoding of the novel as the author herself has seen it. Furthermore, the Chinese box structure of the novel is not used so as to shatter the illusion of fiction as one might expect but to represent the disruptiveness and the difficulties of the creation process. Lessing seems to suggest that the writing of a novel involves fragments of thoughts, of personalities, of lives that must be put together like in a big puzzle whose elements are no longer visible once it is completed.

Possession transforms and reflects upon, from a totally different cultural and literary perspective, texts, authors and literary genres, past and present. They appear in the novel in the form of metafictional narrative, parody and pastiche, glorifying Victorian poets and poetry and criticising contemporary academic activities. Therefore, for Byatt, intertextuality means recognising the value and weight of its preceding intertexts. She creates an intricate web of connections both within her novel and outside it, in the sense that the many intratexts of the novel are as many intertextual references. Moreover, Byatt succeeds in re-writing Victorian poetry without interfering with any of its principles, her aim being to enhance its value and educate the contemporary readership. Byatt 'forges' literary and scholarly discourses as well, turning them into a parody of post-modernist critical theories. Her irony is directed particularly at post-structuralism and feminist criticism. Indeed, due to their academic background, Roland and Maud have internalised so well the theories they have studied (such as post-structuralism, psychoanalysis, deconstruction and feminism) that they have been alienated from emotion and the outside world. Byatt seems to imply that one should not discuss intertextuality only from a textual perspective because this might lead to ignoring other important clues to the interpretation of a text (such as elements related to the author's life).

In one way or the other, in all these three novels, intertextuality blurs the boundary between fact and fiction, between self-conscious and realist literature, in an attempt to merge these concepts into one another. *The Cambridge Companion to Postmodernism* considers this a crucial issue of postmodernist literature:

> Now, fiction and world seem absolutely to interpenetrate, seeming more and more to be woven from the same fabric. How are we meant, as we say, to take in this condition? How do you measure the world and the world-making act of story up against each other, how do you fit story into the world and the world into story, when each so thoroughly includes and is made up of the other? In continuing to make orders of magnitude unignorable, postmodernist fiction seems to show that we cannot entirely do without the old systems of weights and measures, as we attempt to take readings of a world that has gone off the scale. [12]

The choice of re-cycling a novel, as it is the case in *Wide Sargasso Sea,* points to the question of the fictionality of art since the very existence of *Jane Eyre* automatically 'fictionalises' all the characters in the re-written novel. As Bronte's novel is only alluded to, the reader is let to make and find the connections to the previous text by him(her)self. This relationship is established not only through the same characters (Antoinette/Bertha, her stepbrother, Richard Mason, Edward Rochester, Grace Poole) but through the reiteration of the same events, symbols and metaphors. Therefore, in *Wide Sargasso Sea* intertextuality transforms the previous text in the counterpart of the contemporary text, in a Chinese-box world structure. Indeed, the plot in *Wide Sargasso Sea* becomes the frame of the events in *Jane Eyre,* anticipating many important scenes in the latter and accounting for many of the characters' actions. Antoinette's going mad after marrying Mr Rochester could be seen as a preview of Jane's subsequent life next to her husband, his personality being portrayed as terribly flaunted. The accusation that Christophine makes seems to be equally true with regard to Jane: "you don't love. All you want is to break her up" [13]. Thus, the seemingly happy-end of *Jane Eyre* is forever compromised, being transformed in a gloomy and pessimistic one.

As shown above, the impact of Rhys's novel on the original one is enormous as one who has read *Wide Sargasso Sea* would never be able to read *Jane Eyre* without counter-balancing it against the predictions forwarded by Antoinette's fate. This brings into question the subjectivity of history and the power of story-telling to change it. Most often than not,

this subjectivity is associated to manipulation; in this case, Rhys skilfully imposes her own reading of *Jane Eyre* on the readers of her own novel without them realising it as they are too occupied with rethinking *Jane Eyre* and sympathising with Antoinette. Though it may be a daring association, this manipulation may be seen as reminiscent of John Fowles' God Game in *The Magus*. In the preface to his novel and throughout it, Fowles plays with his readers' expectations, entrapping them in the illusion of his fiction only to shatter it through authorial intrusions from time to time. As far as *Wide Sargasso Sea* is concerned the illusory fictive world is broken up the moment the reader links it to the previous, original novel. Furthermore, in the preface to his novel Fowles invites his readers to freely interpret *The Magus*; however, the many sources he cites as inspiration prove to be as many possibilities of interpreting his novel and the more he pleads for free reading, the more he manipulates his readers into reading *The Magus* according to specific indications. One may say that he lacks confidence in the abilities of his readers to grasp the real meaning of his novel so he needs to properly educate them in that sense. One should point out the fact that post-structuralists do not believe that a text has any 'real' or fixed meaning as the latter is as flexible and as various as the readers who approach the text.

In a way, all the three novels display this need to educate their readership. Jean Rhys thinks of an entire novel so as to do justice to a character that has been left aside not only by its author but by its readers as well. Rhys proves that one's imagination should be more flexible when it comes to the interpretation of a novel; also, she demonstrates that the reading process should take more into account than the mere facts or events included in the novel. Just like Byatt, Jean Rhys creates an intertextual reference for Jean Eyre, with the aim of educating readers or of simply telling them how to read. However, one should bear in mind that Rhys' is just another side of the story and that the possibilities are infinite.

The same need to educate readership motivates Byatt as well as Lessing. The latter seems to urge her readers to abandon the idea of reading about the novel and limit to the reading of the novel itself (however, Lessing contradicts herself in the second preface where she gives several interpretations of her novel displaying the same disbelief as Fowles' in the readers' capacity to interpret what she has written). As the main character, Anna, proves that even one's memory is unreliable and subjective, then, surely, the implication of others into one's reading process would only alter the out-comes.

In her criticising postmodernism's approaches to a novel (hyper-analysing form according to 'canonical' ideologies and criticism), Byatt implies that they might actually impose a certain meaning on the text, alienating the reader from its true essence. Therefore, she proposes an exclusive relationship reader – text – author, an opinion she clearly states in her other writings as well:

> Modern criticism is powerful and imposes its own narratives and priorities on the writings it uses as raw material, source, or jumping-off point. It may be interested in feminist, or Lacanian, or marxist, or post-colonial narratives and vocabularies. Or it may play forcefully with the words of the writer, interjecting its own punning meanings. . . . Such secondary cleverness distresses both the reader and the writer in me. As an innocent reader I learned to listen, again and again, to texts until they had revealed their whole shape, their articulation, the rhythms of their ideas and feelings. [14]

Furthermore, one can say that *Possession* is structured as a university literature course, presenting various literary texts, as well as their interpretation and manner of reading. At the heart of Byatt's writing, there is a scholarly and literary consciousness, which manifests itself in the academic preoccupations of her central characters. Throughout the novel, Roland and Maud are reading Ash's and LaMotte's letters and poems in order to re-

create their romantic relationship, discovering that the latter influenced the work of the two Victorian poets to a great extent. Their ignoring for a long time the biographical clues found in-between the lines of the poems, comments on the quality of their academics research. Thus, Byatt obliquely criticises the manner in which theories such as deconstruction and the fragmentation of the subject have distorted not only the reading process of contemporary academics but also their lives. Roland Mitchell's monologues cannot but be seen as representative for an entire generation:

> We are very knowing. We know all sorts of other things, too – about how there isn't a unitary ego – how we are made up of conflicting, interacting systems of things – and I suppose we believe that? We know we are driven by desire, but we can't see it as they did, can we? We never say the word Love, do we – we know it's a suspect ideological construct – especially Romantic Love – so we have to make a real effort of imagination to know what it felt like to be them, here, believing in these things – Love – themselves – that what they did mattered… [15]

In *The Golden Notebook*, intertextuality manifests itself both as the mirroring of Anna's personality within all her notebooks and as the reiteration of perspectives found within Virginia Woolf's work and not only. Indeed, this multifaceted and disintegrated play of selves may be reminiscent of Woolf's perspective on the unreliability of memory which is unable to provide a single and objective version of past events. As memory proves unfit to tell the truth accurately, the right way to access it seems to be through one's unconscious. Therefore, the golden notebook ultimately abandons the idea of refreshing memory and goes on exploring the unconscious. Anna's attempts to re-unify herself may be seen as Lessing's own struggle to unify her ideas in order to bring about the novel, therefore, her difficulties in the creation process. In a sense, Lessing - the writer, projects herself upon Anna - the writer, while Anna projects herself upon all the characters in her notebooks, creating a complex Chinese-world structure.

Furthermore, the autobiographical component that these three novels share brings more into question the post-structuralists' issue of death of the author which neither of the novelists seems to accept. Jean Rhys was born in Roseau, Dominica and her father was a Welsh doctor. When she was sixteen years old, she was sent to England to live with an aunt and to attend the Perse School at Cambridge. Therefore, creating a past for Antoinette may be just a pretext to tell her own unfair Caribbean story. As a child, Doris Lessing lived with her family in the British colony of Southern Rhodesia, later on she moved to London with one of her sons, after getting a divorce and she embarked on her writing career which led her to a communist book club. One cannot help but see all of her inner struggle as a writer and a woman in Anna's actions and words. Lastly, Antonia Byatt, herself a University professor, structures her academic characters bearing in mind her own activity and experience related to her academic endeavours.

However, seeing these novels as masked autobiographies should only be an adjacent angle to their wide scope of interpretation; moreover, rather than focus on the events and characters that are similar to the authors' real lives, one should better look at the reactions that they engender within the novels. In writing fictional biographies, these novelists write their own fictionalized autobiographies. Therefore, they manage to project their real selves onto the (re)writing of other texts so that they are in fact re-writing their real selves and the self of fiction. Moreover, intertextuality is achieved not only through a web of references to other literary texts but through a web of references to themselves. Their lives and their judgements as writers and as human beings become intertextual with their own novels. Toril Moi has also argued that intertextuality should not be thought of only in connection to studying the literary sources:

[...] the passage from one system to another. [...] The term intertextuality denotes this transposition of one (or several) sign system(s) into one another; but since this term has often been understood in the banal sense of 'study of sources', we prefer the term transposition because it specifies that the passage from one signifying system to another demands a new articulation of the thetic – of enunciative and denotative positionality. [16]

Conclusions

More than re-writing texts and them-selves, these novelists have re-written intertextuality itself, proving that literature should not limit itself to canons and imposed borderlines but go beyond these and experiment. Intertextuality becomes, therefore, not only a means to connect present literature to the past one, but also a tool to educate readership in finding and appreciating such a connection. Moreover, one should not see intertextuality as a mere relationship with other texts but as an intense dialogue with the real author's self as well, this being embedded in the choice of certain words, certain events and certain intertextual allusions. Jean Rhys proposes her readers another view on *Jane Eyre*, manipulating the gullible reader and inviting the conscious one the see her novel as yet another side to a well-known story. Doris Lessing, on the other hand, presents the intricacies and difficulties of writing in order to guide her readers into grasping the real essence of her novel. Furthermore, Antonia Byatt hopes to teach her readers to see the whole structure of a text and not limit themselves to only one or two fashionable ideologies. Ultimately, they all account for the fact that every reading is inevitably partial and open for further debate, canons and criteria constantly undergoing revision.

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LE MYTHE LITTERAIRE ET LES SCENARIOS
DES LITTERATURES OCCIDENTALES[1]

Aborder la littérature dans une perspective unitaire, comme tissu interdiscursif (un immense intertexte) qui dépasse les frontières du temps et de l'espace, permet de réévaluer le vieux axe culturel mythologique des formes littéraires et culturelles de la tradition précoce orientale, qui se sont imposées à l'imaginaire européen, ultérieur, et qui ont généré des archétypes, dans le sens culturel général d'invariant, et de modèle récurrent ou anthropologique, dans le sens de Jung [1]. Les textes qui sont organisés autour d'un sujet central, ayant un effet unificateur, avec un scénario explicatif en structure de profondeur, permettent une lecture par séries de configurations archétypales (on peut généraliser, en parlant de la manière dont sont configurés les textes qui s'organisent sur l'axe allégorique du «voyage», pendant l'Antiquité), ou bien il s'agit de romans modernes dont le sujet de la fiction développe l'idée de destin (à compter d'un moment donné de la vie du protagoniste jusqu'à un point final), en tant que scénario initiatique, unificateur, visant la connaissance graduelle de soi. Dans ces constructions romanesques, en dépit de l'écart temporel qui les sépare du texte modèle focalisateur (Gilgamesh, l'Odyssée, etc.) le modèle est visible, en tant que scénario de quelques archétypes mythiques ou d'imaginaire collectif, qui dirige l'évolution des personnages par la concentration et par l'agencement de l'univers imaginaire, au-delà de la formule narrative et générique du texte (l'*Odyssée* / *Le chevalier Lancelot*, de Chrétien de Troyes / *La montagne magique* de Thomas Mann / *Don Juan* de Nicolae Breban).

La circulation des thèmes et des modèles, du centre vers la marge, pose le problème des «configurations interdiscursives» qui prennent naissance à partir d'un «texte focalisateur». *La Bible*, par exemple, est un texte focalisateur pour les questions liées à la condition humaine. Les voyages initiatiques antiques, vus comme possibles textes focalisateurs, préfigurent un monde primitif, englouti par le chaos, un monde asservi aux monstres, à la mort, aux ténèbres, que le héros solaire (ayant avec ce monde le même rapport que le cercle avec le point) restaure, du moins dans le plan spirituel de la découverte des solutions capables à rééquilibrer l'univers. Gilgamesh combat le monstre de la forêt de cèdres, lutte avec les eaux des ténèbres, avec les gens du Scorpion, avec le sommeil, avec soi-même et trouve la réponse – son destin est la mort. Le Grec Hercules assujettit les monstres dans un affrontement direct et la découverte initiatique majeure est celle de la domination de la nature qui se manifeste par des êtres violents: le lion de Némée, la hydre de Lerne, le sanglier d'Erymanthe, les centaures, le taureau de l'île de Crète. La mort du héros projette par deux fois un changement de statut: il est brûlé vif sur la crête d'une montagne et levé au ciel de la lumière éternelle par le char d'or d'Athéna et d'Hermès. La projection du sacrifice est par excellence solaire, tout comme le sens de la confrontation avec le monde (avec le strate primitif, chaotique, originaire) de quelques grands héros - centres de mythes restaurateurs: Apollon lutte avec le python et réinstaure le pouvoir de la lumière (de l'esprit)

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dans l'espace dont il dispose. Jésus lutte avec l'incompréhension du monde et son modèle est cathartique, comme celui du «bouc émissaire» qui refait l'ordre du monde en refaisant les liens avec le sacré. Une autre manière de configurer un archétype avec plusieurs variantes de sens qui renvoient par assimilation au même noyau, serait le mal projeté initialement sous la forme d'un animal, le serpent (archétype avec de multiples significations ultérieures) – un être menu, insignifiant par rapport à la grandeur et à l'absolu de la Divinité. La contamination avec le motif de la mort apparaît, réinterprétée de manière moderne, dans la gravure d'Albrecht Dürer, *Le Chevalier, le Diable et la Mort*, dans laquelle le vieillard, couvert de serpents et portant à la main un clepsydre, s'éloigne des représentations classiques du Thanatos. Le même éloignement de l'archétype primaire est évident dans *Les Quatre Chevaliers de l'Apocalypse*, où la mort apparaît sous la figure d'un vieillard monstrueux. Au contraire, le Diable est représenté sous une apparence animalière qui inspire la pitié. De même, chez Dante, le diable, Lucifer, gît dans le cercle de l'Enfer le plus profond, le puis des traîtres, enseveli jusqu'à la taille: la présence du mal est surpassée par l'image du châtiment infligé par la mort qui réorganise les valeurs du monde terrestre. Dans les projections du monde moderne, la circulation des archétypes vers l'ésotérisme transforme, chez Dante, dans la *Divine Comédie*, la catabase classique «*descens ad inferos*» décrite par Homère, en une descente dans le pandémonium intérieur, dans un espace infernal devenu «recoin obscur de réflexion», et produit la rupture des liens terrestres, faisant naître la clairvoyance. La descente de l'esprit, intercédée rituellement, (la descente dans la grotte d'Eleusis, en Enfer, au cas d'Orphée dans l'empire des morts) devient symboliquement une accumulation de pouvoir ou de connaissances à travers ceux qui sont morts (Ulysse qui convoque les ombres dans l'*Odyssée* ou bien Enée dans l'*Enéide*) ou, après l'initiation, un retour à l'origine. Le rythme inverse, de l'ascension, «*ascensus ad superos*» guidée par le même vecteur dantesque de la confraternité Fedeli d'amore (ou Madonna Angelicata), devient une voie vers soi-même.

Dans l'étude de la pastorale, par exemple, il est bon de partir, du point de vue formel, de la zone focalisatrice de l'Antiquité depuis les *Idylles* de Théocrite ou depuis les *Bucoliques* de Virgile, poursuivre ensuite la circulation du motif dans le XVI-e et le XVII–e siècles, à travers l'*Orfeo* de Angelo Poliziano, le *Pastor fido* de G.B. Guarini, et de *The Countess of Pembroke's Arcadia* de Philip Sydney, dans sa variante en vers, ainsi que le passage du même motif dans une autre structure formelle sous la plume du poète suisse de langue allemande Salmon Gessner, auteur *d'idylles pastorales* (XVIII-e siècle). Le point de départ est le mythe focalisateur de l'Arcadie, ayant de multiples implications culturelles et esthétiques qui dépassent les romans de George Sand ou ceux de Thomas Hardy, recouvrant le dialogue entre les arts: peinture, musique, c'est-à-dire transcendant les frontières linguistiques, après avoir outrepassé les limites d'époque et de zone géographique. Dans de nombreux cas, le texte focalisateur est extérieur à l'espace européen où il circule: les mythes héroïques ciblés sur la figure de Gilgamesh, ou ceux ésotériques – initiatiques focalisés sur la déesse égyptienne Isis (qui fascine le monde romantique: Gérard de Nerval s'en sert dans la structure onirique et symbolique des *Chimères*, dans les *Filles du feu* et dans *Aurélia*; les rites maçonniques qui l'assimilent à la Nature essentielle, l'envoient vers la *Flûte enchantée* de Mozart, représentée en France sous le titre de *Mystères de Isis*. Novalis superpose l'image d'Isis à celle de Sophie von Kühn). La déesse égyptienne, fortement hellénisée ou latinisée, sera dorénavant inséparable de l'héritage gréco-romain qui est à la base de la culture européenne (notons la fascination que la déesse égyptienne exerce sur le personnage de Lucius, du roman D'Apulée *L'Ane d'or* ou *Les Métamorphoses*) où l'importance de la mythologie classique constitue un champ fécond d'étude: on part des mythes antiques vers les mythes littéraires ultérieurs. Parfois le texte focalisateur est un texte littéraire moderne qui irradie d'autres mythes littéraires: *Don Juan*, mythe européen chrétien et les

significations de ses métamorphoses littéraires au XX-e siècle, fait l'objet d'une étude fondamentale, signée par Jean Rousset, en 1978 – *Le Mythe de Don Juan*.

Nous parlons donc d'un domaine mythico - culturel archaïque et des mythes littéraires en cherchant la signification des grands mythes archaïques dans la structure de profondeur de la littérature. Il se peut que l'analyse des données mythiques aient besoin de finesse pour qu'elles soient identifiées: le roman postmoderne de Vladimir Nabokov, *Lolita*, peut être lu comme un texte autoréflexif, visant les rapports entre l'auteur et son livre en train de s'écrire, qui le possède; mais en égale mesure, il peut être lu à travers l'analogie que l'on peut supposer comme construite allusivement, entre le nom de Lolita et celui de Lilith, le premier être féminin, antérieur à Eve, analogie présente dans le titre du roman et dans le nom de la nymphe. Une lecture intertextuelle ouvre, par le biais du mythe, dans le roman de Nabokov, une autre signification globale où Lolita / Lilith renvoie à l'éternel féminin, malgré le bizarre voisinage de la créature féminine avec Satan.

Le modèle d'interprétation psychanalytique du mythe oedipien de la tragédie grecque, centré sur l'inceste comme possible clé des mécanismes psychiques est transposé en poésie par Jean Cocteau (1932) dans la *Machine infernale*, où l'enfance, dépositaire du paradis des premières années est un temps arrêté, la «chambre» - topos qui circule d'un espace poétique théâtral à un autre - représentant l'obsession d'une enfance éloignée. Métaphore obsédante dans le théâtre de Cocteau, la «chambre» permet la réinterprétation moderne du mythe oedipien: la scène de la nuit de noces de Œdipe et de Jocaste se passe dans la chambre d'enfant de Œdipe, là où Jocaste avait bercé son nouveau-né, avant de revenir à l'époque du début de sa vie pour rencontrer la mort. Jocaste tient à sa poitrine le mari / enfant pendant que ses pieds touchent le berceau de l'enfant. Une lumière rouge intense lie la robe de la mère / mariée au sang du crime et à l'érotisme suggéré dans cette fantastique nuit de noces du troisième acte, invention qui dilate le vécu du héros par des rêves, des cauchemars, issus en surface du subconscient. La machine infernale est en même temps le grand mécanisme du destin et de la fatalité, mis en mouvement par des divinités infernales en vue de la destruction de l'individu, et le mécanisme tout aussi infernal du subconscient qui amasse et stocke les pulsions coupables.

Le Sphinx, construit comme féminité troublée par le téméraire Œdipe (empruntant quelque chose de la féminité féminisante derrière laquelle se cache, selon Freud, l'énigme du refoulé), n'est autre chose que la main de la fatalité qui aide à l'accomplissement du destin que le héros aurait voulu éviter. Le Sphinx lui dicte les réponses aux questions, de sorte que la victoire de Œdipe qui triche est en fait l'échec qui le jette entre les bras du destin. La victoire de Œdipe, perçue comme telle par les autres, est pour lui un terrifiant échec. Le remake réalisé par Cocteau renvoie à un mythe de la dépersonnalisation. Œdipe, qui devenant aveugle voit enfin en lui-même, est projeté par Cocteau dans la figure du poète qui peut scruter l'invisible; la même image du poète et de ses ténèbres est reflétée par les miroirs d'Orphée (*Le testament d'Orphée*) tout comme dans les yeux de Œdipe aveugle. Entre les échos de la psychanalyse et la perception existentialiste du mythe, la pièce de Cocteau reflète le pouvoir des inquiétudes et des obsessions humaines de rencontrer, dans la descente vers un âge poétique, les grands nœuds mythiques.

L'émergence dans le conscient de vérités génératrices de névrose, issues des profondeurs subconscientes, représente le conflit latent, suggéré de la pièce de Cocteau (conservant le personnage de Tirésias, l'aveugle, celui qui connaît le drame, comme personnage liant, Cocteau le transforme dans une sorte d'analyste – psychiatre qui est au courant des mutations de la conscience des héros).

Il existe encore un héros du théâtre classique grec – Oreste, dont le voyage vers la modernité subit une transformation provoquée du contexte idéologique. Les tensions de l'entre deux guerres mondiales, les idées concernant l'engagement de l'homme dans la formation de sa propre essence, font de la pièce *Les Mouches* (1943), écrite par Jean Paul

Sartre en même temps que son essai *L'Etre et le Néant*, la projection de l'«homme condamné à être libre» dans un modèle classicisé de mythe et de théâtre grec. Le héros du mythe des Atrides est transmuté dans un théâtre de «situations limites», né des circonstances dilemmatiques où se trouvait Oreste dans la tragédie grecque. La pièce de Sartre fait naître 24 heures de tension. Le changement de paradigme historique et culturel transforme, par le rapprochement du quotidien, la catégorie du tragique, tel qu'il était conçu par les Grecs anciens. Albert Camus appréciait même que seule la révolte du héros pouvait encore créer une tragédie (*L'Avenir de la tragédie*, 1957). L'idée de la responsabilité personnelle restructure le mythe dans la pièce de Sartre, car le jeune Oreste, le héros principal dans la pièce les *Mouches*, devient authentique en assumant la responsabilité de ses actes devant Jupiter, l'incarnation des conventions sociales: Oreste reste un homme libre, refusé par la foule, homme libre et seul. Le héros de Sartre a opté pour «l'acte» qui peut le définir dans une situation limite, en l'absence de l'Apollon de la tragédie grecque; la pensée du philosophe Sartre accorde une place centrale à l'idée que dans l'absence de Dieu (des dieux, du destin, de l'autorité divine) l'unique signification du monde est donnée de l'homme et de sa liberté douloureuse à être acceptée/choisie. Sans rien perdre de sa condition tragique, engagé dans une voie pleine de contradiction, celle de la société et celle de soi-même, le héros dans sa solitude, éprouve de manière angoissante l'hostilité de l'univers. Les Mouches sont l'image cauchemardesque de sa peur, de son angoisse. A la différence de l'Oreste des Grecs, soumis au jugement des dieux et des gens, le héros de Sartre est reclus dans sa conscience. Chez Eschyle, Oreste est un héros faible, dominé par la forte personnalité d'Electre; chez Sartre, il ne commet plus le crime par vengeance, mais par un sentiment de responsabilité envers les citoyens de l'Argos, terrorisés par les mouches de la culpabilité; son crime est orgueilleusement assumé.

La différence est immense entre cette vision moderne, redéfinie historiquement sous la pression de la confluence avec un autre monde d'idées et l'*Orestie* d'Eschyle (et même entre elle et l'*Oreste* d'Euripide). L'*Orestie* d'Eschyle projette la tragédie sur toute la famille des Atrides, qui devait s'éteindre sous la pression de l'hybris répétée, qui enfreignait la loi morale de la cité et des dieux (de Thyeste, l'oncle d'Agamemnon, qui avait tué son frère, Atrée, avait pris sa femme et le pouvoir, à Oreste qui avait tué sa mère). Cette chaîne tragique est vue comme modalité de perfectionner la loi morale par des sacrifices humains, car le mécanisme de l'hybris une fois déclenché ne peut plus être arrêté (la comparaison est possible avec le mécanisme sanglant des tragédies shakespeariennes, où chaque crime entraîne un autre, et où Hamlet, Macbeth, Richard III, mettent l'accent sur l'idée de la loi qui est enfreinte et sur la perpétuelle tentative de la restaurer).

Dans deux étapes différentes de la compréhension des rapports de l'homme avec le monde, le héros tragique d'Eschyle apprend la souffrance, tandis que le héros de Sophocle s'élève, à travers elle, au-dessus de la condition humaine; d'ailleurs la stratégie dramatique d'imposer un seul personnage qui domine la scène dans les tragédies de Sophocle, plaide en faveur de cette élévation du héros qui apprend que tout ce qui est humain et soumis au temps et ravagé de sa toute puissance, que seuls, les dieux ne vieillissent pas. Ce sont autant d'éléments de méditation sur la condition humaine, qui se retrouvent dans les choreutes qui célèbrent Colone ou Athènes en tant qu'espaces de la beauté éternelle, où l'homme s'accomplit moralement (kalos kai agathos) dans une sorte d'harmonie de l'esprit que le monde moderne ne retrouve plus par le théâtre.

Le roman de Longos, intitulé *Daphnis et Chloé*, permet une lecture palimpseste à travers laquelle on reconnaît les bucoliques de Théocrite et de Virgile, mais surtout celles du poète grec Philétas de Cos, auxquelles le texte de Longus est une réplique. (Au XV-e siècle, pendant la Renaissance italienne, Jacopo Sannazzaro a écrit l'*Arcadie*, roman pastoral influencé par Longus, Héliodore et Virgile, préfigurant l'association avec le monde de cour du roman espagnol *Los siete libros de la Diana*, écrit par Jorge de Montemayor, dont le style

pastoral se retrouvera dans les églogues de Pierre de Ronsard, avec de galanteries et arabesques fondus dans le drame pastoral baroque *Aminta* de Torquato Tasso, au milieu du XVI-e siècle).

Le point de départ est l'histoire de deux enfants adoptés par des pasteurs qui mènent leur vie dans l'île de Lesbos, selon les rythmes naturels patronnés par Eros et par les nymphes de Pan. L'image du jeune et beau berger Daphnis, des idylles du poète sicilien Théocrite, construite sur la toile de fond de le vie pastorale et de la nature, passe dans l'histoire de Longos qui prépare l'univers d'attente de son lecteur par un incipit où le modèle achevé de l'île de Lesbos, parsemée de fleurs et arrosée d'eaux courantes, est associé à l'amour, chanté jadis par Sappho, dans les mêmes endroits: - celui qui a été amoureux s'en souviendra, et celui qui n'a pas encore aimé, l'apprendra – adage que l'on retrouvera, dans une reprise postmoderne, au final du roman d'Umberto Eco, *le Nom de la rose.*

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FIGHTING-COCKTAIL.
UNIVERSAL HUMAN VALUES IN MATEI VIŞNIEC'S
THE BODY OF A WOMAN AS A BATTLEFIELD IN THE BOSNIAN WAR[1]

Matei Vişniec is unmistakably the most renowed Romanian playwright whose plays have been relentlessly staged worldwide for a remarkable number of times from Paris to Bucharest or from New York to Tokio which won him the *best staging-author* category in the 2008 edition of the Avignon Festival. Equally skilled as poet, novelist and journalist, Matei Vişniec remains one of the complex, often controversial and especially emblematic personalities of the 80's. Labelled as postmodern, absurd or post-absurd by most literary critics, his writings go further than any of these categories by the means of their symbolic values, lyrical composition and especially the sudden intrusion of the real into the fictional universe. Translated into more than fifteen languages, his texts have ceased to belong to a single culture, be it French or Romanian, so that now, they blend themselves in the universal tradition.

An appropriate example is Vişniec's play, *The Body of a Woman as a Battlefield in the Bosnian War*[1] signed by a Romanian settled in France and having as main protagonists a woman coming from the former Yugoslavia and another from the United States whose roots are deeply caught in an Irish past, a play which is a mixture of ethnic elements, myths and preconceived ideas which provide it with the universal value mentioned above. The play was written in French between November – December 1996 while Vişniec was at the National Centre for Playwrighting, Chartreuse, Villeneuve-les-Avignon and made its worldwide debut in the orginial version during the Avignon Theatre Festival, at the Théâtre des Roues, staged under the direction of Michel Fagadau, while its first appearance on the Romanian stage did not happen until two years later, at the Teatrul Foarte Mic in Bucharest, under the direction of Răzvan Ionescu. The play was published in French under the Actes Sud Papiers Publishing House in 1997, followed soon after by its Romanian edition in 1998, under the Cartea Românească Publishing House. Subsequently there followed the English, American, Swedish, Catalan, Portuguese, Italian, Bulgarian, Greek, Russian, Spanish, German, Polish and Persian translated editions of the play.

Perchance, it is not coincidentally that this text in particular is the most famous and staged of all of Matei Vişniec' writings, given that it brings to the fore rape as a weapon of war. This form of genocide was not acknowledged 'a crime against humanity' until the interethnic conflict in Bosnia when the number of rapes was estimated to 50 000 [1], thus shocking the entire Europe.

In a 2005 interview [2], the author declared that he had been deeply distressed by the fact that, on the one hand, the war took place at one of the Romanian borders and, on the other, that it was impossible for the West to react against these atrocities. The inner rebellion

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he felt each and every morning when he was opening his daily radio shows at Radio France Internationale about the casualties, the deceased or the bombings in Sarajevo materialized in a text meant to 'raise people's awareness to such horrible acts' [3].

The play works on Benedict Anderson's thesis on modern nationalism because the common attitude towards different (and differing) ethnicites on people's own identity is based on an illusory historic continuity, ethnicity being a mere 'imagined political community'[2].

The play dwells on and depicts Dorra's atrocious destiny during the Bosnian war, the victim of an interethnic rape which causes her to get pregnant. The woman refuses to accept her child who is soon to be born because she conceives of it as aggressor who invades her from *within* this time. She is supported by Kate, an American psychologist, who initially limits herself to automatically relating to her previous medical knowledge and skills, only to discover later the human being behind the case which she investigates. The two women learn to really communicate with one another and overcome the huge differences brought about by the conflicting cultural backgrounds each of them belongs to and therefore assume their own life experiences. The final explanatory note to the 2006 edition [4] reveals the starting point of the play – which remains essentially a fictional work – the confessions of a former Yugoslavian soldier, Velibor Čolić, which are included in the book *Chronique des oubliés*.

The first scene is made up by a fragment in Kate's diary, read by herself, where there are exposed a series of formulae connected to psychiatric terms from the socio-political area, meant to explain the sources of interethnic violence in Bosnia: 'nationalist libido', 'libidinous nationalism', 'infantile ethnic sadism', 'nationalist neurosis', 'narcissistic neurosis of the ethnic majority', 'obsessive neurosis of the ethnic minority' [5]. Although the illusion of a medical study persists by means of specialized terminology, the text remains a literary exercise intended to delineate the rigidity of the medical language and the inability of the technico-scientific terminology so as to define intricate human issues, to catch the cause of suffering and find it a remedy. On a primary reading, the second scene seems embedded in the absurd: the words of the protagonist are left without an answer, the dialogue turns into a monologue, communication is practically absent, and people are by definition alone:

> KATE – Hello.
> DORRA –...
> KATE – It's me, Kate.
> DORRA – ...
> KATE – It's a beatiful day.
> DORRA – ...
> KATE – Some people are walking in the garden...
> DORRA – ...
> KATE – If you'd like to go into the garden, I'll come with you.
> DORRA – ...
> KATE – I'm not asking you to talk to me. [6]

What differs from the theatre of the absurd is not only the coherence of the lines but also the construction of the character per se, making it human while drawing away from the Ionescian puppets. Little by little does Kate give up treating Dorra like a patient without an identity, closer to an object of study. The diference between the observation charts characterized by the impersonal tone and the automatic language and the pages of the personal diary outline the depth of the character who unavoidably steps into the area of the absurd. In the play, the simple locutionary acts are merged with Kate's perlocutinonary and

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illocutionary acts: without being ostentatious, Kate tries to determine Dorra to communicate such as she would tame a wild frightened animal, because it is suffering that made the former's patient lose all her human attributes.

Her behaviour is not so much that of a doctor but rather that of a good speaker who wishes to win his audience; therein the replies in the first acts are a good example of – yet atypical – a true *captatio benevolentiae*.

In turn, the words of the other protagonist do not describe suffering but they *are* themselves inner suffering, pointing thus the equivalence between the linguistic and the physical. In Scene 8, she says a prayer that seems to be 'Our Father', but her prayer does not exhale anything of the hope full of humbleness of the Christian faith.

> DORRA: [...] No, Lord, you can't deliver us from evil.
> No, Lord, you can't give us our daily bread.
> No, Lord, you can't forgive us our trespasses because we don't ask to be forgiven, because we can't forgive you.
> No, Lord, we can't accept your will be done, because your will brings only blood and fire and madness.
> No, Lord, you are not the truth, because truth has been murdered, truth has been buried along with heaven, which is dead like you; becaue your house, Lord, is now a house of the dead, yes, a house of the dead.…[7]

This is a prayer of revolt, of hopelessness, of unthinkable suffering, feelings which are rendered by the playwright by the means of extended anaphora. The long line of negations, annulling, in effect, the heart of the prayer, embodies countless failed certainties and, above all, the vast suffering of the being who suddenly discovers that they are all alone and defenceless. Dorra's initial aphasia is a self-imposed one, and Kate comprehends this skilfully as the psychological-emotional evolution of the patient is minutely caught and described in the medical charts Kate keeps count of.

> The state of the subject: mental confusion, permanent exhaustion, traumatic paralysis. The subject doesn't respond to any external stimuli. [8]
> The subject seeks refuge in silence and offers positive resistance to every attempt at communication from the outside world. This behaviour is simply a defence mechanism. [..] For her, the rape continues. [9]
> The subject suddenly comes out of her state of torpor. That doesn't mean she's getting better. She's just trying to come to terms with the world by means of aggression. [10]
> The subject's mood swings from outward aggression to periods of complete self-absorption. These apparent whims are actually a good sign, a sign that she is in fact capable of entering into some kind of new relationship with the outside world. [11]

What the medical charts fail to record is the inner metamorphosis of Kate, the woman doctor, who, in Scene 26 switches places with her patient. War seems to have spread its tentacles beyond its first line victims, because, for the woman come from Boston who initially observes the consequences of the conflict with detachment and objectivity, things seem to get on a new track so that she eventually proves herself as vulnerable in front of the war atrocities as the ones she is tying to save.

> DORRA (*Without looking at Kate*): And is that why you had a breakdown?
> KATE: Yes, that is why I had a breakdown.

DORRA: But nobody knew anything about it.
KATE: No, because I was the team's psychologist.
DORRA: After how many mass graves?
KATE: Sedamnaest. Seventeen.
DORRA: You could no longer bear to read the inventories they attached to each body they dug up.
KATE: No
DORRA: You could no longer bear to hear the sound of the pickaxes, the trowels, and the crowbars that were beating and digging ad grating and sweeping.
KATE: No. [12]

The bond between the two women becomes more and more powerful, and indifference is slowly replaced by tolerance and empathy. In Dorra's case, verbalization as imposed by conversational therapy becomes an intellectualized form of emotional discharge because it forces her to relate herself to the traumatic experience she has undergone. Besides, the play itself is a therapeutic act both for its author and for its reader.

Let us not forget about the receiver's part and importance for the dramatic text: regardless of his nature - either a reader or a part in the audience – the addressee remains an esential player on the stage and outside it.

In *The Body of a Woman as a Battlefield in the Bosnian War* there appears a chain of stage directions intended for Kate and having the role of emotionally relating the public to Dorra's drama, to the Bosniac people or the interethnic conflicts all over the world. Kate is esentially the witness-character, the unmediated voice of the playwright and of the reader's consciousness who ceases to be a mere observer, thus getting emotionally involved in the text. Therein, with a view to the detachment effect, Vişniec fundamentally farthers himself away from Bertolt Brecht since his goal is not that of helping the public adopt a detached and critical attitude [13], but rather that of making them empathically relate to the characters on the stage and identify to them. He does not hesitate to talk about 'rape', 'sex', and 'sexual frustration', which are almost obsessively repeated throughout the entire play, because what he inteds to do is *stir up* the receiver's responsiveness and compassion. Likewise, 'ethnic enemy' is a phrase which is used almost to exhaustion, until it becomes completely devoid of any meaning, becoming a mere juxtaposition of signs, as absurd as the idea it denotes, that of interethnic hatred. Kate describes a new type of warrior – the one who never exposes oneself 'to bullets, shells or tanks' but only to a woman's scream, the one for whom the battlefield has become the woman's body:

KATE (*to the audience*): […] The modern Balkan 'soldier' rapes the wife of his ethnic enemy in order to smash that resistance and to strike a coup de grâce at this enemy. The body of a woman who is his ethnic enemy becomes a battlefield in its own right, and he thrusts himself into it regarding rape as a weapon of war. […] And what precisely is the new battlefield for this new 'soldier'? It is the body of the wife of his ex-neighbour, the body of the wife of his old schoolmate, the body of the wife of his best friend whom for nearly half a century he has called "brother". […] [14]

This technique reminds one of the Dadaist's attempt to generate, by any method possible, a reaction, any reaction, from their contemporaries, so as to awaken their spirits from the long hibernation imposed by War World I. It is an empathic response that Vişniec is looking for yet again, but the addressees of his texts are not to be awoken from the numbness brought about by the war but from a much more silent sleep, that of feeling and of reasoning which have slowly but surely trapped entire nations in the comunist era. What

is worth noticing is the alternation between the semantic field of war and the semantic field of sensuality which, although seemingly opposed, overlap one another. Thus, 'warrior', 'foe', 'hatred', 'battlefield', 'bullets', 'shells', 'tanks', 'homeland', 'bomb', 'opponent', 'confrontation', 'military strategy', 'enemy' coexist with 'sex', 'woman', 'scream', 'vitality' most obvious in the play's title: *The Body of a Woman as a Battlefield in the Bosnian War.*

Lexical paradoxes have echo in Dorra's inner universe where uncertainty and confusion are at their best. She has only one certainty which, far from reassuring her, increases her anguish even more: the child to be born of rape is growing inside her womb. Thoughout the play we witness the woman devoid of a God, of a homeland, of a home, or of 'anything live in her heart', trying to fight the 'beast' who devours her from within, clutching on to her bows, 'freezing' her and emptying her of life. Finally, Dorra acquires maternal consciousness becoming thus an archetypal character. However, the fact that she accepts to give birth to her son is not a victory of humanity but rather an absolute renunciation of her *self*, an implied consentment to one's own extinction. In the final scene she writes Kate, reliving the moment she decided to keep the baby:

> DORRA: [...] One day, just after you left, I went for a walk by the lake. As I walked I looked at the trees and the water... All of a sudden, a notice nailed to a tree caught my eye. I went to take a closer look, and this is what I read:
>
> WE WOULD LIKE TO INFORM YOU THAT THIS TREE IS DEAD. IT WILL BE CUT DOWN WEEK COMMENCING APRIL 2nd. IN ITS PLACE AND FOR THE ENJOYMENT OF ALL VISIORS TO THIS PARK, WE WILL BE PLANTING A SAPLING.
>
> Signed: THE DEPARTMENT OF PARKS AND GARDENS.
>
> I read this once, then again, then several times more. And that's when I decided to keep the baby. [15]

The celestial tree, centrum mundi, the tree of life, is therefore dead. But one should not worry about it since it is going to be replaced by another, a younger one, 'to our enjoyment and happiness'. It would be of interest to remind one of the correlation which Christian faith draws between the celestial tree and Jesus's cross of the crucifiction, because, in turn, Dorra carries her cross on the Golgota of war and hatred. And perhaps it is not by chance that the tree is going to be cut throuhout an entire week, in April, just like a reiteration of the Passion Week. The birth of Dorra's child can only be seen as a victory if we come to accept the idea that humanity builds itself on bodies.

Although the ending is remarkable because it catches the individual drama of the protagonist, the play's moment of utmost intensity is the one where, behind Dorra's words one can hear the voice of Velibor Čolić describing the country which he wears scratched in his soul, the disfigured faces of pain and the terrible gesture of every soldier of drinking a *fighting cocktail* before the fight, so as to paralyse his last traces of humanity:

> My country is a mother who notices that her dead son's uniform is missing a button. She hurries to sew one back on before he's buried. [...]
> My country is a soldier who mixes in his glass cognac, raki, wine, whiskey, and any other alcohol he can put hi hands on. The drink is called a *fighting cocktail.* He knocks it back, then goes to take his position in the trenches.

My country is an 18-year-old soldier who, for a joke, writes: CUT HERE, on his neck, just like on those packets of instant soup. […]
My country is a peasant who hides in the forest because "chetniks" or Muslims "fighting for Islam" have arrived in this village. He's killed three days later when he decides to go home to feed is starving cows, because he can no longer bear to hear their bellowing … [16][3]

To draw things to a conclusion, *The Body of a Woman as a Battefield in the Bosnian War* marks a new creation stage in Matei Vişniec's writings where the influences of the absurd are reduced to a minimum and his activity as a playwright is more and more often juxtaposed to that of the journalist. The strength of this text is given by the credibility of situations and characters, genuine carriers of universal human values: it is in their inner structure that one identifies existential themes such as the rebellion of the Camusian man, the acceptance of one's own suffering or self exile. Its dramatic touches draw Vişniec closer to the classical theatre, while the occurrence of paradox and of lexical innovation designate him as a reference point in modern dramaturgy.

NOTES
[1] Although in his book Imagined Communities, Benedict Anderson assigns the phrase 'imagined political community' to the concept of nation ('I propose the following definition of the nation: it is imagined political community – and imagined as both inherently limited and sovereign', Imagined Communities, 2006, pp.6), it is hereafter related to the concept of ethnicity.
[2] The title of the first edition, published in France, Du sexe de la femme comme champ de bataille dans la guerre en Bosnie (Editions Actes Sud-Papiers, 1997). The play has also been published and staged under several titles such as Despre sexul femeii - câmp de luptă în războiul din Bosnia (Liternet Publishing House, 2002) or Femeia ca un câmp de luptă (Cartea Românească Publishing House, 1998, reedited in 2007).
[3] In the play, these lines are marked by italics because they bring to mind real events and situations as experienced by Velibor Čolić.

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ORGANIZATIONAL COMMUNICATION AND EDUCATION IN A KNOWLEDGE-BASED SOCIETY[1]

Playing an essential role in human life, communication offers unlimited possibilities in its social, as well as organizational dimensions. We live in a world of interdependencies where communication is synonymous to existence, being an essential element of both individual and social life. For the human being, information and communication are vital necessities while, for the social organizational being, communication is an agent which may trigger off its own existence and influence its development or may lead to stagnation or even extinction. Within any school organization, communication is an essential process facilitating the message and information exchange in order to reach the goals in view [1].

Organizational communication, as a specific manifestation of the management process, assumes the individualizing elements of the organization. Extensive or restrained, according to the business size, stereotyped or diversified, formal or informal, enabling or obstructing human relationships, communication is a process with manifold significances and implications for the contemporary management even though they are not always visible and quantifiable. Organizational communication accompanies the evolution of school organization. Changes occurring within the same organization automatically involve a change in communication. Thus, the redesigning of the organizational structure or information system is a process with direct impact on the volume and composition of messages carried through the formal channels, changing the management team also determines changes on the cultural level which influences communication, too. The changes in the communication type and style are often reluctantly received by the organization members. In general, age, habits, communication stereotypes, mental clichés, fear of the new are frequent impediments changing the type of organizational communication.

Research on organizational communication has been for a concern for scientists or practitioners interested in the good functioning of organizations. Beginning with classical theories, continuing with neo-classical ones and up to modern and post-modern concepts, every study referred to the organizational communication role, one way or another. It is not our intention to mention here the constituents, forms, channels and networks of human communication, well-known from other specialized papers concerned with their explicit description, but highlight some specific aspects of communication from the perspective of the organization development.

Basically, communication is more than information or data exchange and their interpretation. The communicated messages undergo an interpretation and processing operation by each organization member who evaluates and selects the relevant data for his or her conduct within the organization.

In a school organization, communication enables information by data service, motivation by stimulating cooperation and involvement in bringing goals to fruition, control by clarifying tasks and responsibilities, together with the expression of emotionality, of

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experience and feelings, things that may sometimes fortify some positions within the organization or defuse others [2].

Approaching the functions of communication only from the organizational perspective, two directions of action must be mentioned:

- *unification for organizational operations*
  Communication is a way of uniting people in an organization for attaining a mutual goal; the communication purpose in an organization is that of leading to changes, of positively influencing the actions ensuring the school organizational performances;
- *management integration*
  Communication is vital for the internal functioning of the organization as it incorporates all managerial constituents and ensures the permanent connection to the external environment and its changes as well.

From the same point of view, the most relevant forms of communication are the following two as they mirror the communicating agents' positions in the school organizational structure:

- *formal communication,* meant to promptly transmit the information needed for task performance; it may occur between departments, operational groups, etc. and uses transmission channels provided in the organizational chart; according to the official transfer direction of information, there may exist vertical communication – between managers and subordinate personnel, horizontal communication – between members with similar organizational status or cornerwise communication – between members on different hierarchical levels but without authority relationships among them (like a matrix structure).
- *informal communication,* spontaneously occurring between the organization members by networks created on the spot, based on mutual affinities and interests, its content consisting of unofficial personal or general information; it may be "star-shaped" – communication occurring somehow in cascade, from one member to another, with high hazard for message distortion, or "cluster-shaped" – weak structure, with a great number of branches.

Modern organizations stimulate informal communication for its advantages: rapid spreading of information, strengthening of solidarity and team spirit, occurrence of connections between groups otherwise bound to communication through slower ascending and descending formal channels, facilitation of specialized personnel contribution to solving the issues, all of which increase the efficacy of human resource use. The great disadvantage of informal communication is the increased possibility of information distortion which may lead to disturbance of normal relationships and operations within the organization [3].

Organizational communication is achieved in a social environment therefore its quality and precision are influenced by parameters pertaining to the organizational structure, human relationships in general and authority ones in particular. Acknowledgement of possible barriers in organizational communication is a first step toward their elimination [4].

Barriers specific to interpersonal communication:
- lack of actual information or deficient messages – the novelty of information is the one drawing attention;
- ignorance of information contradicting what is already known or believed to be known – usually, people avoid, forget or distort dissonant information;

- source evaluation – preconceived ideas, stereotypes influence the source evaluation and implicitly the message;
- different perceptions – the way people organize and interpret the information received influence the way they understand it;
- semantic distortions – can be caused by the use of a specialized language unknown to the receiver or of symbols with unclear significance;
- perturbations – so-called noises may exist sometimes disturbing interpersonal communication.

Barriers specific to organizational communication:
- vertical communication is usually based on strict rules which may become barriers if the penalization of their lack of observance results in message filtering;
- the larger the organization, the more time consuming the communication; therefore simplified solutions are often used as they are considered reasonable; this way messages may be distorted;
- information is power; consequently some messages can be hold or distorted by purpose, such a phenomenon being a usual one for the supremacy disputes within organizations;
- accepting the information as true is a condition for efficient organizational communication; therefore its non-acceptance can be considered a barrier; the acceptance is influenced by a set of parameters increasing the communicating person's credibility and by the defensive feature of the message;
- physical / spatial distance of work places within the organization may lead to a decrease in direct personal contacts;
- the different cultures of small groups within the organization lead to a distorted interpretation of some messages;
- people enter various relationship systems within the organization (work structures, power structures, status, authority or friendship structures); such systems influence the quality of communication within the company;
- organizations undergo perpetual change; people, positions, structure, values change and thus messages do not always reach the addressee at the right moment [5].

The more superposed the levels in an organizational structure, the more the intermediate channels for information to travel through and the greater the probability of communication disturbance. A long hierarchical line, specific to large school organizations, entrains the interference of many disturbing phenomena, especially communication filtering and distortion. Sometimes, the deformation is not due to the hierarchical line itself but to some fixed rules and norms regarding the information circuit. In order to reduce the negative effects of various barriers, the following ways, recommended by specialists, can be used: active listening, constructive feedback, development of ascending communication channels, understanding of cultural differences, organization of space needed for communication and use of updated communication technologies.

For the organizational environments and contexts as well as for people and society in general, communication plays an exceptional role. It is the binding keeping the members of a group united, ensuring cohesion and agreement; it can also divide the members of a school organization leading to serious disturbances within the educational activity. Communication is the most important link of the organizational chain, its force or fragility determining the force or fragility of the organization itself.

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THE IMPORTANCE OF USING LANGUAGE GAMES
IN EFL CLASSES IN ALBANIA[1]

Introduction

All the people living in a cultural society try to learn to communicate in a foreign language. They use different methods and techniques to achieve this goal. The reason why different students choose different methods of acquiring a foreign language is quite clear: they need to acquire a foreign language in the most efficient way. Which method is better–can be drawn from the experiences of both students and foreign language teachers. One of the methods used recently is Communicative Language Learning/Communicative Language Teaching (CLT). This method emphasizes *interaction* by which we reach communication, which is the aim of studying a foreign language, which are the goal and the means of learning a language. So, communication requires from students to master some language functions within a social context [1]. In other words, being able to communicate requires more than one linguistic competence, it requires the communicative competence, that is to know when and how to say something to someone [2].

Communicative language learning aims to bring learning beyond grammatical competence, to a point where students are able to decrypt a language, and to manipulate it in a personal dialogue, then use it to achieve a purpose. This is known *as communicative competence.* There are three main principles at the basis of communicative competence:

-Learner centeredness (student is in the centre)
-Communicative language learning (students learn to communicate by interaction)
-Social, situational contextualization of communication (that the language we speak, the words we choose should be chosen according to the circumstances, type of communication)
The Communicative method uses real-life situations that provide communication, so the teacher creates a situation similar to that of real life. When applying CLT we have different techniques that make possible these above principles:

- *English Language is used in a real social context*
- *English Language games are used to increase involvement in the learning*
- *The English teacher helps students in the communication process*
- *English Students are given feedback to see their linguistic achievements*
- *The emphasis is on communication process*
- *Students are given the opportunity to express and communicate ideas and opinions*
- *Students work in groups so they learn from each- other.*

My study was conducted in elementary and high schools in Vlora to see the implementation of CLT in all its contexts, one of which is the importance and the use of

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language games, role-plays to reach communication. There were 150 students in elementary and high schools in Vlore and 20 teachers that were interviewed.

The importance of using Games in EFL classes

Foreign language learning is not an easy process. To have effective learning we should have effective teaching. Method and strategies should be combined together. As the main goal of the study of a foreign language is communication, we should pay great attention to the method used. CLT is one of the most appropriate methods that helps the teacher have effective teaching, and the learner have effective learning. CLT involves students in interaction, communication, and real life situations. Being student centered, a good teacher should use different techniques that enable effective communication.

Being a teacher for 12 years has made me think a lot about the teaching process, and I have learned a lot and improved my teaching. In my classes I put communication in the centre; I try to have student-centered classes. In our classes we have both passive and active learners or 'good' and 'bad' learners. Every teacher should consider the fact of involving all his students in his teaching process.

Teaching and having feedback of how the four skills are learned by our students it's not an easy job. University students must be involved in the communication process within different social contexts. But at all levels of language, learners must be involved in the communicative process. One way of doing this is using language games. Games are used frequently in CLT. Students find them enjoyable, and if they are properly designed, they give students valuable communicative practice [3].

Students feel satisfaction when we use them; for this reason we have to give them a valuable practice in communication. The use of language games can be a powerful tool for language learning. On the one hand students have fun, while on the other hand they acquire language. The four language skills are combined with each other. They contain certain features in common with real life communicative situations. While integrating them students communicate.

The goal of using them is to develop input and output skills. Games, on the other hand, are very relaxing. As Uberman says, "After learning and practicing new vocabulary they have the opportunity to use language in a way that when they speak they do not feel under pressure" [4].

Games are a source of motivation. As we have nonparticipant students in our classes, by use of games we increase their participation. There are students that have difficulties to express themselves, but if we use games, their anxiety fades away. They introduce a competitive element in language building activities. These activities create a meaningful context for language use. Competition makes students be focused and think intensively during the learning process. Many students like games and they are more concentrated during such activities. In elementary classes I observed that in those classes where games were used, students felt more motivated.

The benefits of using games are:

- o They motivate (nonparticipant students).
- o Games are Student-centered.
- o They develop communication ability.
- o They promote competition.
- o They create a meaningful context of language use.
- o They reduce speech anxiety (in the case of shy students).
- o The four language skills are integrated (speaking, reading, listening, writing).
- o They increase creativity and spontaneous use of language. (Think how they

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     could act in a real-life situation)
    o They create an atmosphere for cooperation and the desire to participate.

   Students generally want to take part if you assign a role to them, in this way they try to understand what others are saying or have written, and they must speak or write in order to express their own point of view or give information to other students. Language games can be used in a classroom with pupils level A1, A2 but even B1, B2. The degree of difficulty depends on the language level of students. We should carefully choose games and the most appropriate time to use them.

   Games are not just time-filling activities but have a great educational value; they may contain valuable cultural information. We should carefully consider the fact of when to use them. Games may be used as warm up activities. They work perfectly in learning vocabulary. But whenever a game is to be conducted, we should consider certain factors such as the number of students, language level, cultural context, timing, learning theme, and classroom setting. For vocabulary teaching we can use different games, flashcards, quizzes, tongue twisters.

   Many teachers are able to create crossword puzzles to check vocabulary. Flash cards are also easy to be made. Let's have a look of how some games may be used in our classes:

Game 1 -The mysterious land - (A1, A2)
We give a puzzle of a place overlooking the famous Eiffel Tower. Students must make a description in five sentences. This game encourages fluency and adds manufacturing capabilities. Cultural concepts are also added. The number and length of sentences depend on the students' linguistic ability and linguistic structures that the teacher will use.

Game 2 - Time history (A2)
Students listen to a recorded text of a familiar tale for children. Or listen to a student enrolled for a hero. They listen in and say to whom it belongs.

Game 3 - Art
The teacher orally describes a picture. Students try to recreate the picture in a letter by putting the names of facilities there. This game reinforces the use of compound prepositions "on the right, left, in the middle." This reinforces the vocabulary of objects that students have previously learned. The difficulty of understanding the picture depends on the level of students.
Each of the games that I mentioned is appropriate to reinforce language skills individually. Another feature of the use of games is that students with low language skills can contribute if they are good at other skills such as addition of numbers, drawing. Quizzes or the use of games are used to stimulate communication skills. During the games students feel less anxious when they talk. They also make questions of how to perform better. Now let us have a look at the students' questions and the answers about games.

Questionnaire, to pupils when asked whether they took part in games were:
Question 8. Do you participate in language game?
Strongly agree with   46 st (30%)
Somewhat agree   47 st (32%)
Few agree   38st (25%)
Strongly disagree   19 st (13%)

Simulation games

Simulation games like language games have their own benefits. Simulation games combine role-plays and problem solving tasks. In a simulation exercise students perform the same role as they would perform in a real-life situation [5]. "Simulation is an excellent vehicle for developing student's discussions skills, but may also involve reading, listening, writing specific language structures and functions. It may take a little time to set up a simulation, but once it is under way, students finally find themselves in a different world, and the experience is extremely enriching'' [6].

Good simulation games can be prepared by the teacher, and this is very simple:

- o To make ready the equipment or material, which is necessary for a game.
- o Introduce simulation. Explain the reason this game is played.
- o The teacher has to assign roles to students. You have to remember to allot the roles according to students' basic skills. A part can be written on pieces of papers prepared especially for this work.

Simulations can be performed on different topics. Simulations contain role-plays so when we assign simulation tasks students involve themselves in a particular type of role-play, more complex than a simple role-play. A role-play may be just an information gap activity while simulations take the student beyond, they use a higher standard of language thus developing different language structures and skills.

It does not matter what age our students are, if a simulation game is well structured it works. As an example I can bring a simulation game assigned to my students of British Culture, their language level being B1 and B2. As in British culture there are a lot of topics, containing a lot of cultural information, there are a lot of possibilities to do role-plays.

In one of my classes I assigned them role-plays, by dividing them in groups of five. They had to perform a part describing a Pub. They worked in groups, created a Pub similar to those in Britain, and I assigned roles to them. One was the manager, one was the waiter, one was the cook, another one the customer service, and one the client. They had prepared posters by showing pictures; they created an atmosphere in the class (by listening even to music). We moved the benches in a form creating a corner in the class. There were two customers. Everything went smoothly. They played the role like in the real life (considering really that they were in a pub and ordered meal. At the end the manager asked them if they were satisfied.

The role-plays were played perfectly. Even the passive students took part in the activity; they interacted, and communicated freely, forgetting that it was just a simulation. They managed to genuinely communicate with each other. At the end I asked them if they were satisfied. They really enjoyed it. My goal was to make them communicate in English and learn the importance of the Pub icon for British culture. The experience was good for both parts.

From the interviews with teachers and the observations I made about the use of language games I noticed that they were not used regularly depending on the subjects or the number of students. One teacher said "I have many students so I don't have time to use language games. Another one said: "I use language games to control vocabulary or spelling and sometimes I prepare crossword puzzles by myself".

Role-plays

Role-plays like language games are very important as they empower students to practice communication in different social contexts and in different social roles. Role-play is a simple technique to organize. Role–plays are very important in CLT because they give students an opportunity to practice communication in different social contexts and in different social roles [7].

Role plays must be presented in a good structure that is allocate roles have an activity or game to students and telling them what should they do. More accurately be said who they are, which is the situation and let them decide what they would say. Role-plays help to achieve the goal that is communication. Role plays may be used in different activities, they provide information to students. They also give feedback to them. Role-plays and simulation games are used to better explain difficult issues. They help to motivate and to overcome feelings. In each role the students try to play the part in the proper way, just to show the emotions of the characters they portray. Role-plays provide information gaps.

Role-plays should be used for these purposes:
- o To clarify the attitudes and concepts.
- o To demonstrate the internalization of concepts.
- o To deepen understanding of social situations presented.
- o To prepare students for a real situation.
- o To plan and try different strategies to solve problems.
- o To practice leadership and other social skills [8].

Even role-plays provide a satisfactory communication. Teachers should always try to give activities to ensure communication. Students should have interaction, speaking English as much as possible; conversation should be interesting and closer to everyday life. Should we also consider the selection of games, which should create a pleasant atmosphere?

Games base on Crashen's [9] idea that students possess an effective filter which increases language acquisition if they are sitting in the bench, meaning that the atmosphere in the classroom should be motivating, that is, students should not have anxiety, they should feel relaxed and willingly interact with each - other and freely express their ideas and opinions.

Do not forget that before any activity to do exercises to introduce students heating in the course of speaking. One of the important things to use a role-play is using:

Role-cards: Role cards should be precise and contain only essential information.

Information gap: This technique is included in a role-play. Students find it enjoyable finding things out. Information gaps exist naturally, because people have different experiences and know different things, students get feedback.

In each role-plays we assign roles to pairs when each participant has a role. After playing the part they appreciate the work done. If the information exchanged was not enough then we may repeat the role-play. Different situations create advantages and opportunities for communication; provided each student within the group feels good, each student will give his/her opinion and finally share the others' opinions on various issues, which may create a meaningful linguistic, semantic and stylistic overview of the reading part each was given to study.

By role-plays we perform all linguistic situations, for this reason CLT works perfectly. The work roles have all linguistic situations and this fact makes this method very effective. Within the group, roles are not performed in the same way. The quality of speaking depends on students' language level. We should not forget that role plays motivate even less motivated and passive students, because they are motivated to communicate.

If we have a look at the questionnaires I did we can see the results:

From the questionnaire developed with teachers, when asked whether they used role-plays they answered:

13) Do you use role- plays?

Always   12%

Sometimes   84%

never   4%

From the questionnaire developed with students, when asked whether they took part in role-plays they answered:

<u>*Question 8.*</u>　　*Do you take part in Role-plays*

Strongly agree	38	(25%)
Somewhat agree	34	(23%)
Few agree	47	(31%)
Strongly disagree	31	(20%)

The observation of several classes in grades seventh, eighth, ninth and high school, showed that language games, or role plays were not always used or reinforced, but those teachers who used them for various purposes, sometimes work consisted in performing roles of a dialogue given in the text or to check the dictionary, but not used for all columns.

Conclusion

　　　Learning to communicate in a foreign language is not an easy task. To have effective teaching and learning does not depend on just using the right method but even strategies and techniques to help it. Learning the language through communication by using CLT requires the fulfillment of certain components such as the use of language games, role-plays, by means of which we reach communication. Since our approach focuses on language itself, the development of communication skills leads to self development of activities based on communication. The games which contain a specific purpose, such as developing the ability of reading or listening, serve as communication activities, for they involve communication.

　　　Games help to create the context in which language is used in a meaningful way. They motivate, create cooperation, the language is used in a social context and the four language skills are practiced. Like games even simulation games and role-plays are very important. Students benefit because they perform certain roles like in a real life situation. Role-play is an activity that implies talking and playing, while a simulation game involves students in a particular type of role-play. Games, simulation games and role-plays are excellent means of developing the four skills. We should carefully consider language level of our students, and the time given to them. They should be well structured and presented in a good way. A good teacher may create his own games according to the purpose of teaching.

　　　Even if you do not have resources, it is not difficult to make your own games. In conclusion I can say that games, role-plays should be implemented and it is on the pedagogical ability of teachers to give good roles, to know how to seek and encourage all his/her students. By using role-plays we carry out communication, which is the purpose of implementing CLT and the main purpose of studying English as a foreign language, just as Uberman states "Games encourage, entertain, and increase fluency and communication skills" [10].

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TEACHING ENGLISH AND CULTURAL EDUCATION TO STUDENTS IN EFL CLASSES IN ALBANIA¹

Introduction

Studying a foreign language nowadays has become a necessity for everyone in the whole world. Considering English the most important international language, many people study it for different reasons such as social or economic ones. Language is the principal means whereby we conduct our social lives. Studying a foreign language does not confine the learners to just mastering some competences such as grammatical competence, communicative competence and language proficiency, but even learning the attitudes of another culture as well. Culture is part of everyday life of people who use the language. There are some aspects of it that are especially important to communicate - for example the use of nonverbal expression to which can be paid great attention while learning the language in communication. In this paper we'll see how two cultures can be treated together, how students can extend their cultural knowledge by comparing, contrasting, finding common elements that can help them in communicating and better understanding culture and language. Students become familiar with common elements of both Albanian and English cultures. Different topics provide great conversation topics for developing English fluency.

What comes out from our school curriculum is the authorities' desire for our students to learn one or two foreign languages. Even in the high school apart from the Albanian language and literature students study English, French, Italian and German.

The need for knowledge of culture has grown immensely. Bilingual programs provide research and development of language in both languages. Is language culture? The answer is yes. More we study more we learn culture and education. But how is culture learned through language?

There are several components included in the foreign language study, such as grammatical competence, communicative competence, language proficiency, as well as learning the attitudes in another culture. First of all we must make clear to our students what does the word "Culture" comprises in it. A brainstorming of it shows that the proper way of explaining is by describing customs, beliefs and traditions of another country as indisputably an integral part of foreign language learning.

Communicating in the foreign language comprises in itself the cultural competence because the use of communicative expressions as Straub says: "emphasizes the role of context and the circumstances under which language can be used accurately and appropriately, 'falls short of the mark when it comes to actually equipping students with the cognitive skills they need in a second-culture environment'' [1].

Language itself is related to social and cultural value because it is a social and cultural phenomenon. The way something is conveyed creates meanings that are or are not

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understandable to the rest of the group taking part in conversation. We should consider not just verbal but even non-verbal communication. Through all its verbal and non-verbal aspects language embodies cultural reality [2]. As the main principle of studying English language is communication, learners in EFL classrooms have to develop communicative competence along with cultural competence to solve communication problems as well.

The importance of teaching Culture through Language

When is it appropriate to discuss about why teaching culture? And what is Culture? We have to discuss first the relationship between language and culture. The relationship between language and culture is deeply rooted. Language is used to maintain and convey culture and cultural ties. As Kramsch states: "Culture in language learning is not an expendable fifth skill, tacked on, so to speak, to the teaching of speaking, listening, reading, and writing. It is always in the background, right from day one, ready to unsettle the good language learners when they expect it least, making evident the limitations of their hard-won communicative competence, challenging their ability to make sense of the world around them" [3].

Culture is taught implicitly, embodied in the linguistic forms that students are learning. So, what remains for the foreign language teacher is to help students understand and be aware of cultural features embodied in the language. The relationship between language and culture is inseparable that's why the teaching of culture should constitute an integral part of the English language curriculum. Teachers are expected to integrate cultural components by having "Culture" first defined in terms of attitudes, beliefs, values and way of life people have. Having done this, our students are led to appreciating language and culture as well. The understanding of a culture and its people can be enhanced by the knowledge of their language.

The development of competences is interchanged with the development of cultural awareness. It's up to the teacher to provide activities that enhance culture and communication abilities as well. Treating different issues from the simple to the more complex offers students a great opportunity to talk, to interact, to exchange experience and experience something new. High levels of the Albanian language structures help them to understand the structure of a foreign language; it depends on the way teachers teach and the methods used.

Cultural education and authentic materials

There are several components that can help us incorporate culture into our classrooms. Apart from strategies, materials have their own importance. Selection of materials based on students' linguistic level helps many different age groups to tackle various issues. Many students like discussions because they feel motivated. These discussions are cultural and educational. For classes where students and teachers come from the same culture, the situation is more difficult and they must rely on the teacher and his knowledge to understand the language and culture that this or that teacher is teaching to them. [4]; in other words, it means that when the English teacher teaches foreign languages to his students he teaches them not only knowledge but also culture. So a good teacher should not only be competent, but s/he also must be intelligent and communicative above all. Using authentic materials in this case plays a major role. Authentic materials should be adapted to fit the language level and needs of the students.

Authentic materials enable learners to interact with the real language and content rather than the form. Learners feel that they are learning a target language as it is used outside the classroom. Considering this, it may not be wrong to say that at any level authentic materials should be used to complete the gap between the competency and performance of the language learners, which is a common problem among the foreign language speakers.

- They provide exposure to real language.
- They have a positive effect on learner motivation.
- They provide authentic cultural information.
- They support a more creative approach to teaching.
- They relate more closely to learners' needs [5].

Using authentic materials give them opportunities to develop different subjects and topics. In this way students feel motivated to learn and to speak in the target language. When a teacher introduces language-teaching materials, such as books or handouts, they must understand that these are viewed differently by students depending on their cultural views [6]. By authentic materials we understand using films, songs, newspapers, brochures, magazines, photographs and other printed materials.

By teaching British Cultural Studies in our classes we treat British culture, but also Albanian culture allowing students to share opinions, discuss about different topics, making comparison, essays on the topics .The topics vary from customs and traditions, food, songs, anthems to architecture, writers and traditional weird contest. In this way they develop critical thinking, increase knowledge and develop skills of speaking and writing in English, they exchange culture, make distinctions. Apart from the text occasionally I bring English language journals containing issues related to topics that develop, bring books or paintings, films or photographs that are original or authentic language tapes that have that talk about different issues history, literature and architecture. Students are also free to bring additional materials concerning the topic from both Albanian and English resources.

When discussing different topics students do not merely confine themselves to the English language and culture but they also make comparisons between the English and the Albanian cultures as well; in this way they appreciate culture more, feel motivated to speak and discuss, interact with each other. In this way they develop linguistic skills and communicative and cultural competence as well. The choice of the text helps in this context a lot. As an example is the text of British Cultural Studies for English Students (Level B2): The Textbook used in British Culture is O'Meara's *A Miscellany of Britain, People, Places, History, Culture, Customs, Sport* [7].

The topics vary from climate language, food, monarchs, beliefs, customs, songs, television, traditions up to architecture, and way of living, family life, education, holidays, festivals, religion up to weird contest. This variety of topics helps us provide different activities leading to discussions and the mastering of the language. In doing such activities, students' awareness is increased and they actually develop their curiosity towards the target language, which helps them to make comparisons between cultures, in our case, the Albanian and English ones. In this way, they can estimate, define and understand cultural stereotypes.

Practical activities and strategies for teaching culture in EFL classes

Teaching a foreign language means teaching culture. As the teacher is considered an instructor, s/he has to transmit information to his/her own students. We should master not just the subject that we teach that means having a sound knowledge of the subject matter, but also be well equipped with additional information, to be ready to respond to student's needs. When we choose something we should consider some questions such as: Will they like it? Will we reach our goal? As Byram [8] states, "Consequently, teachers of a language are also teachers of culture". According to Stuart and Nocon [9], "Learning about the lived culture of actual target language speakers as well as about one's own culture requires tools that assist language learners in negotiating meaning and understanding the communicative and cultural texts in which linguistic codes are used". Considering this it is the teacher's role to use different strategies and techniques for teaching culture.

Their task is to stimulate students' interest in the target culture, and to help establish the foreign language classroom "not so much as a place where the language is taught, but as one where opportunities for learning of various kinds are provided through the interactions that take place between the participants" [10]. We need to present our students with different kinds of information. Student research is one of the most powerful tools that we can use to increase their interests with the classroom.

As I mentioned earlier, in our classes, students are allowed to search and to bring materials for different topics. Seminars are organized in-group work, and projects are another way of reaching an effective teaching and learning. Group works are very good because they lead students to interaction. An interaction between students should be facilitated by using strategies such as learning in cooperation [11]. Interaction brings communication, which consequently brings exchange of ideas, thoughts and meanings. Here are some activities and techniques used:

- Games
- Role Play
- Reading activities
- Listening activities
- Writing activities
- Discussion activities
- Project work
- Group work
- Proverbs and phrase logical phrases

-Games are very good and can be applied at A1, A2 levels.
-Role Plays are very good because students can act out the problems of communication based on cultural differences (for example, in the case of Albanian and English cultures, the shake of the head may lead up to miscommunication, as well as a pat on the shoulder. English gestures compared to Albanian ones mean the contrary).
-Poster-sessions or longer projects. For some students, it can even lead to a long-term interest in the target-culture. Example: the role of women in society, comparing women in Albania and the role of women in Britain.
-Proverbs and idioms in the target language help students to focus on how they differ from or are similar to the native language.
-Discussion activities are made in class by dividing students in groups.

Moreover, teachers can also invite guest speakers, who will talk about their experiences making them appreciate the culture of the foreign country. For the topics mentioned above, teachers may use different strategies of making the students appreciate the culture of a foreign country. In this way, it becomes easier for teachers and students to identify "stereotypes" after they have become aware of its full significance underlying the significance of a particular term or word in the target language and culture. Let's have a look at how the two cultures are treated together. The text that is used in British Cultural Studies is extracted from O'Meara's *A Miscellany of Britain, People, Places, History, Culture, Customs, Sport.*

Examples:
- Mention the most important features of British culture from the beginning up to now.
- Highlight the differences between British architecture and Albanian one.
- Highlight the differences and the importance of Tea to British classes.
- Mention the most important features of British culture from the beginning up to now.
- Highlight the differences between British patron saints and Albanian ones.

- Highlight the differences and the importance of music to British classes.

-Essays are a very good means of developing critical thinking, increase knowledge and develop skills of thinking and writing in English. As an example essay given to students: *"Cultural diversity of Britain and Albania. The importance and development through the centuries, portratisation and preservation of "Culture", (300 words).*

Most standard EFL activities can be easily adapted for use in the culture classroom. Web resources are also useful. Activities should be chosen according to the language level of our students. This requires the language patterns being put into practice in real life situations. Since learning about a culture does not necessarily mean accepting it, and since its role in the materials is just to create learner interest towards the target language, the materials should use a variety of cultural aspects.

Conclusion

Language and culture are incorporated into each other. Studying English leads students into understanding linguistic skills and developing cultural awareness. It is the role of the teacher to help students distinguish between stereotypes, beliefs, attitudes, and cultural norms. Understanding culture solves the problem of communication. The development of competences is interchanged with the development of cultural awareness. It's up to the teacher to provide activities that enhance culture and communication abilities as well.

Treating different themes help and give them a great opportunity to talk, to interact, to exchange experience and experience something new. A major place should be given to authentic materials, to exposing students to real language, which may help enhance their cultural awareness. Another important role is played by activities and different techniques to help students overcome the difficulties of enhancing cultural awareness. Comparing cultures does not mean changing their way of life and belief but helps them understand English language better. Culture is and should remain an integral part in the long process of foreign language learning. The teacher plays the main role but s/he must serve as adviser, students should feel free to bring materials, information for whatever they want. If we have exchange of ideas and thoughts everything will go smoothly and our teaching process will fulfill and will go beyond the needs of our students.

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POSITIVE EFFECTS OF TEACHING IN UNIVERSITY COMMUNITY AND SOCIAL COMMUNITY[1]

1. Background
1.1. Introduction

During the 2009-2010 academic year, the Human Sciences Department of the University of Vlora introduced a new compulsory, interdisciplinary course: Women's Studies. Most of the students did not have a clear idea of what it meant and of what the core of the course was. Thus, most of the students who decided to attend the course in the first semester were intrigued by its title: Women's Studies, Gender Studies.

Its main objective is to bring forward and study both genders in nowadays perspective, in the time when we live and act. Characteristic of this course is the promotion of critical thinking for a better understanding of women's situation in various domains, such as: economy, politics, the media, arts, literature, employment and other problematic social issues emerging from gender roles and stereotypes defined by society.

After an accurate survey, it came out that a great number of students attending the course are from the Faculty of Human Sciences, so they belong to the field of education. However, the number of students in natural sciences is increasing. On these grounds, education is an important feature in establishing market labour participation.

1.2. Objectives

The fundamental **objective** of the study was to find out how the Women's Studies course affects the social mentality toward women's equal opportunities to men in various domains of life. In pursuing this goal, two directions should be had in mind:

1. Students should be taught to look beyond what is considered normal by society and should start to look for new dimensions of thinking and living.
2. The teachers-to-be, in particular, and society, in general, should change their perspective of the social roles by taking into consideration gender identity [1].

2. Materials and methods

Students in the Women's Studies course are the very subjects of this study: 240 male and female students (fall 2009) and 282 male and female students (spring 2010) of the University of Vlora volunteered for the one-year study. For the successful completion of this study the authors used a range of materials and methods such as:

1) *open class discussions* and *personal interviews,*
2) *self-evaluation reports and other written materials* by students based on the units of the course,
3) *questionnaires* regarding various topics of Women's Studies,

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4) *bibliography:* studies, books, articles (by foreign/national writers).
3. Results
3.1. Impact of gender integrity at the University of Vlora

a. The *course had a huge and positive impact on student community. This claim is also supported by the high number of students who attend the course regularly, increasing from 242 in the first semester (fall 2009) to 282 students in the second semester (spring 2010).*

Gender of respondents	Autumn 2009-2010		Spring 2010	
	number	%	number	%
Female	234	96.7	245	86
Male	8	3.3	37	14
Total	242	100	282	100

The number of female and male students generated arguments and debates in all lectures. Male students tried to impose their perspective; however, a few weeks later, they became less aggressive and some of them began to change their attitude toward women.

b. Most female students take the course as a module within a traditional discipline and come across Women's Studies by chance once they are at university. They are more likely students in humanities and are willing to work in the education field. This is a crucial factor in determining women participation on the labor market. On the other hand, the number of students in natural sciences who attend the course is increasing.

Disciplinary fields of the respondents	Autumn 2009-2010		Spring 2010	
	number	%	number	%
Social sciences/ Humanities	128	52.8	140	49.6
Law	35	14.4	41	14.5
Management and business	17	7	34	12
Health sciences	21	8.6	35	12.4
Other	41	17	32	11.3
Total	242	100	282	100

c. Teaching Women's Studies is a great experience. Students range in social class, age and social status. They bring an enormous variety of experience during class discussions. *The course affects students' awareness of gender situation in the Albanian society, both in urban and in rural areas, such as the city of Tirana, Vlora, Durres, Fier, etc., as well as the rural areas north and south of Albania.* Students are offered a range of understanding and exploring gender, through which to read the important interactions of gender, sexual identification, ethnicity, class, and nationality.

As it can be seen in Table 1, students have had positive attitudes towards the Women's Studies course and the topics discussed: 82% admitted that the course has improved their understanding of the gender system, 67% believed they are informed citizens, 72% have used the Women's Studies knowledge, critiques, values or skills in some aspect of their lives, but approximately 8% were neutral or disagreed under the pretext that they can change themselves but not their families, partners or friends. Only 27% of students are neutral in using their knowledge, critiques or skills in other courses, whereas 56% used the information in other courses and 17% disagreed about using their knowledge and values in other subjects.

d. The most important aspect is that students attending this course develop the ability to analyze gender stereotypes and change (on a personal level), this change generating the competence to change other stereotypes such as race/ethnicity or sexuality. In this way, the degree of tolerance and the ability to deal with diversity increase. This element is too evident in the Albanian context [2].

To the question "Has the Women's Studies program broadened my thinking about diversity?", 20% of the students strongly disagreed. The main reason for this answer was "no tolerance" toward sexual diversity (homosexuality), making exception for ethnic, race, and religious diversity. More than 70% expressed solidarity with diversity and personal freedom, 6% were neutral saying: "I don't judge them and it's OK as far as they don't bother me because I can't tolerate a homosexual among my friends".

Table 1. Students' attitude toward the Women's Studies Program

Student Perception Questionnaire   Semester: fall-spring   Year: 2009-2010   Gender: male/female   Total: 524

	Strongly agree	Agree	Somehow agree	Neutral	Somehow disagree	Disagree	Strongly Disagree
1) **It has improved my understanding of the gender systems**	82%	7%	4%	5%	---	2%	---
2) **It has broadened my thinking about diversity**	7%	49%	18%	6%	4%	4%	12%
3) **I have used its knowledge, critiques, values or skills in other courses**	9%	34%	13%	27%	6%	8%	3%
4) **It has prepared me for becoming an informed active citizen**	67%	18%	9%	5%	1%	---	---
5) **I have used its**	8%	72%	12%	5%	3%	---	---

knowledge, critiques, values, or skills in some aspect of my life.						

e. The large number of students attending this course showed curiosity and sensitivity (as members of our society) toward gender issues, in general, and women's status, in particular. Students in Women's Studies acquire significant key knowledge during the course; nevertheless, they sometimes think that Women's Studies and its positive elements still do not have the right and full echo in the student community. *Here are some of their opinions* [3]:

> it was a friend of mine who introduced me to Women's Studies. She was attending this course, the main topic of which was gender inequality… I attended a class, and as soon as I heard about male domination, something inside me changed and the interest to go on attending this course the next semester awoke.

> I have become much more tolerant to various expressions of womanhood and am much more willing to accept things I didn't accept before.

> I congratulate you on this particular subject; it has an immense impact on students. I would consider it as a window to change social mentality and to understand the rights and freedoms of the individual.

> It is a very beautiful subject; it is particular because of its title, and it's more attractive to attend it. I have learnt a lot about women and society, and I have suggested to my U.V. friends to take it the next semester.

3.2. Impact of gender integrity in society

As human beings we spend most of our time together, by communicating, studying, working, etc.; why not share the same equal opportunies then? It is very important for women to get involved in the so-called male-matters (economic, cultural, social or political issues) because women represent half of the human race. Moreover, all the so-called women's issues (house-keeping, preparation for marriage, rape, etc.) are social issues. Let us have a closer look at students' opinions on different issues:

Table 2. Students' reflections on Women's Studies knowledge in family and society

Student Perception Questionnaire Semester : fall-spring Year 2009-2010 Gender: male/female Total: 242 +282=524 students				
Has the course made any difference to the way you think about other women? How?	64% Agree	25% Somehow agree	7% Neutral	5% Somehow disagree	--- Disagree
Has the course encouraged you to	57% supported their mother/ sister/	25% wanted to do something, but didn't	13% took no action at all.	

take any action to support other women? If so, describe.	female friends	know how or couldn't do anything.				
Has the course made you rethink your views on power and leadership in family and society?	59% Agree	16% Somehow agree	11% Neutral	7% Somehow disagree	7% Disagree	
How do you describe attitudes towards women in your area?	12% positive	56% mixed	24% negative and abusive	5% don't know	3% other	
Which of these issues affect women in your community:	30% domestic violence	15% unemployment	5% single parenting	27% financial worries/ poverty	16% Depression/ lack of self-esteem	7% tiredness loneliness or isolation
Are you employed?	15% Full-time	28% part-time	17% occasionally	40% students		
Has the course challenged your own ideas, attitudes and practices towards women at your workplace or in your community?	46% Agree	31% Somehow agree	17% Neutral	5% Somehow disagree	-- Disagree	

About 70% of the students agreed that the course in Women's Studies had an impact both on their way own of thinking or of perceiving themselves as women and on other women as well. They hold the idea that women should support each other and should appreciate themselves. 57% have taken steps in changing their status in family and in supporting their mothers, sisters and female friends. It is also worth mentioning that male students have shown sensitivity to their mothers and girlfriends, but less so toward their sisters or fiancées.

Many students have stated that something has changed in the relationship with their parents, children and society, and above all, with their partners [2]. About two-thirds (2/3) of the respondents indicated that it is necessary to review family and social status, by changing the gender equality situation at home (e. g., the division of housework tasks between siblings or partners). So, Gender Studies affects not only students' personal awareness but also their interpersonal relations in family and society. *Such students function as "change agents" in society. The knowledge and skill they acquire during the course is being used in family and society.*

4. Discussion
4.1. Importance of gender integrity
Gender integrity:
- involves women and men and fully uses human resources;

- makes gender equality visible in society. It takes into account variability between husband and wife;

- places people at the center of policy making. Politicians paying more attention to the various effects of policies on the lives of citizens would result in the rise of gender integrity in a new dimension of governance, showing that policies are not indifferent to sex.

4.2. School and gender integrity

Education and culture have a very important and decisive role in the process of gender equality, because they create the foundations of gender culture and of fair perception of boys and girls as equal beings with equal rights, who only differ in sexual identity.

The culture of gender equality, created since school time, especially elementary school, helps people to have a fair perception on this equality during their life time. Women's Studies as a discipline is not fully established in any Albanian university (besides the Department of Social Sciences at the University of Tirana, without being an interdisciplinary subject).

As a social product, school is developed within our environment which still holds a masculine mentality that often appears in school programs, textbooks and teaching methods. Many students accept that education in Albania still "produces" inequality between boys and girls. Not infrequently, most of them come across wrong thoughts, concepts and ideas that keep alive gender inequality expressed through unequal treatment. There is a need to review school programs, textbooks, curricula and teaching methods from a gender perspective.

5. Conclusions

The analysis of the meaning and impact of gender as knowledge and of the experience of Gender Studies defies socio-cultural assumptions deeply rooted in society. Including this module in the UV structure is essential for promoting new and different knowledge, and participation of women in family, society and on the labor market.

The course provides its students with knowledge and skills, such as gender awareness, knowledge of equal opportunities, self-confidence, critical thinking and competence in dealing with diversity.

Students attending this course exhibit important changes toward those who are "different" from them and are more open to new gender roles and behaviors.

At present Women's Studies as a discipline is predominantly taught in higher education, as part of traditional disciplines at undergraduate level. To maximize its potential impact it is important that the Ministry of Education establish Women's Studies as an autonomous discipline at undergraduate as well as at postgraduate level. Moreover, *this topic should be a compulsory element in teacher training. Education is the most powerful social instrument for change.*

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DEVELOPING EVALUATION SKILLS WITH
LEGAL TRANSLATION TRAINEES[1]

1. The rhetoric of translation evaluation

The overall purpose of translation evaluation, in general, and of developing evaluation skills with legal translation trainees, in particular, is that to further raise awareness of the rule-governed nature of the translation process (the text as a self-contained entity, structured internally, alongside controlling socio-cultural variables) and identify regularities of behaviour so as to benchmark without being premised by simplifying assumptions hindering rewarding outcomes.

In an attempt to map translation evaluation to Optimality theory, we may state that translation as a product of linguistic and socio-cultural behaviour is cost-effective or optimal with respect to the degree of compliance with a set of criteria specified for a certain task. To put it crudely, there is need to decode (in the source language) and encode (in the target language) a given message completely and coherently.

Reading and (re)writing in the language industry, i.e. for translational purposes, is based on "an attitude of knowledge-based receptivity" [1] allowing the translator an expert holistic positioning of the text in the host culture (be it symmetrical or not to the one in the home culture), discourse field and conceptual frame.

Undoubtedly, translation evaluation is ideologically and axiologically loaded – in this respect, we favour a multidisciplinary pattern underpinning linguistics, pragmatics, intercultural communication, cognitive sciences[1] and the ethics of translation and of translation evaluation, in particular.

2. Ongoing dichotomies and beyond

Translation is both enactment /process (customarily designated by the term *translating*) and a product (the term *translation* can be restricted to the product). It seems that the product dimension has gained increased importance, being the most visible part of translation as design-oriented, precise and measurable - complying with specifications.

Basically, translation is performed by taking into account the readership's/client's expectations (*skopos*) and the text type (observance of stylistical conventions). Translation engenders a sequence: identification of text type and of end users' needs (experts or non-experts in the field), evaluation of the complexity of the material to be translated by a global reading, followed by a close reading of its parts, the translating of the document, the translator's checking of final version - "the editorial process through the looking glass," in Gile and Hansen's words [2], and proofreading.

The text type and the clients' needs weigh heavily in the choice of the translation strategy - reader-oriented/communicative or author-centred/semantic translation— and the translator's agency; even if the degree of visibility is not easily detectable, should not be undermined: "Human action is intentional, but determinate, self-reflexively measured

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against social rules and resources, the heterogeneity of which allows for the possibility of change with every self-reflexive action" [3].

The professional translator is not solely a practitioner adopting an empirical approach. S/he has also theoretical knowledge of the framework of translation, i.e. there is an expected degree of routinization, awareness of recurrent problems and of a set of recontextualisable etic models. Of course, there may be highly specific problems with a particular text, which the translator will be able to evaluate as different from the ones pertaining to the global framework and for which s/he should be able to provide emic solutions[2]. Yet, the solutions to these particular problems may derive by using recontextualisation strategies, accountable in point of cost-effectiveness (efficiency) and effectiveness. To our mind, such interdependencies were clearly identified within the Polysystem theory[3] (originally concerned with literary translation), but they equally apply to specialised translation.

The legal translator should master the conceptual frame, methodological toolkit and related terminology. During training sessions, trainees come to understand that it is essential for the translator to allot time to editing and to proofreading (by another set of fresh eyes) and revising the translation, focusing on doubtful points.

The inward-looking perspective of the translator is to be accompanied by the outward-looking one (objective criteria); thus securing referential accuracy, naturalness of the target language text, internal and external coherence (consistent use of terminology throughout all the translated documents), efficient use of the available resources, ability to benchmark and appreciate best practices, and, last but not least, a reflective approach to *ongoing work/ project and completed one.*

Furthermore, there is need to mention that the trainees have become familiarised with the new European standard EN 15038 regulating the requirements for translation services (effective since August 2006).

Hence, strict polarised dichotomies should be abandoned, crediting translation as an instance of communication embedded within a given situation and within a broader socio-cultural context. Furthermore, translation evaluators should achieve consilience or unity of knowledge (the term is transplanted from biology) in order to balance subjective views and objective requirements and to decide on the quality label they attach to the deliverable/delivered product.

3. *Methodological scenario*

The proposed methodological toolkit follows Schwartz' method of construction of a corporate semantic Web, accommodating it to legal translation evaluation requirements [4].

Stage 1: Inventory of fixtures: we include here source and target language texts, available technology.

Stage 2: Choice of application scenario:
   users aimed and application aimed – profiling intended users and learning or working environments: trainees, professional translators, trainers, other stakeholders;
   • information sources – translator's expertise, available dictionaries, glossaries, memory systems or other databases;
   • contents and grain of the ontology – categories to deal with and related properties.

Stage 3: Construction of the ontologies: deciding on the conceptual vocabulary of the communities of practice (concepts and related definitions, conceptual networks, patrimony of concepts, i.e. hierarchical structures). This conceptual modeling derives
   • from human sources – participants and their roles (translators/trainees, policy makers, etc);

- from textual corpus – corpus-based models of translation evaluation;
- from structured databases – for instance EUR-Lex.

Stage 4: Validation of the ontologies:
- consistency checking from system viewpoint – examination of thematic files (collections of legal documents on specific fields of EU activity);
- knowledge audit and validation by experts – definitely, the reference texts are official versions approved by EU management authorities; besides, the trainer's expertise counts as knowledge audit alongside other knowledge holders' evaluation of the product (for instance, through activating the Visiting Translator's Scheme);
- evaluation by end-users – case studies.

Stage 5: Constitution, organisation and validation of resources – accepting granularity (entire documents or relevant parts of the documents):
- New resources created: the added value is related to the creation and organisation of legal translation evaluation databases;
- Legacy resources adapted (transformed, re-organised) – general translation evaluation criteria are adapted to legal translation evaluation.

Stage 6: Annotation of Resources – this indexing is aimed to secure compatibility with the work environment:
- Manual Annotation;
- Automatic Annotation;
- Semi-automatic Annotation.

Starting with Stage 7, the cycle curves upon itself via repetition of the stages 1-6. We mention that, in our case, stages 7-8 represent future collective projects.

Stage 7: Validation of the annotations and of the newly created databases
- Consistency checking from system viewpoint;
- Knowledge audit and validation by experts;
- Evaluation by end-users.

Stage 8: Maintenance and dynamic evolution of the newly created databases so as to allow end users to retrieve, disseminate and exploit resources cascading in a proactive way, and enabling co-operation:
- Ontologies;
- Resources;
- Annotations.

4. Conclusions

In a pedagogical approach that builds legal translation evaluation competence, incrementally with the trainees' active participation and constructivist stance, emphasis should be placed on maximizing their autonomy, providing them with a viable methodological toolkit, clearly identified (achievable) goals and a choice of paths to follow. Admittedly, the above mentioned methodological scenario is collaborative and learner-centred, valuing trainees' contribution and capitalising on both the trainer's and trainee's knowledge.

NOTES

[1] "As a result of constant selection pressure towards increasing efficiency, the human cognitive system has developed in such a way that our perceptual mechanisms tend automatically to pick out potentially relevant stimuli, our memory retrieval mechanisms tend automatically to activate potentially relevant assumptions, and our inferential mechanisms tend spontaneously to process them in the most productive way.''[5]

[2] The etic perspective is concerned with generalizations or universal laws, whereas the emic approach is related to (highly) specific features.

[3] "[i]t suffices to recognize that it is the *interdependencies* between these factors which allow them to function in the first place. Thus, a CONSUMER may "consume" a PRODUCT produced by a PRODUCER, but in order for the "product" (such as "text") to be generated, a common REPERTOIRE must exist, whose usability is determined by some INSTITUTION. A MARKET must exist where such a good can be transmitted. None of the factors enumerated can be described to function in isolation, and the kind of relations that may be detected run across all possible axes of the scheme." [6]

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BOOK REVIEW

I.Ü. ÇEVIRIBILIM DERGISI, SAYI:I
I.U. JOURNAL OF TRANSLATION STUDIES. 2010, I, 1, ISSN 1309-6214

The first issue of the journal of translation studies, mainly intended to the Turkish academics, appeared in 2010. Since I had the honour of being invited to collaborate with the journal editorial board, I know it from first hand sources that the publication was carefully planned, organized and prepared during a two-year interval ahead of its publication. All in all, the journal shows both features peculiar to any academic periodical as well as a few particulars. Its 182 pages cover an academic journal three traditional sections, i.e., the editorial matters, the journal core of scientific essays and the back matters.

The journal opens with a bilingual introduction which states its main aim: to "promote national studies in the international arena of science and triggers new lines of scientific discussion" [1]. The review is intended to "deal with the rich heritage in the light of contemporary theories of translation Studies" and, implicitly, to come with own share, thus "enriching the international cultural mosaic of the world by adding its own authentic colours" [2]. The review is so devised as to function "as a means of transferring knowledge from the rich translation experience of turkey and her neighbourhood to the international arena instead of importing knowledge from international journals" [3]. Considering the policy of multilingualism as one of its basic principles, the journal welcomes contributions in Turkish, English, German and French whose key terms include "originality, clarity, systematicity, empiricity" and which may make it incentive for the readers of the "universal academic environment" [4] to consider these contributions in their research activities.

The areas of interest the review editors enumerate include comparative translation studies, translation theory, ethics of translation, translation criticism, translator training, history of translation, professionalism, information technologies, interdisciplinary studies on translations and domain-specific translations.

"Translation-oriented studies which deal with the comparative cultural and literary studies, papers on global transfer of knowledge, studies in linguistic and cultural encounters as well as papers based on M.A. and Ph.D. dissertations which foreground their relation with Translation Studies" [5] will certainly find their well-suited and well-deserved place against this journal comprehensive and generous background.

The editors also mention their desire to conclude the journal with "reviews of books, notices of translation studies activities and lists of new publications related with Translation Studies" [6].

The first issue is dedicated to Professor Tugay Kurultay, PhD, as a token of his contributions in the field of Translation Studies, as being not only the founder of the Department of Translation Studies at Istanbul University but also a pioneer of this journal.

The review introductory section consists of two bilingual interventions, the Preface and an essay, I.U. Journal of Translation Studies, An International Journal of International

Research in Translation Studies [7]. This latter essay resumes the main ideas in the preface, out of which many of the above quotations were selected, and continues with some important specifications regarding the role of both the editorial board and the panel of referees. An important emphasis is laid upon the quality of the published materials which are expected to "activate scientific potential on scientifically sound grounds" [8]. Some hints are also made to the process of the peer reviewing activity, which refers to studies and articles as well as book reviews or other contributions related to Translation Studies events.

The journal enters the international arena with six articles and studies which will be described in what follows.

The first article, **Self-Description as a Tool for Research in Translation** (pp. 1-20), the only one in Turkish, is authored by Ayşe Nihal Akbulut. As stated in the paper abstract, the author intends to emphasize the significance of texts, such as the translator's note, the preface, diary, and correspondence, generically referred to by 'self-description'. This is actually a cover term involving the translator's descriptions, commentaries or annotation of the experiments s/he goes through in the performing of scientific act of translating.

The second contribution, **the Place of Umberto Eco's Works in the Turkish Translational Literary System: How *The Open Work* Became "Closed" in the Turkish Translations** (pp. 21-50), by Betül Parlak, approaches Turkish translational aspects regarding Umberto Eco's literature. The paper is a well-structured study which begins with a few remarks on translation, a term accepted to mean "a product, a process, a research area, and a metaphor often used within the realm of human sciences to achieve different goals" [9] and on its functions. The study presents several sections, out of which, we mention:

a) the methodological and conceptual frameworks inspired mostly by Chesterman [10],
b) the rationale for the choice of Umberto Eco
c) the Turkish translations of Eco's works, which start with *The Name of the Rose,* in 1986,
d) Eco's representative and authorial identity in Turkish
e) the translators
f) how *The Open Work* became "closed" in the Turkish translations.

The paper has certain documentary value for it gives a bird's eye view on Umberto Eco's literature translated into Turkish. It equally exposes, in brief, the avatars and the conflict triggered by a less inspired translation of Eco's The Open Work, performed, in turn, by Nilüfer Uğur Dalay and by other translators, at different times and under different auspices. The whole journey into the life of these translations began in 1992, when the first version in Turkish is published and it ended in 2001, with an interview conducted by a famous Turkish journalist with the translator "accused of producing a poor translation" [11]. Beyond the conflict, there appear other translation-related aspects, arguably commented upon by Betül Parlak, the author of this case study who makes useful remarks about the translation quality in terms of translation completeness or in terms of linguistic accuracy. Although Parlak points to all those sources affecting the linguistic accuracy, we have chosen to enumerate just the following:

a) the translator's incapacity to distinguish denotative and connotative semantic areas of some words, terms and concepts
b) the translator's lack of knowledge and familiarity with collocations and phrasal verbs
c) the translator's misunderstanding of loyalty reflected in her close imitation of the source language syntax in the target language, which resulted in a hardly readable Turkish text.

Far from being a severe critic of Dalay's translation of Eco's The Open Work, Palak, the study author takes a defensive attitude towards the translator and in the concluding section he argues in favour of the idea that translators and publishers are equally responsible for a

successful translation. Moreover, publishers should pay even more attention to the translation quality for they are those who "invest in a translation" they also invest for "its publication, for its raw material, for copyrights" and for these reasons they "want to gain at least the amount they invest in the process and the product" [12]. The paper ends with two appendices, the former listing the 21 of Eco's works translated into Turkish and the latter chronologically presenting Eco's complete work All in all the study is remarkable for its documentary value, as well as for its in-depth analysis of the translation as a publishing house-conducted event, for the arguments in favour of publishing houses translation policies and their full commitment and absolute responsibility for a job well performed down to is tiniest detail.

The next paper, **From Motherless Brooklyn to Öksüz Brooklyn: Translating the Style of Jonathan Lethem** (pp. 51-65), by Burç Idem Dinçel, proposes an analysis of the Turkish translation of the contemporary American novel, a translation seen through the stylistic and metonymic perspectives. Raymond van den Broeck's [13] model of descriptive analysis and Tymoczko's theoretical approaches to metonymics [14] underlie the conceptual and theoretical models of the current paper. The analysis opens with a brief introduction to the novel, a very sketchy portrait of its protagonist, with a few details of his idiosyncratic behaviour which a consequence of his suffering form the Tourette syndrome. The introductory paragraphs argue in favour of this author's choice for he "is scarcely known to the Turkish academia, and as a matter of fact, barely read and analyzed from a scholarly perspective"[15]. The next division deals with a few metonymical stylistic elements and with aspects of marginalization in Motherless Brooklyn. The stylistic approach to Öksüz Brooklyn, the most original section of the paper, appreciates the plusses of Raymond van den Broeck's model but it also refers to a minus, i.e., the translator is considered "as of secondary importance" [16], and by way of consequence, their job requirements and particularly their level of knowledge, their affinities with the theory and practice of translation have been waived in the literature. Dinçel considers that the translator's close attention paid to the stylistic devices in the SL text as well as the inspiredly created "words that do not exist in the Turkish language" [17] underlie and account for the high quality of the translation.

The fourth paper, authored by Mine Yazici is **Do Manuals Develop "Translation Competence"? Translation Competence: Paradigms Redefined** (pp. 67-87). It starts by outlining an argumentative background for her research, i.e., what is the-state-of-the-art position of translation in the learning process in Turkey and which its rationale is. The concept of translation competence defined, and the translator trainees teaching aims established, the study embarks upon the analysis of three manuals: (a) Boztaş, I. and Ziya Aksoy, Ahmed Kocaman, et al., (2001). Çeviri Kilavuzu (A Guidebook for English Translation), Ankara: Hacettepe Taş yayinlari, (b) Zaro, Juan Jesus and M. Truman, (1999). Manual de Traducción, Madrid: Nueva Imprenta, and (c) Taylor, Cristopher, (2007). Language to Language. A Practical Theoretical Guide for Italian/English Translators, Cambridge: Cambridge University Press. After focusing on their content, the study proceeds to a comparative approach of the aforementioned books on theoretical and practical issues in translation. They are all interpreted on the basis of 14 criteria. The interpretation results are synthesized in a tabular form [18]. The conclusions of the comparative analysis are hardly encouraging since the "manuals are not appropriate tools in developing translation competence in terms of the restricted options they submit (and which are) just opposed to the dynamic, flexible, open-ended, heterogeneous and situational nature of (the) translation activity"[19]. Yazici agrees that to "end this erroneous approach in translator training, the market and academia should interact and cooperate with each other" [20] to produce top quality books.

The **Notion of "Translation as Rewriting" and Its Implications for the Post-Colonial Approach to Translation** by Irem Üstünsöz (pp. 89-106) completes this journal with insights into the notion of 'rewriting' in translation literature. The minute introduction of this paper opens a perspective on each of the three sections: Lefevere's notion of rewriting, Tymoczko's view on the same notion and the impact of rewriting in terms of constructing the images of the non-Western countries in the 'West'. This article is highly theoretical and, on the basis of the theoretical observations, several consistent remarks and references to notions such as 'power differentials', 'hegemonic cultures', the 'Other', 'violence' are made. In spite of the critical literature indicating several shortcomings in Lefevere's view on accepting translation as an instance of rewriting, Üstünsöz supports Lefevere's idea to which we also subscribe, namely that "rewiting is simply a given of our time" [21].

The last article in this journal, **Interpreting in Its Own Pyrenees: a Comparison of Professionalization in Spain and Turkey**, is a joint contribution of Esra Özkaya-Saltoğlu and Nuria Navarro-Zaragoza (pp. 107-130) which actually tacks the steps in the evolution of interpreting from an event-created activity (in the Nuremberg trials, in 1945) to a profession.

Broadly speaking, the opening section of this article was designed as a background to the whole approach and it covers three main ideas: (a) the origins of simultaneous interpretation, (b) the creation of associations of interpreters and translators in the early 1950s (associations which act as "a backbone" for an occupation professionals with certain benefits [22] and (c) the reasons for choosing the two countries situation as an object for their research (for they "show both similar and varying traits" [23]. The definition of 'profession' well established, the article proceeds to a presentation of the criteria of professionalization which is based on sound literature [24].

The next section introduces the Spanish and Turkish professional associations available for conference interpreters and translators. There is a parallelism with the two countries in that professionals in the field may choose from international, national, regional and local associations, the fact presented, the two authors compare and evaluate the state-of-the-art situation of the professional associations in the two countries, considering (dis)similarities in terms of: (a) the total number of associations and members, historical and socio-professional factors determining the creation of these associations, be they inter/national or local as well as the individual's option of going through a number of phases and challenges to get the membership of AIIC, as the most prestigious international association of conference interpreters.

The article concludes by resuming the main ideas reflecting the connection between conference interpreters and professional associations in the two countries. We share the authors' idea which states that interpreting may become "an institutionalized form of occupation" and, by this way, interpreters might "be regarded as part of a bigger structure" [25], getting a protected professional status instead of being regarded as individuals on their own.

The journal also brings to the public eye recent contributions to the field of Translation Studies which are the object of the book review section. Four such books are considered and their reviews are both in Turkish and a foreign language, and their titles will be given both in the original and in their translated versions:

a) The volume published by Multilingual, Istanbul, in 2003, Çeviriden Çeviribilime (From Translation to Translation Studies) by Sakine Eruz, is reviewed from page 133 to page 137 in Turkish, and, from page 139 to page 142 in English.

b) A second volume authored by Sakine Eruz, was published by Multilingual, Istanbul, in 2008. The Turkish review of this volume, Akademic Çeviri Eğitimi, Çeviri Amaçli Metin Çözümlemesi, is made by Rana Kahraman from Istanbul University. The English version of the review of Akademic Çeviri Eğitimi, Çeviri Amaçli Metin Çözümlemesi (Translation Didactics for Academic Purposes, Translation Oriented

Text Analysis) enables speakers of English to get access to the book preface and its five chapters which lead their readers on the road of translations.

c) The next book review authored by an M.A. student at Istanbul University, Gül Gürtunca, focuses on Alev Bulut's Basindan Örneklerle Ideolojik Çeviri Çeviride Ideoloji (pp. 151-154) whose review in German, with the title Ideologie in der Translation, Ideologische Translation – auhand von Beispielen aus der Presse, published by Multilingual Yabanci Dil Yayinlari. Istanbul: 144 Seiten, in 2008, spans the pages between 155 and 158.

d) Finally, Rafael Carpintero's Novela, Traducción y Cultura. La Recepción Crítica de la Novela Turca en España, published by Istanbul Üniversitesi Edebiyat Fakültesi Yayinlari, Istanbul in 2004, and reviewed in Turkish and in English, indicates, on the one hand, the interest of the Spanish readership in the Turkish novel and, on the other hand, the Istanbul University publishing house to investing in a book written in a foreign language, Spanish in this case. The six-chapter book "focuses on the role of translation in the reception of a foreign culture, that is, the Turkish novel in Spain" [26], and it is considered to be "an invaluable contribution to the introduction of our (Turkish) literature to another culture" [27].

The following section in the I.U. Journal of Translation Studies focuses Events and makes brief bilingual presentations of two important scientific moments. The former is **Europe as a Space of Translation. A Long-Lasting Cultural Program and a Festival**, the result of a joint project collaboration involving the universities of Naples, Paris, Vienna, Istanbul, Dresden and Bucharest. For details on the project, please visit http://www.es translation.net/de/. The latter, the international colloquium **Translation in All Its Aspects with focus on International Dialogue** which was organized by the Translation Association and the translation Studies Department of the Faculty of Letters, University of Istanbul and the International Federation of Translators between 21 and 23 October, 2009, and which was hosted by Istanbul University. For details on the event, please visit http://www. ceviridern egi.org/en/C_Default.aspx. The journal closes with instructions for authors which are written only in Turkish.

All things presented, I feel entitled to presenting my critical view on the journal.

The I. U. Journal of Translation Studies is an impressive yearly publication mainly addressing the Turkish academics with a professional interest in translation studies. Its architecture mirrors the editors' concerns with the elements making its content (articles and studies, book reviews and international or national events with international connections), with the scientific standard of each and every contribution, and last but not least, with the insights into the minute details of the approached phenomena, be they related to the quality of a translation, of manuals on translation, or on key notions in the field of Translation Studies.

Although there have been noticed few misprints or style inadvertences, they could hardly affect the scholarly standards the editors announced in the journal preface.

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Floriana POPESCU

ABSTRACTS

Roxana BÎRSANU, Romanian-American University of Bucharest, ROMANIA
The Translation into Romanian of the Notes to T.S. Eliot's **The Waste Land**

Soon after its publication (in 1922), T.S. Eliot's *The Waste Land* was acknowledged as one of the master achievements of Anglo-American modernism. At the end of the poem, Eliot attached his Notes as reading keys, which, in time, have become an integral part of *The Waste Land.*

Nowadays, no critical approach to the poem is complete unless the Notes are taken into consideration as well. The great significance the poem has for modernism, in general, and for this Anglo-American literary movement, in particular, is mirrored in the large number of translations that were produced worldwide. There are five complete and several partial translations of Eliot's poem into Romania. Relying on Lawrence Venuti's concepts of visible translator and fluent translations, this paper proposes a comparative study of the Romanian versions which are accompanied by the Notes. (The partial translations do not contain the Notes; the same applies to the version that was published in a literary magazine.) The purpose of this endeavour is to analyze how the Romanian translators approached the Notes and whether they were consistent with the translation strategies they used in the main body of the poem. At the same time, this paper intends to detect the translators' degree of visibility in the target text and the orientation of their Romanian versions towards foreignization or domestication.
Key words: modernism, fluency, visibility, foreignization, domestication

Ruxanda BONTILĂ, "Dunarea de Jos" University of Galati, ROMANIA
Translating Poetry into Prose: John Crowley's **Lord Byron's Novel: The Evening Land**

Starting from the premise that there are fluid boundaries between fiction and the truth we can test, in our discussion of John Crowley's recent novel *Lord Byron's novel: The Evening Land* (2005), we propose to investigate the ways in which Hofstadter's theory of "Strange Loop" (1999; 2007) can help substantiate evidence for the two major claims we advance: (1) the world of fantasy begets usefulness inasmuch as its author and reader conspire into deciphering its codes; and (2) imagination, the prime condition for man's overcoming his biological condition/his finitude, which bases on analogy, can make the 'soul-mind' bondage even more conspicuous. There follow two broad conclusions to our argument on John Crowley's labour to translate from one mode (Byron's poetry) into another (Byron's supposed prose writing), and from one register and diction (Byron's lyrical narrative discourse) into other registers (Byron's narrative discourse; Ada's computer language; Smith and Thea's computer jargon): (1) the author has an extraordinary capacity to master Byron's voice in depth and minute idiosyncratic detail; and (2) the original many layered narrative dynamics in play in the novel favours important observations upon the issue of otherness and the many ways in which it haunts or inhabits life from inside.
Key words: "strange loop", paradigms of imagination, paradigms of inference, memetics, cognitive sciences

Gabriela Iuliana COLIPCĂ and **Steluța STAN, "Dunarea de Jos" University of Galati, ROMANIA**
Migration, Violence, and the Romanian Legal and Institutional Discourse

The rather unidimensional approach to migration as a security issue in the context of the post-1989 remapping of Europe has triggered, over the past years, numerous reactions at the level of the academic and research communities that have endeavoured to draw attention upon the multifaceted nature of this phenomenon. One of the initiatives aimed at attaining this goal was the EU-funded FP7

collaborative project, *Gender, Migration and Intercultural Interactions in the Mediterranean and South-East Europe: an interdisciplinary perspective* (Ge.M.IC.) (2008-2011). The paper is based on research conducted within its framework by the Romanian team of "Dunărea de Jos" University of Galați, in the field of migration-related intercultural violence.

Considering three major components of the legal and policy frameworks currently regulating emigration and gender-related issues in Romania (i.e., border control, labour migration and human trafficking), the paper proposes an analysis of the corresponding Romanian discursive and institutional practices, in contrast with the international (especially EU) ones. It shows that, while apparently aimed at finding solutions to lend visibility to different forms of victimisation that may occur in the displacement process and to combat them, the changes in the migration-related legal and institutional systems in Romania do not entirely manage to do so, hence contributing to the perpetuation of a certain state of legal, social and cultural blindness towards the migrants.

Key words: cultural blindness, victimisation, legislation, migration policies, discourse analysis

Ana-Elena COSTANDACHE, "Dunarea de Jos" University of Galati, ROMANIA
Romantisme européen et romantisme roumain au XIX-e siècle

At the beginning of the XIXth century, the European Romanticism attracted the Romanian novelists' attention due to the new thematics proposed by the literary works. In fact, the reception of everything new with regard to the literary field was achieved starting with neo-classicism, pre-romanticism and romanticism, naturalism and symbolism, under the form of influences in Romanian writings. As for the artistic and philosophic movements that emerged in the Romanian Principalities (beginning with the end of the XVIIth century) and that dominated the entire XIXth century, romanticism occupied a special place. The study proposes a highlighting of the ways in which the European romanticism imposed itself in the mentality of the Romanian writers, and of the manner in which the Romanian romanticism accepted to synchronize with the western one.

Key words: European world, literary direction, romanticism, literature, synchronism, artistic movements

Irina-Ana DROBOT, Technical University of Civil Engineering, Bucharest, ROMANIA
The Romanian Translation of Moments of Being *in Virginia Woolf*

The aim of this paper is to examine how Romanian translators of Virginia Woolf's novels rendered what she called moments of being. In this respect, the paper examines Venuti's and Lefevere's theories of rewriting, aspects that are culture-related or that concern equivalence, fidelity and creativity in order to see to what extent they are relevant in understanding the Romanian translations. Mostly related to the way a text should sound naturally in another language, certain adaptations are made in order to preserve meaning and the aesthetic dimension of language.

Key words: adaptation, lyricism, equivalence, expressive text

Marsela HARIZAJ, University of Vlore, ALBANIA
The Importance of Using Language Games in EFL Classes in Albania

The aim of learning a foreign language is communication. To reach this we use different strategies and techniques. Teachers should provide classroom's work, which involves students in comprehending, manipulating, producing or interacting in the target language. This paper deals with the importance of language games, the role that they play in our classes, and the ratio given by teachers in the English classes. Nowadays, when learning has become a necessity and has moved forward, there is a shift from the development of individual language skills to use language to achieve the objectives of the speakers. The use of communicative activities enhances the student's ability to communicate in the target language. Games serve as communication activities, because they demand interaction and develop the four skills. Games on the other hand are very relaxing and a source of motivation. They can be used to give practice in all language skills and many situations of communication.

The study is conducted in the elementary and high schools of Vlora where teachers and students are interviewed and questionnaires are made about the implementation of CLT in EFL classes. One of the points discussed is the use of language games. In my paper I've treated the importance, the types, the place that games should have in the teaching process; we also make an

analysis of the answers to the questions from the questionnaires concerning the topic, suggestions, and correlate these to my teaching experience at the University.

Key words: communicative competence, social, situational context of communication, student's communication skills, social contexts and social roles

Marsela HARIZAJ and Veneranda HAJRULLA, University of Vlore, ALBANIA
Teaching English and Cultural Education to Students in EFL Classes in Albania

This paper deals with the importance of teaching culture through language in EFL classes in Albania. Students studying a foreign language, respectively English, extend their linguistic resources, but always keeping the language skills of their language and developing language skills in English which serves them to various purposes, gives them the opportunity to better evaluate the two cultural contexts in the cultural exchange with their peers.

Apart from the communicative competence, cultural competence can also be developed, and thus create respect toward different cultures and languages; the teacher in her/his turn provides activities, which develop the communicative competence and enhance culture. The paper treats of the way teachers deal with culture, the understanding and the importance of culture in teaching English as a foreign language, suggestions and practical tips to teachers of English.

There are concrete ways and explanations, exercises made in English classes with English students. The paper begins with an introduction about language and culture, then it is treated the importance and the relationship of culture and language. An important aspect is played by the use of authentic materials which provide authentic information and help our students understand better.

Key words: cultural identity, authentic cultural information, cultural value, cultural competence

Petru IAMANDI, "Dunarea de Jos" University of Galati, ROMANIA
Two Stories: A Poem and a Translation

This paper consists of two flashbacks - one dealing with Samuel Taylor Coleridge's *Kubla Khan* (his most puzzling poem), the other with the author's thirty-six-year-old translation of the poem. It points out the difficulties any translator would encounter when attempting to find the most inspired equivalents for Coleridge's intricate lines, analyses the inexperienced translator's product, and urges those who try their hand at translating such demanding poems to have a thorough approach to them.

Key words: vision, imagination, deconstruction, assonance, alliteration

Ioana IVAN-MOHOR, Michaela PRAISLER, "Dunarea de Jos" University of Galati, ROMANIA
Translating the Migrant Experience on Film

Through the visual representations they transmit and mediate, films become texts able to highlight the dynamics of cross-cultural image-making unravelling at the intersection between linguistic (aesthetic/rhetorical) and historical (ideological/socio-cultural) aspects of discourse. Visual images carry 'mental' schemata that underpin the interplay between perception of the other and self-perception, constructing or deconstructing the 'maps' of meaning through which a particular group of people makes sense of everyday practices and experience. From the body of filmic texts chosen for analysis there becomes evident that the conceptualisation of migration and the migrant's experience constitute themselves into a significant imagined space that tries to figure or reconfigure an actual cultural terrain where the migrant transgresses embedded hierarchies established between self and other, native and foreign, home and deterritorialisation, centre and periphery, West and East.

Key words: visual representations, dynamics of cross-cultural image-making, 'mental' schemata, migration, hierarchies between self and other

Doriana KLOSI and Lulzim HAJNAJ, University of Vlora, ALBANIA
Positive Effects of Teaching in University Community and Social Community

Students' preparation in recognizing and overcoming social traditional gender-based stereotypes, and presentation of a vision of gender equal opportunities in society, are two major goals of Gender Integrity. Providing students with this knowledge helps them to analyze and understand the prospect of gender in planning and implementing activities, policies targeting women and men participation in them. This equality should be manifested in economic, political, and social equality for both sexes.

The course in Women's Studies has a direct impact on students' community and social community since it deals with the social problems faced by women and girls in Albania, with their status, and the practical, strategic gender needs associated with a range of social problems.

Students, as a social community, have a major role in the concretization of various theories of gender and gender stereotypes and improve their impact on the position of women and men in family and society, on the increasing participation of women in the economy, in decision-making in the fields of the media, the civil society, and the institutionalization of "Gender Studies", etc. Such students report that the greatest impact of their Women's Studies training is on how they conduct themselves at work. This includes standing up for oneself and others when discriminated against, refusing to put up with sexism in family, work, or elsewhere, feeling more confident and carrying out one's work in a self-conscious non-sexist manner, becoming more tolerant towards diversity, introducing gender issues solving at their workplace, and being more supportive of female colleagues. Such students thus function as change agents in society.

Keywords: gender, non-sexist manner, tolerance, women's studies

Anca MANEA, "Dunarea de Jos" University of Galati, ROMANIA
Three Contemporary Women Writers. Within And Against the Canon
This paper has chosen three contemporary novels (*Possession* by Antonia Byatt, *The Golden Notebook* by Doris Lessing and *Wide Sargasso Sea* by Jean Rhys) with the aim of analysing the manner in which these writers respond to and use intertextuality. More often than not, their approach to intertextuality does not respect the perspectives imposed on this term by major critical theorists. So as to prove this, the first part of this paper focuses on the origin and further developments of the concept of intertextuality, from Saussure and Bakhtin to Kristeva and other post-structuralists. The basis for this research has been Graham Allen's *Intertextuality*, as well as several readings of structuralism, Russian Formalism, post-structuralism and post-modernism. The presentation of the theoretical directions that have tackled more or less intertextuality is followed by a comparative analysis of this concept in the three novels under focus. What one remarks is that these writers have made of intertextuality a manner of guiding the reader in interpreting the novel. Therefore, for them it becomes a manner of asserting their active role as authors, going against the view that intertextuality kills the author and glorifies the reader.

Key words: text, intertext, author, reader, reading

Simona MARIN, "Dunarea de Jos" University of Galati, ROMANIA
Organizational Communication and Education in a Knowledge-Based Society
Organizational communication, as a specific manifestation of the management process, assumes the individualizing elements of the organization. Extensive or restrained, according to the business size, stereotyped or diversified, formal or informal, enabling or obstructing human relationships, communication is a process with manifold significances and implications for the contemporary management even though they are not always visible and quantifiable. Organizational communication accompanies the evolution of school organization. Changes occurring within the same period automatically involve a change in communication.

Key words: organizational communication, school organization, society of knowledge

Doinița MILEA, "Dunarea de Jos" University of Galati, ROMANIA
Le mythe litteraire et les scenarios des litteratures occidentales
The literary myth is related to a small number of scenarios in ancient literature, known due to their heroes evolving in prototypical narratives, observing the religious model. In the literary area, the reality effect replaces the logic of the imaginary in the ancient myth, while a constant relationship, overdetermining, hidden under the symbolic appearance of the literary text, sends to schemes and themes of symbolic saturation that crossed the universe of the western stories. As the model becomes norm, the Renaissance text appears as "language in language" (metalanguage)

Key words: ancient literature, literary myth, symbolic saturation, metalanguage

Diana Cătălina POPA, **"Dunarea de Jos" University of Galati, ROMANIA**
Fighting-Cocktail. Universal human values in Matei Vişniec's
The Body of a Woman as a Battlefield in the Bosnian War

The Woman as a Battlefield in the Bosnia War is maybe the best known and most frequently staged of Matei Vişniec's texts and, since its beginnings it has traveled between two cultures, being written in French and translated later on into Romanian, its author's native language. Translations in over thirteen languages have followed; the play could thus travel on four continents. This play brings rape into the foreground. Rape is seen as a war weapon, at the same time, illustrating Benedict Anderson's thesis on modern nationalism. This play presents the tragedy of Dorra, who becomes pregnant as a victim of an interethnic rape during the war in Bosnia, and the tragedy of Kate, an American psychiatrist who tries to observe the consequences of the conflict in a detached manner, but who proves herself as vulnerable as her patients when facing atrocities. The image haunting the reader beyond the text is that of a soldier drinking a *fighting cocktail* before the fight to annihilate his last traces of humaneness. This play on the inter-ethnic war in former Yougoslavia, written by a French-naturalized Romanian author, who paradoxically approaches the topic on an inter-ethnic war remains a literary exercise which is emblematic for contemporary drama.
Key words: contemporary drama, inter-ethnic conflict, existentialism, paradox, lexical innovation

Titela VÎLCEANU, University of Craiova, ROMANIA
Developing Evaluation Skills with Legal Translation Trainees

Translation is both an activity/process (more accurately designated by the term *translating*) and a product (the term *translation* can be restricted to the product). It seems that the product dimension has gained increased importance, being the most visible part of translation as design-oriented, precise and measurable - complying with specifications.

Translation engenders a sequence: identification of text type and of end users' needs (experts or non-experts in the field), evaluation of the complexity of the legal material (in our case) to be translated by a global reading, followed by a close reading of its parts, the translating of the document, the translator's checking of final version and editing and proofreading. The translator's choices are accountable in point of cost-effectiveness (efficiency) and effectiveness. Therefore, the legal translator should master the methodological toolkit, conceptual frame and related terminology, and the inward-looking perspective of the translator is to be accompanied by the outward-looking one (objective criteria).
Key words: translation as process, emic/etic approach, inward/outward-looking perspective

RESUMES

Roxana BÎRSANU, l'Université Roumaine-Americaine de Bucarest, ROUMANIE
The Translation into Romanian of the Notes to T.S. Eliot's **The Waste Land**

Peu après sa publication (en 1922), le poème *The Waste Land* (*La Terre vaine*) de T. S. Eliot a été reconnu comme une des oeuvres les plus achevées du modernisme anglo-américain. A la fin du poème, Eliot a ajouté des Notes en tant que clés de lecture, qui, ensuite, ont été considerées comme une partie intégrante de *La Terre vaine.*

Aujourd'hui, une approche critique du poème est vue comme complète seulement si les Notes sont prises en considération aussi. La grande importance du poème pour le modernisme en général et pour ce mouvement littéraire anglo-américaine en particulier se reflète dans le grand nombre de traductions produites dans tout le monde. En Roumanie, il y a cinq traductions complètes et plusieurs traductions partielles du poème d'Eliot. S'appuyant sur les concepts de traducteur visible et traduction fluide de Lawrence Venuti, notre travail propose une étude comparative des versions roumaines qui sont accompagnées par les Notes. (Les traductions partielles aussi bien que la version publiée dans une revue littéraire n'incluent pas les Notes.) Le but de cette démarche est d'analyser comment les traducteurs roumains ont abordés les Notes et s'ils ont utilisé des stratégies de traduction compatibles avec celles appliquées pour traduire le corps principal du texte. En même temps, on vise à déceler le degré de visibilité des traducteurs dans le texte cible et la tendance dans leurs versions roumaines vers la traduction cibliste ou la traduction sourcière.
Mots clés: modernisme, traduction fluide, visibilité, traduction cibliste, traduction sourcière

Ruxanda BONTILĂ, Université "Dunarea de Jos"de Galati, ROUMANIE
Translating Poetry into Prose: John Crowley's **Lord Byron's Novel: The Evening Land**

En supposant qu'il y ait des frontières fluides entre la fiction et la vérité qu'on peut tester, dans cette analyse du roman *Lord Byron's Novel: The Evening Land* (2005) de John Crowley, on se propose d'examiner la façon dont la théorie de la «boucle étrange» de Hofstadter (1999; 2007) peut contribuer à corroborer des preuves qui soutiennent deux affirmations : (1) le monde de la fantaisie engendre l'utilité dans la mesure où son auteur et le lecteur conspirent à déchiffrer ses codes ; (2) l'imagination, la condition essentielle pour que l'homme surmonte sa condition biologique/ sa finitude, qui est fondé sur l'analogie, peut rendre le lien fort entre l'âme et l'esprit encore plus évidente. Donc deux conclusions générales de notre argumentation concernant les efforts de John Crowley de traduire d'un mode (la poésie de Byron) à l'autre (la prose attribuée à Byron) et d'un certain type de registre et diction (le discours à la fois lyrique et narratif de Byron) à d'autres (le discours narratif de Byron; le language informatique d'Ada; le jargon informatique de Smith et Thea) s'ensuivent : (1) l'auteur a une capacité extraordinaire de maîtriser la voix de Byron dans les moindres détails; (2) la dynamique originale des plusieurs niveaux narratifs du roman favorise des observations importantes sur la question de l'altérité et les nombreuses façons dont elle hante ou habite la vie de l'intérieur.
Mots clés: «boucle étrange», paradigmes de l'imaginaire, paradigmes d'inférence, mémétique, sciences cognitives

Gabriela Iuliana COLIPCĂ et **Steluța STAN, Université "Dunarea de Jos" de Galati, ROUMANIE**
Migration, Violence, and the Romanian Legal and Institutional Discourse

La façon plutôt unidimensionnelle d'aborder la migration en tant que problème de sécurité dans le contexte de la reconfiguration de l'Europe d'après 1989 a suscité, pendant les dernières années, de nombreuses réactions au niveau des communautés universitaires et de recherche scientifique qui ont

essayé d'attirer l'attention sur les multiples facettes de ce phénomène. L'une des initiatives dont le but final a été de toucher à cet objectif a été le projet international, financée par l'UE dans le 7e PC, intitulé *Le genre, la migration et les interactions interculturelles dans la région méditerranéenne et du Sud-Est de l'Europe: une perspective interdisciplinaire* (Ge.M.IC.) (2008-2011). Notre travail présente les résultats de la recherche menée dans ce projet par l'équipe roumaine de l'Université «Dunarea de Jos» de Galaţi, dans le domaine de la violence interculturelle favorisée par la migration.

En considérant trois des dimensions principales des cadres juridiques et politiques qui réglementent à présent l'émigration et les différences entre les sexes en Roumanie (le contrôle des frontières, la migration de travail et la traite des êtres humains), ce travail propose une analyse des pratiques discursives et institutionnelles roumaines qui leur correspondent, pratiques vues par rapport avec celles en vigueur au niveau international (surtout dans l'UE). On montre que, tout en visant apparemment à trouver des solutions pour rendre plus visibles diverses formes de victimisation qui peuvent se manifester dans le processus de déplacement et pour les combattre, les changements dans le système juridique et institutionnel qui contrôle la migration n'ont pas réussi entièrement à le faire, en contribuant ainsi à perpétuer un certain état d'ignorance au niveau légal, social et culturel quant aux problèmes des émigrants.

Mots clés: ignorance culturelle, victimisation, législation, politiques migratoires, analyse du discours

Ana-Elena COSTANDACHE, Université "Dunarea de Jos" de Galati, ROUMANIE
Romantisme européen et romantisme roumain au XIX-e siècle

Au début du XIXe siècle, le romantisme européen attirait l'attention des écrivains Roumains grâce aux nouveautés thématiques proposées dans les œuvres littéraires. D'ailleurs, la réception de toute nouveauté littéraire s'est réalisée à partir du néoclassicisme, du préromantisme et du romantisme, jusqu'au naturalisme et au symbolisme, sous forme d'influences des écrits en langue roumaine. Quant aux mouvements artistiques et philosophiques qui se sont imposés dans les Principautés Roumaines (dès la fin du XVIIIe siècle) et qui ont dominé tout le XIXe siècle, le romantisme occupait une place à part. Par la présente démarche nous nous proposons de mettre en évidence les modalités dans lesquelles le romantisme européen s'est imposé dans la mentalité des écrivains Roumains et la manière où le romantisme roumain a compris de se synchroniser au romantisme occidental.

Mots clés: monde européen, courant littéraire, romantisme, littérature, synchronisme, mouvements artistiques

Irina-Ana DROBOT, l'Université technique d'ingénierie civile, Bucarest, ROUMANIE
The Romanian Translation of Moments of Being in Virginia Woolf

Notre travail se propose d'examiner les manières de rendre ce qu'on appelle «les moments d'être» de Virginia Woolf par les traducteurs roumains de ses romans. A cet égard, on fait référence aux théories de réécriture de Venuti et Lefevere et aux aspects qui sont liés à la culture ou qui concernent l'équivalence, la fidélité et la créativité dans le processus de traduction, afin de voir dans quelle mesure ils peuvent être utiles quand on essaye de comprendre les traductions roumaines. Tout particulièrement liées à la façon dont un texte peut être rendu naturellement dans une autre langue, certaines adaptations sont nécessaires afin de préserver la signification et la dimension esthétique de la langue source.

Mots clés: adaptation, lyrisme, équivalence, texte expressif

Marsela HARIZAJ, Université de Vlore, ALBANIE
The Importance of Using Language Games in EFL Classes in Albania

Le but d'enseigner une langue étrangère est la communication. Pour y arriver nous utilisons différentes stratégies et techniques. Les professeurs doivent fournir des devoirs en classe qui impliquent les étudiants à comprendre, manipuler, produire ou agir dans la langue cible. Cette étude présente l'importance des jeux linguistiques et le rôle qu'ils jouent dans nos cours.

De nos jours, quand l'apprentissage est devenu une nécessité et a beaucoup évolué, il y a un changement de la part du développement des capacités pour utiliser la langue pour atteindre les objectives des locuteurs. L'utilisation des activités communicatives améliore les aptitudes de l'étudiant pour communiquer dans la langue cible. Les jeux servent d'activités de communication, parce qu'ils demandent le développement des quatre compétences. D'autre part, les jeux sont très relaxants et sources de motivation. Ils peuvent être utilisés pour pratiquer toutes les compétences et

beaucoup de types de communications.

Ce travail est réalisé dans les écoles primaires et les lycées de Vlora où les professeurs et les élèves sont interviewés et des questionnaires sont faits pour l'implémentation du CLT dans les cours d'ALE. Un des points discutés est l'utilisation des jeux linguistiques. Dans ce travail j'ai traité l'importance, les types, la place des jeux dans le processus de l'enseignement. J'ai aussi fait une analyse des questions du questionnaire, des suggestions et de mon expérience à l'université où j'enseigne ALE parmi d'autres matières.

Mots clés: la compétence communicative, le contexte social de la communication, les compétences des étudiants, contexte et rôle sociaux

Marsela HARIZAJ et Veneranda HAJRULLA, Université de Vlore, ALBANIE
Teaching English and Cultural Education to Students in EFL Classes in Albania

Ce travail parle de l'importance de l'enseignement de la culture via la langue dans les cours de ALE en Albanie. Les étudiants qui étudient une langue étrangère, notamment l'anglais, élargissent leurs sources linguistiques, mais ils gardent toujours les compétences linguistiques de leur langue et développent les compétences en anglais ce qui leur donne la possibilité de faire une juste appréciation et échange culturels avec leurs pairs.

A part la compétence communicative, la compétence culturelle peut aussi être développé en créant du respect à l'égard des différentes cultures et langues avec l'aide des professeurs qui fournissent des activités qui développent la compétence communicative et améliorent la culture. Cet article traite du travail que font les professeurs pour la culture, la compréhension et l'importance de la culture dans l'enseignement de l'anglais comme langue étrangère, des suggestions et des trucs pratiques des professeurs d'anglais. Dans ce travail il y a aussi des moyens concrets et des explications, des exercices faits dans les cours d'anglais avec des étudiants anglais.

Le travail commence avec une introduction sur la langue et la culture, puis il traite de l'importance et des relations entre la culture et la langue. Un aspect important est l'utilisation des matériaux authentiques qui fournissent une information authentique et aident nos étudiants à mieux comprendre.

Mots clés: identité culturel, information culturelle authentique, valeur culturelle, phénomène social, compétence culturelle

Petru IAMANDI, Université "Dunarea de Jos" de Galati, ROUMANIE
Two Stories: A Poem and a Translation

Ce travail combine deux flashbacks qui touchent, d'une part, au poème le plus déconcertant de Samuel Taylor Coleridge, *Kubla Khan*, et, d'autre part, à sa traduction en Roumain faite il y a trente-six ans par l'auteur. On met en évidence les difficultés que tout traducteur peut rencontrer en essayant de trouver les équivalents les plus inspirés pour les vers à structure complexe de Coleridge, on examine la version roumaine d'un traducteur sans expérience, et on conseille vivement à ceux qui pensent à essayer de traduire de tels poèmes ardus de les analyser d'abord en détail.

Mots clés: vision, imagination, déconstruction, assonance, allitération

Ioana IVAN-MOHOR, Michaela PRAISLER, Université "Dunarea de Jos" de Galati, ROUMANIE
Translating the Migrant Experience on Film

Grâce aux représentations visuelles qu'ils transmettent et à leur influence, les films peuvent être regardés comme des textes qui mettent en évidence la dynamique de la création des images, dans un contexte interculturel, qui se développe à l'intersection des aspects linguistiques (esthétiques/rhétoriques) et historiques (idéologiques/socio-culturels) du discours. Les images visuelles portent des schémas 'mentales' qui sous-tendent l'interaction entre la perception de l'autre et l'auto-perception et qui construisent ou déconstruisent les systèmes de signification qu'un certain groupe employe pour mieux comprendre l'expérience et les pratiques quotidiennes. Tout en considérant le corpus de textes filmiques choisis pour l'analyse, on remarque que la conceptualisation de la migration et l'expérience du migrant constituent un espace imaginaire important quand on cherche à comprendre ou à reconfigurer un terrain culturel réel où le migrant transgresse les hiérarchies établies entre soi et l'autre, l'indigène et l'étranger, le pays natal et la déterritorialisation, le centre et la périphérie, l'Ouest et l'Est.

Mots clés : représentations visuelles, dynamique de la création des images, schémas 'mentales', migration, hiérachies, soi et l'autre

Doriana KLOSI et Lulzim HAJNAJ, Université de Vlora, ALBANIE
Positive Effects of Teaching in University Community and Social Community
La préparation des étudiants pour reconnaitre et surpasser les stéréotypes sociaux traditionnels et la présentation d'une vision pour des opportunités égales dans la société sont deux objectifs majeurs du cours intitulé *Gender Integrity*. En offrant les étudiants de telles connaissances constitue un aide utile dans leurs analyses et la compréhension de la perspective du genre dans les activités de planification et implémentation des politiques soutenant la femme et de la participation des gens dans ces politiques. L'égalité devrait être manifeste au niveau des deux sexes en ce qui concerne le plan économique, politique et social. Le cours exercice un impact direct sur la communauté des étudiants tout comme sur la communauté sociale car il traite les problèmes sociaux des femmes et des filles de l'Albanie, leur statut social, leurs besoins pratiques et stratégiques associes avec une gamme des problèmes sociaux. Comme une communauté sociale, les étudiants jouent un rôle majeur dans la concrétisation des différentes théories de genre, stéréotypies de genre qui leurs permettent d'améliorer leurs impact sur la position des femmes et des hommes dans la famille et dans la société, en accentuant ainsi la participation des femmes dans l'économie, dans la prise des décisions dans le domaine de la media, dans la société civile et dans l'institutionnalisation des études de genre.

De tells étudiants rapportent le plus grand impact de leurs approches de en discutant de leur conduite au service. Cela veut aussi dire: prendre une attitude contre la discrimination; exprimer le refus de tolérer le sexisme dans la famille, au service ou ailleurs; l'expérimentation d'une sensation de confidence plus forte et de la réalisation du travail d'une manière non-sexiste; devenir plus tolérant vers la diversité; introduire le sujet des études de genre au service ou au travail et devenir plus aimable vers les collègues de service. Ce sont ces étudiants ceux qui deviennent les agents qui contribuent au changement de la société.
Mots clés: études de gendre, manière non-sexiste, tolérance

Anca MANEA, étudiant au doctorat, Université "Dunarea de Jos" de Galati, ROUMANIE
Three Contemporary Women Writers. Within And Against the Canon
Ce travail se concentre sur trois romans contemporains, *Possession* d'Antonia Byatt, *The Golden Notebook* de Doris Lessing et *Wide Sargasso Sea* de Jean Rhys, et analyse la manière dont les trois écrivains s'adaptent au jeu de l'intertextualité et le mettent en pratique dans leur écriture. Le plus souvent, leur façon d'aborder l'intertextualité n'est pas en accord avec les perspectives sur ce terme imposées par les plus importants critiques littéraires. Pour soutenir cet argument, la première partie du travail insiste sur l'origine et l'évolution de la notion d'intertextualité de Saussure et Bakhtine à Kristeva et d'autres représentants du poststructuralisme. Le point de départ pour cette partie de notre recherche a été représenté par l'ouvrage de Graham Allen intitulée *Intertextuality* et par plusieurs études du structuralisme, du formalisme russe, du poststructuralisme et du postmodernisme. La présentation des théories littéraires qui ont abordé, plus ou moins, l'intertextualité est suivie par l'analyse comparative de ce concept dans les trois romans. On remarque que les trois écrivains en discussion ont fait de l'intertextualité une manière de guider le lecteur dans l'interprétation du discours narratif. Ainsi, l'intertextualité devient pour elles une manière d'affirmer leur rôle actif en tant qu'auteurs, donc elles contredisent l'affirmation selon laquelle l'intertextualité tue l'auteur et glorifie le lecteur.
Mots clés: texte, intertexte, auteur, lecteur, lecture

Simona MARIN, Université "Dunarea de Jos" de Galati, ROUMANIE
Organizational Communication and Education in a Knowledge-Based Society
La communication organisationnelle, en tant que manifestation spécifique du processus de gestion, inclut des éléments qui donnent de l'individualité à l'organisation. De grande envergure ou plutôt simple, selon la taille de l'entreprise, marquée de stéréotypes ou diversifiée, formelle ou informelle, facilitant ou entravant les relations humaines, la communication est un processus qui a des multiples significations et implications pour la gestion contemporaine, bien qu'elles ne soient pas toujours visibles et quantifiables. La communication organisationnelle accompagne l'évolution de

l'organisation scolaire. Les changements survenant pendant la même période automatiquement implique un changement dans la communication.

Mots clés: communication organisationnelle, organisation scolaire, société de la connaissance

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Le mythe littéraire et les scénarios des littératures occidentales

Le mythe littéraire est lié à un petit nombres de scénarios littéraires connus depuis la littérature de l'Antiquité, par la force de leurs héros qui évoluent dans de récits fondateurs, sur le modèle ethno religieux. Dans l'espace littéraire l'effet de réel remplace la logique de l'imaginaire du mythe antique, et une relation constante, surdéterminante, cachée sous les apparences quotidiennes du texte littéraire, renvoie aux schémas et aux thèmes de saturation symbolique qui ont traversé le monde des récits occidentaux. Puisque le modèle devient règle, depuis la Renaissance le texte apparaît comme une « langue dans une langue ».

Mots clés: litérature antique, mythe litéraire, saturation symbolique, métalangage

Diana Cătălina POPA, étudiant au doctorat, Université "Dunarea de Jos" de Galati, ROUMANIE
Fighting-Cocktail. Valeurs humaines universelles dans
La femme comme champ de bataille dans la guerre de Bosnie *de Matei Visniec*

« La femme comme champ de bataille dans la guerre de Bosnie» est peut-être l'un des textes de Matei Visniec le plus connu et monté. Il a „voyagé" dès le début entre deux cultures, étant écrit en français et, puis, traduit dans la langue d'origine de l'auteur, le roumain. Il connaît des traductions en plus de treize langues, la pièce circulant ainsi sur quatre continents . «La femme comme champ de bataille...» met en exergue la question du viol en tant qu'arme de guerre, illustrant à la fois la thèse de Benedict Anderson sur le nationalisme moderne. On y reconnaît l'une des obsessions thématiques du dramaturge, *l'existence dans l'espace balkanique*, développée aussi dans des pièces telles „Occident Express" ou „Hôtel Europe complet". Dans ce texte on présente le drame de Dorra, la victime d'un viol interethnique pendant la guerre de Bosnie, suite duquel elle est tombée enceinte et celui de Kate, psychologue américain, qui essaie d'observer avec objectivité les conséquences du conflit, mais qui s'éprouve aussi vulnérable que ses patients devant les atrocités. L'image qui s'imprime dans l'eprit du lecteur est celle du soldat qui boit un *fighting cocktail* avant la lutte, pour faire paralyser ses derniers traces d'humanité. Cette pièce sur la guerre de l'Ex-Yougoslavie, écrite par un roumain établi en France, qui, paradoxalement, s'attaque au problème de la guerre interethnique, s'avère un exercice littéraire emblématique pour la dramaturgie contemporaine.

Mots clés: théâtre contemporain, guerre interethnique, existentialisme, paradoxe, innovation lexicale

Titela VÎLCEANU, Université de Craiova, ROUMANIE
Developing Evaluation Skills with Legal Translation Trainees

La traduction est une activité/un processus (plus exactement designée par le terme *translating)* et un produit (le terme *translation* peut renvoyer uniquement au produit). Il semble que le produit est de plus en plus important en tant que la partie la plus visible de la traduction – centré sur les destinataires, précis et mésurable – conforme aux spécifications.

La traduction présuppose une séquence: identification du type de texte et des besoins des utilisateurs (des spécialistes ou non- spécialistes), évaluation de la complexité du texte juridique (dans notre situation) pendant la lecture globale du texte avant qu'il soit traduit, une lecture approfondie du texte, la traduction du texte, la rédaction du texte, la correction du texte. Les choix du traducteur doivent être justifiés par rapport à l'efficacité et l'efficience. En conséquence, le traducteur juridique doit maîtriser la méthodologie de l'evaluation, le cadrage conceptuel et la terminologie spécifique; la perspective interne doit être accompagnée par la perspective externe (des critères objectifs).

Mots clés: traduction en tant que processus, approche émique/approache étique, perspective interne/externe