2012 **Year V** **Issue 13**

TRANSLATION STUDIES.
RETROSPECTIVE AND PROSPECTIVE VIEWS

Proceedings of the 7th Conference

Translation Studies: Retrospective and Prospective Views

(13th volume)

25–27 October 2012

"Dunarea de Jos" University of Galati, ROMANIA

ISSN 2065 - 3514

Galati University Press

2012 **Year V** **Issue 13**

TRANSLATION STUDIES.
RETROSPECTIVE AND PROSPECTIVE VIEWS

Editors Gabriela Iuliana COLIPCĂ-CIOBANU
Steluța STAN

Proceedings of the 7th Conference

Translation Studies: Retrospective and Prospective Views

25-27 October 2012

"Dunarea de Jos" University of Galati, ROMANIA

ISSN 2065 – 3514

Galati University Press

2012 Year V Issue 13

TRANSLATION STUDIES.
RETROSPECTIVE AND PROSPECTIVE VIEWS

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

Translation Studies: Retrospective and Prospective Views

25-27 October 2012

"Dunarea de Jos" University of Galati, ROMANIA

ISSN 2065–3514

2012 **Year V** **Issue 13**

Galati University Press – Cod CNCSIS 281
"Dunarea de Jos" University of Galati Publishing House
47, Domneasca Street, 800 008 Galati, ROMANIA

This journal is published in three issues per year, under the aegis of the Research Center *Interface Research of the Original and Translated Text. Cognitive and Communicative Dimensions of the Message* of the Department of English, Faculty of Letters.

The Editorial Office is located at the Faculty of Letters (111, Domneasca Street, postal code 800 201).

Manuscripts are welcome and may be submitted for consideration at tsrpvgalati@yahoo.com.

Books for review and correspondence concerning reviews, advertising, notes and communications should be sent to the Editorial Office, via snail mail and/or to tsrpvgalati@yahoo.com.

TSRPV
ISSN 2065-3514

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galati University Press
Editors: Gabriela Iuliana Colipcă-Ciobanu and Steluța Stan
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunarea de Jos" University of Galati, ROMANIA

CONTENTS

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galati University Press
Editors: Gabriela Iuliana Colipcă-Ciobanu & Steluța Stan
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunarea de Jos" University of Galati, ROMANIA
p. ii

EDITORS' NOTE

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

Published as a sequel to the 7th edition of the international conference with the same name, which took place between 25 and 27 October, 2012, this volume is intended to bring to the public eye the contributions of the conference participants. This collection of articles 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 considers literature and culture studies, as well as foreign language teaching articles and studies; the second, language studies exclusively; the third, contributions in the field of translation studies. Each issue ends with a section of paper abstracts and résumés.

The editors are grateful to the peer-reviewers for their work and helpful suggestions which have contributed to the final form of the articles. Our special thanks go to each member of the Department of English for their steady support and dedication during the editing activity.

The editors' cordial thanks also go to all the contributors who kindly answered the publication requests, thus authoring this new series of volumes on the current state of translation and translation related studies in Romania and abroad. All these contributions mirror the state-of-the-art of the academic research performed within individual or group projects, the quality of the participants' work enabling the editorial team to make this publication popular by having it indexed in international data banks and electronic platforms. The journal is mentioned in St. Jerome Publishers (https://www.stjerome.co.uk/tsa/ journal/559/). It is included in the master journal list of the Index Copernicus Platform (journals.indexcopernicus.com/ Translation+Studies+ Retrospective+and+Prospective+Views,p3248,3.html) and in the portal of Fabula, la Recherche en littérature (http://www.fabula.org/actualites/translation-studies-retrospective-and-prospective-views-11-2011-language-and-cultural-studies_48509.php).

The editorial team is 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.

The Editors

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galati University Press
Editors: Gabriela Iuliana Colipcă-Ciobanu & Steluța Stan
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunarea de Jos" University of Galati, ROMANIA
pp. 1-7

ADA IN ROMANIAN OR THE TRIAL OF TRANSLATION

Ruxanda Bontilă[1]

1. Introduction: Translation as afterlife of a literary work

It is common knowledge that the number of translations from a writer's work scores as many literary as geographical conquests. They certainly signify international recognition, and, as in Nabokov's case, the possibility to reconfigure the original so as to make it more fit to the host culture. For the latter thing to happen, two conditions are necessary: (1) the writer must know the target language to perfection; (2) the writer, eager to protect her/his work, implicates in the process of translation.

Nabokov's is a special case of trilingual training (Russian, French, English) which favoured his rather smooth geographical transition through Europe and the United States, with almost equal artistic proficiency in two languages: he is an exquisite prose writer and poet in Russian, and the most accomplished prose stylist of the post-war period in English. As he was conversant in French too, we might well wonder what kind of writer Nabokov would have become if he had chosen to continue to write in the language of Flaubert and Proust who proved so influential and inspiring for both his writing and academic lecturing.

What we know for certain from Christine Raguet's article "Beyond Creativity: Translation as a Transitional Process: *Ada* in French" is Nabokov's involvement in the process of translating *Ada* (1969) in French, through his engagement in the supervision of the translation "to make sure that *Ada* would have a French sibling to prolong, expand and complement its original fate, and to ensure the primacy of discourse over language". [1] In her excellent essay, Christine Raguet—professor at Université Sorbonne Nouvelle/Paris 3, translator of Nabokov's works, and one of the coordinators of the Pléiade editions of Nabokov in French—makes the case for the French *Ada* under Nabokov's supervision, as an independent work of art, not a limp clone but a healthy body who can make its own way into the world (I cannot help noticing the omission by Christine Raguet of the French translators' names—Gilles Chahine and Jean-Bernard Blandenier—from her entry of the book *Ada ou Ardeur* (Paris: Gallimard, 1999) in the section "Works Cited").

Besides the translator's many *perplexities* rendering *Ada* a "véritable casse-cou," as the French translator Chahine calls it in a manuscript letter addressed to Nabokov (1970) [2], the French *Ada* faces another unsolvable translational problem: that of losing one of its three languages, which means, "to use only two colours," as Tournier and Delong annotated along Chahine's translation. This unavoidably brings about even greater damage to the "play on facets, sparkles, glitters and surprises in the writing itself, whatever equivalences are proposed". [3]

Nabokov knows from experience that it is much easier to translate from Russian into English than from English into Russian, but it is infinitely more difficult to translate English into French, fact also confirmed by the characters inside *Ada,* on the many occasions when they address translational worries, which are strikingly similar to those Nabokov addresses

[1] "Dunarea de Jos" University of Galati, ruxanda.bontila@ugal.ro, ruxbontila@yahoo.com

in his *Strong Opinions,* and other specialist writings (letters, interviews), during the process of *Ada*'s translation into French. In "Problems of Translation: *Onegin* in English" (1955), for instance, Nabokov expresses both fury and disdain towards the translators who produce "readable," that is "smooth" "commercial interpretation or poetization" of a work of art, having thus substituted "easy platitudes for the breathtaking intricacies of the text". [4] Nabokov repeatedly makes it clear that the "clumsiest literal translation" is more apt to render "the textual sense" [5], "the exact contextual meaning of the original" [6] than "the prettiest paraphrase" [7], which, at its best, is only a restitution of meaning. The translators who instead set out to render the "spirit" of the text do not only betray their authors but also that elite readership who expects a translation that combines native proficiency in the foreign language, historical scholarship in the foreign literature, and detailed commentary on the formal features of the foreign text (that which Nabokov deploys at large in his translation of Pushkin's poem *Onegin*).

The same symptomatic fear of having "the textual sense" destroyed in a translation animates Berman's analytic of novel translation from "Translation and the Trials of the Foreign" (1985). The twelve "deforming tendencies" bearing on all translating, the theorist identifies and analyses, are all generative of the Western "figure of translation," which operates on a typically Platonic separation between spirit and letter, sense and word, content and form, the sensible and the non-sensible. By constructing an analytic of novelistic translation, Berman aims in fact to give preeminence to the letter, and thus restore "the particular signifying process of works (which is more than their meaning)." Berman calls this new figure of translating "literal translation," in which "literal" means "attached to the letter (of works)". [8]

Early in his career, Nabokov becomes aware of how hard it is for an author to protect his work against "transfigurators" who, out of "ignorance and self-assertiveness" [9], are disregarding the *letter*, that is, the very signifying process in the text (by destroying the "underlying networks of signification" and/or "linguistic patternings," in Berman's words [10]).

To prevent such things to happen with his masterpieces too, Nabokov, whenever possible, implicates in the process of translating his work by translating, proof-amending and even rewriting. This is the felicitous case of the French *Ada,* whose translation was revised by its author, who was best qualified for the challenge.

But how is the Romanian translator to cope with the overwhelming difficulty of the task? How can any translator cope with a novel whose language has no direct equivalent in any national language but in the author's world of imagination? How can any translator achieve the polysemous, multilayered and polyphonic precision which makes the text to be read and heard at the same time, acting on the senses and sensuality without ignoring sense either?

However impossible the task in hand may seem, we do have a Romanian translation, and a translator still alive. After all, "untranslatability" is what languages both deplore and cry out for, in the way of their own incompletion as "[l]anguages are not strangers to one another, but are, a priori and apart from all historical relationships, interrelated in what they want to express." [11]

2. *Ada or* the ardor of the translator

Before checking for possible "deforming" intrusions into some examples from the Romanian *Ada* [12], I need make several remarks on Nabokov's *Ada or Ardor. A Family Chronicle* (1969) [13], a novel that has released the fire of heaven upon critics and translators alike.

Critics' perplexity towards this "place swarmed with ghosts" from literary history's memory, terms as "a disordered memoir" (Charles Nicol, 1982) [14], an "ode on intimations of mortality" (Lucy Maddox, 1983) [15], "art beyond and behind life" (Brian Boyd, 1993) [16], "a sort of hell parad[ing] as paradise" (Michael Wood, 1995) [17], a "clever but cold, dead book" (Gabriel Josipovici, 1994) [18].

Translators' perplexity that "could make you lose your mind" (Chahine's words from a letter to his editor) is caused by the book's language which contains "a curious compound of English, Russian, French, German, Italian, Latin, plus a touch of Entomologian and Chessian […of] Paranomasian, Palindromichian, Spoonerismian, Punnian, Anagramian, Acrosticisian and other garbled tongues or 'hybridization of tongues' intelligible only to the characters themselves if even that". [19]

The "salad of verbal genes," as Humbert Humbert would have called it, is part of Nabokov's ample scenario of distancing himself from himself so as to better perceive the other of the self, the other in his otherness and his self-same, a form of distancing and zooming on the self as other and other selves simultaneously.

As 'translation is the "trial of the foreign"' [20], Nabokov can't escape the theme of translation in this novel. Van, one of the co-narrators, continually notes the odd metamorphoses of literary works when they are translated from one language to another or from one medium to another, all representing metaphors for the translating power of memory, for time, and the impossibility of love.

Here is an example from Part One, Chapter 41, of how the author's language-culture—that which is made of individual elements pertaining to the person's culture and education and personal environment, which reflects in one's writings [21]—is blocked out in the void of Van's mind, who, in utter torment, after having discovered Ada's betrayal of their love, knows of no language: he's learning to speak and think:

Barin: master. *Dazhe skvoz' kozhaniy fartuk*: even through a leathern apron. *Ne sta-bi ya trogat:* I would not think of touching. *Étu:* this (that), *Frantsúzskuyu:* French (adj., accus.). *Dévku:* wench. *Úzhas, otcháyanie:* horror, despair. *Zhálost:* pity, *Kóncheno, zagázheno, rastérzano:* finished, fouled, torn to shreds. (*Ada,* p. 237)

Barin: stăpîn. *Daje skovoy kojanîi fartuk:* chiar printr-un şorţ de piele. *Ne stal bî ia trogat:* nu m-aş fi gîndit să ating. *Étu:* asta (aia), *Franţúzskuiu:* franţuzoaică (adj., ac.). *Dévku:* servitoare tînără. *Újas, otciáianie:* oroare, disperare. *Jálost:* milă, *Kónceno, zagájeno, rastérzano:* terminată, pîngărită, zdrenţuită. (*Ada sau ardoarea,* p. 290)

What is at stake, in the above Romanian translation, as in any other translation, for that matter, is the destruction of a very subtle network of signification, which the obsessive recurrence of the Russian language, both translated and transliterated, conveys. What is lost in the translation of the excerpt is not the character's drama, but Nabokov's drama. The transliteration and translation of Russian in the company of the Romanian language loses its force as a figure of "otherness," in the sense of making it strange on the page and the linguistic scene. In its original context, it was a stylistic way of foregrounding the author's uprootedness, of his awareness of the loss of a language, which, however, surfaces in the English words he currently uses, which, at the same time, are his and not his. The approximate translation of the Russian words is to the same effect of pointing to the double process of alienation the exile is subject to: from his own language-culture and from the culture of adoption.

Let us now look at another example from Part One, Chapter 20, where Nabokov's literalism" becomes "liberalism" whenever the passage from one language to another involves a deliberate violation of the spatial-temporal dimension of the hypo-text; thus, the liberal translation, given the necessary subordination of both the semantic and syntactic levels of the hypo-text to the formal conventions of the new text, inevitably updates the connotations of the original. Fact which is more difficult to sense in the Romanian re-translated text.

She showed him her draft. François Coppée? Yes.
Their fall is gentle. The woodchopper
Can tell, before they reach the mud,
The oak tree by its leaf of copper,

I-a arătat ciorna. François Coppée? Da.
Their fall is gentle. The woodchopper
Can tell, before they reach the mud,
The oak tree by its leaf of copper,

The maple by its leaf of blood.

The maple by its leaf of blood.

(Căderea li-e blîndă. Iar tăietorul
Îi poate ghici, 'nainte de-a se frînge:
Stejarul—după frunza-i de-aramă,
Arţaru—după frunza-i de sînge.)

'Leur chute est lente,' said Van, '*on peut les suivre du regard en reconnaissant*—that paraphrastic touch of "chopper" and "mud" is, of course, pure Lowden (minor poet and translator, 1815-1895). Betraying the first half of the stanza to save the second is rather like that Russian nobleman who chucked his coachman to the wolves, and then fell out of the sleigh.'

'I think you are very cruel and stupid,' said Ada. 'This is not meant to be a work of art or a brilliant parody. It is the ransom exacted by a demented governess from a poor overworked schoolgirl. Wait for me in the Baguenaudier Bower,' she added. 'I'll be down in exactly sixty-three minutes.'

Her hands were cold, her neck was hot; the postman's boy had rung the doorbell; Bout, a young footman, the butler's bastard, crossed the resonant flags of the hall. (*Ada,* p. 103)

„Leur chute est lente", a spus Van, *„on peut les suivre du regard en reconnaissant.* Acea nuanţă parafrastică a lui <chopper>, tăietor de lemne, şi a lui <mud>, noroi, e, bine-înţeles, curat Lowden (poet şi traducător minor, 1815-1895). Ai trădat prima jumătate a strofei pentru a salva pe a doua, aşa cum s-a întîmplat cu nobilul rus care şi-a aruncat vizitiul la lupi şi apoi a căzut din sanie."

„Eu zic că eşti brutal şi idiot", a spus Ada. „Asta nu vrea să fie nici operă de artă, nici parodie strălucită. E răscumpărarea pretinsă de o guvernantă sărită de pe fix de la o biată elevă surmenată. Aşteaptă-mă la tufele de *baguenaudier,* în Umbrarul Salcîmului Galben", adaugă ea. „Cobor în exact şaizeci şi trei de minute."

Mîinele îi erau reci, gîtul fierbinte. Băiatul poştaşului sunase la sonerie. Bout, valetul tînăr, bastardul majordomului, traversă dalele sonore ale holului.(*Ada sau ardoarea,* p. 127)

When crisscrossing on the field of 'intertextuality' or "textual interaction," as is the case of *Ada*, the translator has to take all due precautions by double-checking on literary allusions, and on existing prior translations. In the above example, the Romanian translator had to translate Ada's English version of Coppée's lines so as to accommodate Van's subsequent critique and criticism of Ada's translation. What might be at stake in the above translation, according to Berman's deforming tendencies, is the typical rhythm, melody and harmony that the last paragraph in the original recoups from Ada's destruction of the rhythmic movement in her translation of Coppée's lines. By an arbitrary revision of the punctuation in the last paragraph—replacing semicolon with period—, and the impossibility of keeping the alliteration, the Romanian translation fails to convey the textual music the original conveys through rhythmic effects, and interior rhyme: "Her hands were cold, her neck was hot; the postman's boy had rung the doorbell; Bout, a young footman, the butler's bastard, crossed the resonant flags of the hall."

Since the reader who does not know Coppée's poem may not quite appreciate the havoc Ada's rhymes cause, despite Van's quoting the French of the mistranslated lines, Nabokov will supply the full text of the stanza in Chapter 38, which means at a four-year distance, at Ardis the Second. At that time, during one visit to Ardis, Demon, Van's and Ada's father and Marina's lover, happens to quote from another Coppée poem, to which Van mentions Ada having translated "one very fetching little piece" by Coppée, and prepares to quote the translation. Demon recites the original stanza, and Van supplies not Ada's translation, but his own, which keeps the rhyme with "copper" without destroying the poem's tonality. The sly substitution may be a reminder of a different and by far guiltier substitution inasmuch as it affects humans: the substitution of Marina's child (Van) for Aqua's dead child: one "leavesdropper" for a "woodchopper" and "know" for "mud." Here

are the cunningly memorable turns from Chapter 38 and their transposition into Romanian:

'Old storytelling devices,' said Van, 'may be parodied only by very great and inhuman artists, but only close relatives can be forgiven for paraphrasing illustrious poems. Let me preface the effort of a cousin – anybody's cousin – by a snatch of Pushkin, for the sake of rhyme –'

'For the *snake* of rhyme!' cried Ada. 'A paraphrase, even my paraphrase, is like the corruption of "snakeroot" into "snagrel" – all remains of a delicate little birthwort.' […].

'So here goes,' continued Van […]. 'By chance preserved has been the poem. In fact, I have it. Here it is: *Leur chute est lente* and one can know 'em…'
'Oh, I know 'em,' interrupted Demon:

Leur chute est lente. On peut les suivre
Du regard en reconnaissant
Le chêne à sa feuille de cuivre
L'érable à sa feuille de sang

'Grand stuff!'
'Yes, that was Coppée and now comes the cousin,' said Van, and he recited:

'Their fall is gentle. The leavesdropper
Can follow each of them and know
The oak tree by its leaf of copper,
The maple by its blood-red glow.'

'Pah! uttered the versionist. 'Not at all!' cried Demon. 'That "leavesdropper" is a splendid trouvaille, girl.' […]. Van felt a shiver of delight. (*Ada,* pp. 194-5)

„Procedeele vechii arte a narațiunii", a spus Van, „pot fi parodiate doar de artişti foarte mari şi inumani, dar numai rudele apropiate pot fi iertate cînd parafrazează poeme celebre. Îngăduiți-mi să prefațez efortul unei *cousin*—verişoara oricui—printr-un fragment din Puşkin, de dragul rimei…"
„De dragonul rimei!" a strigat Ada. „O parafrază, chiar parafraza mea, e asemănătoare coruperii lui *snakeroot,* iarba-şarpelui, în *snagrel,* tot ce rămîne din *birthwort,* mărul-lupului cel mic şi delicat." [...].
„Aşa că fiți atenți", a continuat Van [...]. „Întîmplător, acel poem chiar s-a păstrat. Iar eu îl am. Iată-l: *Leur chute est lente* şi o poți şti..."
„Oh, o ştiu!" l-a întrerupt Demon:

Leur chute est lente. On peut les suivre
Du regard en reconnaissant
Le chêne à sa feuille de cuivre
L'érable à sa feuille de sang

E un poem formidabil!"
„Da, ăsta a fost Coppée. Şi acum vine verişoara", a spus Van şi a recitat:

'Their fall is gentle. The leavesdropper
Can follow each of them and know
The oak tree by its leaf of copper,
The maple by its blood-red glow.'

„Bah!" a rostit autoarea versiunii.
„Deloc, deloc!" a strigat Demon. „Acel <*leavesdropper*> e o găselniță splendidă, fată." […]. Van a simțit un frison de încîntare. (*Ada sau ardoarea,* pp. 241-2)

As the quoted fragment shows it, translation along with the many literary allusions is, at the level of the novel's texture, one of the many ingredients of this multi-cultural novelistic edifice. In the novel, the many French hypotexts function meta-discursively at two levels: in the first place, they stand for social standards, and, in the second place, they induce a Romanticist stance which is deeply "ironic" and self-reflexive. The latter function finds support in Benjamin's view that the Romanticists "more than any others, were gifted with insight into the life of literary works which has its highest testimony in translation". [22] The theorist, by referring to the German Romantics (Luther, Voss, Schlegel, Hölderlin, Stefan George, whom he values for their translations), implicitly revalues the potential of translation which is compared to 'criticism'—"another, if a lesser, factor in the continued life of literary works". [23] Nabokov ponders each word, whether genuine or translated, always counting on its dialogic potential to keep us in a whirlpool of possibilities of meaning. After all, the theme of translation/translating is all that literature is about.

Although faithful to the "letter", the Romanian translation quoted above impinges on the signifying network of signification by toning down Nabokov's blasts directed throughout the book at translators. By choosing this time *not* to translate Van's English version of Coppée's stanza, the translator offers no clue to the reader as to how the substitution operated by Van relates or not to the next cue, validating or invalidating it („Bah!" a rostit autoarea versiunii); unfortunately, „autoarea versiunii," for "the versionist"

doesn't help to render "the exact contextual meaning of the original" either. Thus, the signifying process in the text culminating with Van's "shiver of delight" is destroyed and the reader misled in her/his perception of "the textual sense" for the moment.

As we could notice from the two excerpted texts above, it is remarkable how very little goes unexplained for Nabokov's attentive re-reader, even in this mad din of allusions that *Ada* is. Whatever Nabokov leaves inconclusive, Vivian Darkbloom (Nabokov in disguise—author of "Notes to *Ada*" attached to the end of the book) comes to fill in.

Here is an example from Part One, Chapter 13, wherein the careful reader cannot do without Vivian Darkbloom's help (in the case of the original and the Romanian translation), and Nabokov's help (in the case of the French translation). The French translation is from the author's MS corrections from the Berg Collection, and is taken from Christine Raguet's article [24], with a view to comparing it to the Romanian translation, which was not as lucky as her French companion to benefit from the corrections of the writer himself. I also include, in the table, the explanations from "Notes to *Ada* by Vivian Darkbloom," meant to disambiguate the mysterious word "*vibgyors*."

[…] her husband's grandmother, an engineer of great genius, 'tubed' the Redmont rill. […] She made it carry vibrational *vibgyors* (prismatic pulsations) through a system of platinum segments. (*Ada,* p. 70)	La grand-mère de son époux, ingénieur d'un insigne génie <entuba> le ~~rue~~ [sic] ruisseau [*added*] de Redmont (~~Mont-Rouge~~) […] et, l'ayant domestiqué, lui confia la transmission des ~~vibgyors~~ V.I.B.V.J.O.R. [*added*] vibratoires (ou pulsations prismatiques) à travers un réseau compliqué ~~d'éléments~~ de segments [*added*] de platine. (*Ada ou l'ardeur* MS)	[…] bunica soţului ei, ingineră de mare talent, a „băgat în tub" rîuleţul Redmont […]. Ea l-a făcut să transmită *viavgori* vibraţionali (pulsaţii prismatice) printr-un sistem de segmenţi de platină. (*Ada sau ardoarea,* p. 87)
p. 70. *vibgyor*: violet-indigo-blue-green-yellow-orange-red. (*Ada,* p. 466)		p. 87. *viavgor*: violet-indigo-albastru-verde-galben-oranj-roşu. (*Ada sau ardoarea,* p. 568)

The word "*vibgyors*", as we find out from "The Notes," is an acronym, which Nabokov chooses to disambiguate for the French reader by replacing it with initials, which looks even odder than it did in the original (on the other hand, it is a more forceful incentive to go and check the "Notes" for an explanation, which may not be the case with the original or the Romanian translation, whose reader may take the word either for a foreign term, since it is in italics, or for an invented word, whose meaning seems to be given between brackets—a device which can be found throughout the novel when foreign words are used).

In the Romanian translation, the acronym, rearranged, is preserved together with the audible alliterative rhythm of the original <*viavgori* vibraţionali>, which, in the French translation, is recouped at the visual level only <*V.I.*B.V.J.O.R. *vi*bratoires>. The Romanian literal translation, through a reinvented acronym, recharges the bracketed explanation with additional meaning, by re-designating the motif of the rainbow, so familiar in Nabokov's writing.

3. Concluding lines: Literature is always a process of translation

As the few examples studied show it, meaning does not belong to the world of ideas in Nabokov's system, but rather to an unknown world revealed by a language-culture which, in Nabokov's case, is a "hybridization" of language-cultures. *Ada*'s "heteroglossia," basing on the intricate relations established by several cultures, is musical and "sweet to the ear and mind even when it may sound unintelligible". [25]

Nevertheless, as Ada can recite Marvell's *Garden* in her own "transversion" [26] (1. making or becoming transverse—a corruption or perversion; 2. turning into verse), so can we better understand *Ada* in our own translation. In pursuing the movements of thought of the narrators-heroes we come to discover our own movements of thoughts, as we get, in turn,

entangled and disentangled in the many strands of the narrative. But most importantly, we come to understand that languages may never exhaust meaning, they can only promise it to whoever listens in.

REFERENCES

[1], [2], [3], [24], [25] Raguet, Ch. (2009). "Beyond Creativity: Translation as a Transitional Process: *Ada* in French". In W. Norman and D. White (eds.), *Transitional Nabokov*, Bern: Peter Lang AG, International Academic Publishers, 81-99, (pp. 86, 87, 88, 91, 96).

[4], [5], [7] Nabokov, V. (1955/2000). "Problems of Translation: *Onegin* in English". In L. Venuti (ed.), *The Translation Studies Reader,* London: Routledge, 71-83, (p. 71).

[6] Nabokov, V. (1975). trans. *Eugene Onegin,* by Aleksandr Pushkin, rev. ed., Princeton, N.J., I, (pp. vii-viii).

[8], [10], [20] Berman, A. (1985/2000). "Translation and the Trials of the Foreign". In L. Venuti (ed.), *The Translation Studies Reader,* London: Routledge, 284-297, (pp. 297, 293, 284).

[9] Nabokov V. (1973). *Strong Opinions,* New York: McGraw-Hill Book Company, (p. 123).

[11], [22; 23] Benjamin, W. (1955/1970). *Illuminations,* trans. H. Zohn, London: Cape, 69-82, (pp. 72, 76).

[12] Nabokov, V. (1969/2004). *Ada sau ardoarea. O cronică de familie,* trans. Horia Florian Popescu, Iaşi: Polirom.

[13], [26] Nabokov, V. (1969). *Ada or Ardor: A Family Chronicle,* London: Penguin Books, (p. 56).

[14] Nicol, Ch. (1982). "*Ada* or Disorder". In J. E. Rivers and Ch. Nicol (eds.), *Nabokov's Fifth Arc. Nabokov and Others on His Life's Work,* Austin: Univ. of Texas Press, 230-241, (p. 230).

[15] Maddox, L. (1983). *Nabokov's Novels in English,* London: Croon Helm, (p. 107).

[16] Boyd, B. (1993). "Annotations to *Ada*". In *The Nabokovian,* No. 31, 8-40, (p. 40).

[17] Wood, M. (1995). *The Magician's Doubts. Nabokov and the Risks of Fiction,* London: Pimlico Edition, (p. 206).

[18] Josipovici, G. (1994). "Nabokov's Hidden Humanity". In *TLS,* No. 4769, August 26, (p. 22).

[19] Raguet-Bouvart, Ch. (1995). "Vladimir Nabokov: The translator's perplexity in a maze of languages". In I. Mason and Ch. Pagnoulle (eds.), *Cross Words*, Liège: Université de Liège, 121-138, (pp. 121-22).

[21] Meschonnic, H. (1997). *De la langue française,* Paris: Hachette, (p. 412).

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galaţi University Press
Editors: Gabriela Iuliana Colipcă-Ciobanu & Steluţa Stan
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunărea de Jos" University of Galaţi, ROMANIA
pp. 8-16

HUMANIST HISTORIOGRAPHY AND SHAKESPEAREAN REFLECTIONS ON POWER DYNAMICS IN *1 HENRY VI*

Gabriela-Iuliana Colipcă-Ciobanu[1]

It is generally accepted among Renaissance scholars that, throughout the sixteenth century and the early seventeenth century, the interest in history increased in the English society, entailing the proliferation of forms, styles and methods for the interpretation of history-centred discourses. Especially in Tudor England, in a context marked by a broad range of events (chief among which the clash of the 'tides' of Protestantism and Catholicism in the aftermath of the Reformation or the war with Spain) as well as by "economic changes, international commerce, the advent of print, geographical exploration (…), the rediscovery of classical antiquity", the emergence of a "sense of genuine difference between England and other nations and between England's present and past" [1] contributed to reinforcing the widespread conviction that history could serve as an efficient tool for the 'edification' – whether moral and/or political – of the English [2] and, implicitly, for the construction of a sense of national identity based on fervent patriotism and national pride. Of course, due mention must be made of the fact that access to historical knowledge was actually mediated by different kinds of texts: "[p]oems, plays, memorials, biographies, narratives of current events, political narratives, annals, chronicles, surveys, antiquarian accounts – all could bear the name of 'history' (…)" [3]. Particularly during the last decades of Elizabeth I's reign, which may be described as a 'boom period' for historical drama [4], most Englishmen/women were likely to receive their historical knowledge – which, anyway, they were hardly "in a position to evaluate critically" [5] – mainly from plays in performance. Yet, these historical plays relied on the playwrights' reading of 'proper' historical texts and their artistic remoulding of the historical knowledge they got from these sources went hand in hand with their developing an awareness of historiographical practices; that "made it possible for Renaissance dramatists to appropriate for the stage not only the substance or content of the historical texts they read, but also the historiographical methods employed in those texts" [6]. In other words, not only would Elizabethan audiences "watch history being made" on the stage [7], but they would equally get access to the playwrights' reflections on historiography (which entitles the plays to being labelled, in Michael Hattaway's terms, as "historiographical metafictions" [8]), "capitalized on […] to achieve powerful dramatic and political effects" [10]. Therefore, it becomes obvious that the critical endeavour of exploring the meanings of any Renaissance history play – of William Shakespeare's *1 Henry VI* in this case – should take into account developments in the "main 'schools' of Renaissance historical thought: the providential, the humanist and the antiquarian" [11].

Renaissance historiography owed its fragmentation to the historians' adhering (sometimes even simultaneously, hence the contradictory character of many historical writings of the time) to different trends in historical thought and practice, tributary to medieval providentialism, the Greek and Latin views on history and/or the Italian humanist influence.

[1] "Dunărea de Jos" University of Galaţi, gabriela.colipca@ugal.ro

The heritage of the medieval historians that centred on "a fundamental belief in a providentially organized cosmos" as well as on "a paradoxical sense that history also repeats itself" [12] continued to linger in the sixteenth-century chronicle tradition and was widely used for Tudor propaganda: audiences were thus taught to "'look over the chronicles of [their] own country, call to mind so many rebellions of old time, and some yet fresh in memory'" so that they would find that "'God [did not] ever prosper[…] any rebellion against their natural and lawful prince but contrariwise that the rebels were overthrown and slain'" [13]. Interestingly, the endurance of "the medieval notion of time as cyclical" [14] may have been partly favoured by its resemblance with the "Greek notion of perpetual recurrence" and "the nostalgic myth of a Golden Age" [15] that humanists absorbed – Machiavelli's *The Prince* (1513) which, though mostly condemned, turned out highly influential in the English culture, was a relevant case in point – as well as by the fact that humanist historiography started from the basic assumption that "history can teach […] about the present because history repeats itself" [16]. However, for all these intersection points between providential and humanist historiographical thinking, the latter explicitly set itself apart by showing interest, above all, in "secondary causes, psychological insight, and historical and political conditions" [17]. Despite the incompatibility between the providential perspective and the humanist analysis of secondary causes, the two types of historiographical study often co-existed (to different proportions) in the texts of the Tudor chroniclers, from Polydore Vergil and Thomas More to later Tudor chroniclers like Edward Hall and Raphael Holinshed [18]. Definitely struggling to break with such practices, with the enduring conception that the difference between 'fact' and 'fiction' "was not of paramount importance when it came to the production of historical texts" [19] and with certain historians' tendency to seek to enhance the exemplarity of the historical/political figures in focus by the invention of set speeches [20], only antiquarian scholars (e.g. William Camden, John Stow) insisted that the study of history should be carried out on a more 'scientific' basis, with no concern for moral didacticism or providential explanations, and favouring thorough research and comparison of the sources [21].

1 Henry VI, this 'history' that has caused controversy over dating and authorship issues [22], seems to display the same polyphony and ambivalence characterising the historical writings of the age. Like the chronicles that served as its major sources – Hall's *Union of the Two Noble and Illustre Families of Lancastre and Yorke* (1548) and Holinshed's *Chronicles of England, Scotland and Ireland* (second edition, 1587) – the dramatic discourse that re-presents critical moments of fifteenth-century English history amalgamates the providential perspective, manifest in references to God's will and the use of the supernatural, with the humanist interest in the causes and effects of the politicians' individual actions, moral edification and boosting patriotism with the questioning of the models and myths of the past[1]. Events which happened during a period of 31 years, separating King Henry V's death (1422) from the end of the Hundred Years' War (1453), find their place in the five acts of the play that come to function as an elliptical representation of history in which the relationships between historical figures are reconsidered and reconfigured, chronology is constantly undermined, contrasts and parallelisms are created, while the constant movements between cultural and political spaces in conflict are subordinated to the interest in the dynamics of ideologies and political systems, as well as in identity construction at the crossroads of the past and the present.

It is worth noting that the concern with exploring national identity at the level of what is, more often than not, considered the main plot line of the play, which deals with events that marked the last years of the Hundred Years' War, often couples with the re-shaping of events into demonstrations of God's providence. Apart from emphasising the extent to which social, religious and/or national differences closely intertwine, in the collective mindset of Renaissance England, with gender differences and a perspective on masculinity and femininity that significantly differs from that of the present-day world, the clashes between Joan of Arc,

the French champion and "the English scourge" (1.2.129), and Lord Talbot, the English hero, equally bear the imprint of the providential pattern that speaks of divine retribution for England's sins (in particular for the overthrowing of the anointed king Richard II). Joan is portrayed as being, at the same time, feminine, dominating and manipulating men with her sensuality, as well as masculine, assuming the role of a warrior and military leader, a saint and a witch. And if her image is the result of the 'dismantling' of the myth of the French heroine in the context of the reinterpretation of the past from a providential and nationalist perspective in sixteenth-century England, that of Lord Talbot emerges as the perfect expression of an idealised golden past, meant to nostalgically revive in the audience's mind the importance of the myth of the unified nation [23]. Talbot's adherence to a patriarchal, colonialist and collectivist cultural system seems inherent in his pattern of behaviour which reveals the interiorisation of a tradition deeply rooted in England's glorious past. To him, prowess, the spirit of self-sacrifice, devotion to God and loyalty to the king as well as putting faith and the common weal above the individual's wishes are virtues that characterise men of honour, while self-love, cowardice and the selfish pursuit of personal interests are symptoms of a perverted masculinity and, implicitly, of a defective sense of national identity [24]. Like King Henry V, Mortimer, Bedford and Salisbury, Talbot belongs to a glorious generation of 'old lions' that dies out to make way to a less accomplished generation of 'young foxes' like the Duke of York and the Duke of Somerset [25].

In a context in which unscrupulous, self-centred politicians have become major actors in the decision-making process and the monarch, Henry VI, too weak, has failed to keep them under control, it seems pointless to still believe in the triumph of the 'old' code of honour and chivalry. Though, as long as they fight side by side, Lord Talbot and his son John are invincible – which stands as proof of the importance of strong ties between men, especially when of one kin – when separated, they face defeat and death: John is killed in battle and his father dies of grief, holding his corpse in his arms. This battle which, aware of the inherence of defeat, Lord Talbot compares with the hunting of "England's timorous deer" by the "bloody hounds" of France (4.2.46, 51), therefore representing it as another form of "ritualized destruction" [26], provides the framework for the symbolic overlapping of two images: that of the dissolution of family ties and that of "the decay of empire" [27]. Given the symbolic parallelism between the individual's (physical) and the state's (political) 'bodies', the series of images that lend great visual and emotional force to the demise of the representatives of the 'old, heroic days' – e.g. Henry V in 1.1, Mortimer in 2.5, Salisbury and Gargrave in 1.4 or Bedford in 3.2 – seen as "emblems of the obsolescence of English power" [28] as well as of the ultimate loss of it, is completed by that of Lord Talbot's fall (4.7). Conceived as a *de casibus* tragedy [29], the scene of old Talbot's death aims at pointing, nostalgically, yet somewhat ironically, to the failure of a pattern of thinking and behaving which, though idealized (as an expression of the *ubi sunt* motif), does no longer answer the needs of the changing society, hence "stand[ing] as an emblem of vanity" [30] meant to remind the audience that 'thus passes the glory of the world'.

Obvious in the scenes inspired by the Hundred Years' War which, in a dramatic framework that echoes, in many ways, influences of both medieval moralities[2] and classical tragedies [31], bring to the foreground gender and cultural differences, the interest in identity representation equally characterises the second level of the plot in *1 Henry VI*: more explicitly 'politicised', it focuses on the exploration of the nature of power, of the relations between the individual and the state, the monarch and his subjects, and, last but not least, between ethics and politics. E. M. W. Tillyard (*Shakespeare's History Play*, 1944) and the supporters of his theory on the 'Tudor myth' promoted by providential historiography [32], which seems to have found its expression in the tetralogy consisting of the three parts of *Henry VI* and *Richard III*, have considered this dimension of the play as further relevant evidence of the disastrous consequences of the abusive dethroning of Richard II, 'God's anointed' king, which could be

successfully remedied only by the intervention of another 'God-anointed' royal figure like Henry VII Tudor. In particular, due mention must be made, in this respect, of a scene which is undoubtedly and entirely Shakespeare's 'invention', namely that of the argument in the Temple Garden (2.4.): caught in a fiery dispute over "a case of truth" (2.4.2), Richard Plantagenet and his followers, Warwick and Vernon, on the one hand, and the Duke of Somerset, together with the Earl of Suffolk, on the other, pluck white and red roses from the tree that dominates the garden. Of undeniable symbolic value, the scene may be associated with the Biblical representation of the fall of man entailing his banishment from the Garden of Eden (the Book of Genesis). At the same time, it could be regarded as a homage paid, in a subtle, indirect manner, to Queen Elizabeth I as the descendant of Henry VII Tudor, whose heraldic emblem conjoins the red rose and the white rose to suggest the union of the two previously warring Houses of Lancaster and York [33]. However, as numerous scholars have shown since the 1970s, *1 Henry VI* is far from being intended as a mere representation of a "monolithic ideology" [34]: though it does not deny the perspective of providential historiography on the Wars of the Roses, it also relies on the investigation, in humanist terms, of a different kind of causality in which the individual's free will plays an important part, as "'politics', a demystificatory analysis of the forces that shape events, has interrupted 'history' – at least that kind of history that derives from theology and reads human chronicles as chapters in a book of God" [35]. Taking this into account, it is worth remarking that the identity constructions that are foregrounded at the second plot level in *1 Henry VI* focus on exploring the relationship between masculinity and individualism. For instance, the abovementioned scene of the Temple Garden seems to suggest that the 'sin' that would cause the fifteenth-century civil wars to break out is not, maybe, just Richard II's dethroning by his cousin Henry Bolingbroke but also the conflict between rivalling aristocratic factions. Without turning his text into a vehicle of Tudor propaganda, Shakespeare does not simply try to cast a bad light on any form of rebellion against royal authority but, moreover, seeks to study the mechanisms of political manoeuvres that cause ethics to be abandoned in favour of self-interest. If the interpretation of the allegory is here enlarged as to cover a wider scope and to include thus an image that Shakespeare uses in other 'histories' as well, namely that of the garden as a metaphor of England, the conclusion is that Englishness is truly endangered by certain noblemen's ambition of gaining control and, hence, their promoting policies aimed not at the provision of public welfare but at concentrating power in the hands of a small group of political leaders. Ignoring that they have the moral duty to obey God's will, to support the king and to act above all for the benefit of the nation, Richard Plantagenet, Duke of York, and the Duke of Somerset, the Earls of Warwick and Suffolk and, later, Vernon and Basset (4.1) are portrayed as somewhat "effeminate"– at least by Elizabethan standards [36] – as they seek to legitimate actions dictated by their thirst for power by selfishly falsifying the 'truth'. If, for Somerset, "wearing the badge of the red rose *is* truth, or loyalty" [37] to the House of Lancaster, for Richard Plantagenet, picking white roses implies his claiming possession of an individual 'truth' and of an identity defined in purely genealogical terms. As a descendent of the House of York, Richard counters all accusations of treason brought to his father, the Earl of Cambridge, and demonstrates his loyalty (only) to the cause of his family choosing the path of revenge and hypocritical political games without considering their negative effects on the political unity of the English state and on its colonial policies on the continent (unlike his uncle Mortimer who tactfully preferred silence to rebellion against Lancastrian kings – 2.5.) [38].

The beginning of Act 3 puts forth an eloquent image of the fragmentation of the English political stage. On the one hand, the Earl of Warwick speaks in Parliament about the case of his ally Richard Plantagenet and, playing the card of fake pacifism, manages to help the latter be instated as Duke of York. The cohesion between the sign (i.e., the title) and the substance (i.e., Richard's origin) [39], or, in other words, between the signifier and the signified, is re-established owing to King Henry VI's benevolent and conciliatory nature yet it is based on an 'untruth':

pursuing tenaciously his selfish goals ("Either to be restored to my blood,/ Or make my ill th'advantage of my good." – 2.5.128-129), Richard is insincere when, posing as "a humble servant", he vows to King Henry VI "obedience/ And humble service till the point of death" (3.1.169-170), and temporarily accepts the compromise just to strengthen his position at the court and to get more influence and power. (Consequently, in 4.1. he is appointed as regent of France and commander of the English infantry, but, too caught up in petty political rivalries, he fails to do his duty, thus becoming partly responsible for Talbot's death in 4.3.)

On the other hand, the dispute over authority between the 'Good' Duke of Gloucester and the Bishop of Winchester, symbolic of the competition for power opposing the state to the church, increases the tension and reveals how deeply rooted discord is, engendering chaos at the court and further, in the entire English society. In addition, the fact that the two rivals are related reinforces the idea that the dissolution of family ties anticipates the decline and ultimate fall of the state (and of the empire, as Talbot and his son's deaths show in Act 4). Actually, in 3.1., the spectator/reader witnesses the renewal of the hostilities that engage Gloucester and Winchester as early as Act 1, when personal grudge prevents them from doing their duty and causes them to transform the ceremonies they participate in into demonstrations of the instability (rather than the stability) of power structures [40]: to be more specific, in 1.1., the exchange of accusations and offenses between the Lord Protector and the Bishop of Winchester interrupts King Henry V's funeral, and, in 1.3., the intervention of the bishop and his men makes it impossible for Gloucester to "survey" the Tower of London as intended. (The technique of the interrupted ceremony will prove equally efficient in 4.1., when Henry VI's coronation in Paris is disturbed, this time by the conflict that breaks out between two supporters of the Houses of York and Lancaster, namely Vernon and Basset[3].)

Gloucester's loyalty to his brother and his nephew is never questioned. Based on hyperbole, his rhetorical speech in 1.1. revives the image of Henry V as "a heroic image or heraldic icon" [41] and a symbol of England's success in pursuit of colonial conquests:

> England ne'er had a king until his time.
> Virtue he had, deserving to command:
> His brandished sword did blind men with his beams,
> His arms spread wider than a dragon's wings:
> His sparking eyes, replete with wrathful fire,
> More dazzled and drove back his enemies
> Than midday sun fierce bent against their faces.
> What should I say? His deeds exceed all speech:
> He ne'er lift up his hand but conquered. (1.1.8-16)

As for Henry VI, Gloucester protects him like a good friend, (almost) like a father, devoutly watching over the young king's embarking on a process of initiation into the art of good government and diplomacy that is expected to turn out profitable for both the king and the country/empire. (That is why, in 5.1., Gloucester militates in favour of "hav[ing] a godly peace concluded of/ Between the realms of England and of France" (5.1.5-6) consolidated by Henry's dynastic marriage with the Earl of Armagnac's daughter.) That explains his representation in *1 Henry VI* as "an avatar of mature [and noble] manhood" [42]. Only his wife's ambition seems to spoil his reputation, exposing him to the attacks of his political rivals. (Winchester's allusions in 1.1.39 to the Duchess of Gloucester's "proud" nature and her ability to "hold [her husband] in awe" may function as a link between *1 Henry VI* and *2 Henry VI*, anticipating the disastrous consequences of her nefarious, ambition-driven actions for her husband's reputation and political power.)

The Bishop (later, Cardinal) of Winchester is 'a bird of a different feather'. Although he accuses Gloucester of such sins as selfishness and envy which, by the Cain-and-Abel Biblical model, may stir to extreme violence against members of one's own family (1.3.), it is

actually Winchester himself that appears as an epitome of individualism, as he is ready to give up blood ties in order to keep or to further enhance his power:

> Each hath his place and function to attend.
> I am left out; for me nothing remains.
> But long I will not be Jack out of office.
> The King from Eltham I intend to steal,
> And sit at chiefest stern of public weal. (1.1.173-177)

The character's Machiavellianism may have been partly intended as a means to foreground stereotypes related to the conflict between Protestantism and Catholicism (which was still at the heart of the historical context at the time when the play was written and first performed). The Bishop's masculinity and identity become questionable because of his subordination to the authority of the Pope in Rome [43]: doubt is thrown on the strength of his faith and inherent belief in providence (Gloucester: "… ne'er throughout the year to church thou goest -/Except it be to pray against thy foes." – 1.1.42-43), his loyalty to the king (Gloucester: "Here's Beaufort, that regards nor God not king…" – 1.3.60) and his maturity (Gloucester: "Thy scarlet robes as a child's bearing cloth/ I'll use, to carry thee out of this place." – 1.3.42-43), while his moral integrity is vehemently denied, his image being associated with the proliferation of prostitution (Gloucester: "Thou that giv'st whores indulgences to sin;" – 1.3.35)[4].

In 3.1., the rivalry between Gloucester and Winchester acquires new connotations in the light of the contrast between the written record (here, the list of accusations made against the bishop that the Lord Protector brings to the attention of the king and the Parliament) and speech (as the bishop tears the document to pieces and prefers to answer Gloucester's accusations "with sudden and extemporal speech" – 3.1.6.). "Spontaneous, charismatic, egotistical", Winchester disregards the authority of the written text, of (re)writings of law that his opponent stands for [44]. Involving, more or less explicitly, some of the noblemen attending the Parliament meeting (Warwick and Somerset on Gloucester's side and Richard Plantagenet, secretly, on Winchester's), the dispute between the Lord Protector and the bishop lays stress on "the 'forging' of a new politics" at the English court and, particularly, on the new type of politician that rises in power, an embodiment of hypocrisy and egocentrism, aware of the fact that manipulation through speech entails the re-making of reality itself [45]. Because of such leaders for whom political identity and power are more important than the common weal, the centralized state risks dissolution and dismemberment, as the Duke of Exeter prophesies:

> This late dissension grown betwixt the peers
> Burns under feigned ashes of forged love
> And will at last break out into a flame:
> As festered members rot but by degree,
> Till bones and flesh and sinews fall away,
> So will this base and envious discord breed. (3.1.191-196)

Amidst this 'mad world', there is King Henry VI. His construction as a character reveals the same concern with the exploration of the boundaries between the providential and the humanist discourses on power and history. The divine control over events is not entirely excluded, as the same Exeter evokes

> that fatal prophecy,
> Which in the time of Henry, named the Fifth,
> Was in the mouth of every sucking babe –
> That Henry born at Monmouth should win all
> And Henry born at Windsor lose all: (3.1.197-201)

Yet, without denying the inexorability of divine will which all human beings, including the king as God's anointed, must submit to, the play also voices the interest in the way(s) in which the individual may affect the course of history. In this respect, one might infer that it is precisely the influence of the secular, rather anthropocentric view on history characteristic of humanist historiography and Italian political philosophy, in which human psychology and changes in political life closely intertwine [46], that could explain the delayed appearance of the very character that gives the title of the play. King Henry VI comes on stage only at the beginning of Act 3 (3.1.), after many battles have been fought, literally, in France, and figuratively, in the political circles at the English court. Thus, as Michael Hattaway remarks, the play suggests "the comparative powerlessness of a monarchy compelled to rule not through servants but through barons who, as Machiavelli noted, 'hold their positions not by favour of the ruler but by antiquity of blood'" [47]. Also, the exploration in the play of the way in which the history of power relations is written incorporates the analysis of both political structures and the king's personality.

Henry VI's first speech is a plea for love, mutual understanding and peace:

> Uncles of Gloucester and of Winchester,
> The special watchmen of our English weal,
> I would prevail – if prayers might prevail –
> To join your hearts in love and amity.
> O what a scandal is it to our crown
> That two such noble peers as ye should jar?
> Believe me, lords – my tender years can tell –
> Civil dissension is a viperous worm,
> That gnaws the bowels of the commonwealth. (3.1.65-73)

The king's sincere adherence to Christian values and his devoutness are undeniable and so are his intuition and intelligence, since he anticipates the consequences of the power struggle that engages members of the same – small and/or large – family. These qualities give him, at least, moral authority over the noblemen. When he makes the decision of (re)instating Richard Plantagenet Duke of York (3.1.), Henry VI proves to be a good diplomat, convinced that he would better have Richard's loyalty rather than his rancour (3.1). Later, in 4.1., he appears as a righteous ruler and a patriot who shows concern with the fate of England's empire which domestic dissentions (exemplified by Vernon and Basset's argument) may weaken and expose to enemy attacks. Even when, somewhat naively, hoping to tone down the dispute between the Lancaster and York factions, he picks the red rose which "he attempts to empty out (…) [of] any especial significance" [48] that might relate to "genealogically derived identity" [49], his choice is not exactly meaningless:

> *[Takes the rose from Basset]*
> I see no reason, if I wear this rose,
> That anyone should therefore be suspicious
> I more incline to Somerset than York:
> Both are my kinsmen, and I love them both. (4.1.152-155)

Voicing the king's faith in the power of Christian love, which may seem ingenuous in a context dominated by pragmatism and individualism, his speech may also be regarded as the implicit expression of his being (at least to a certain extent) aware of the fact that, only by clearly indicating his belonging to the Lancaster royal line, he could keep his crown when the descendant of the York line claims his right (by birth) to it.

Nevertheless, Henry VI's character is equally conceived as constantly affected by 'weaknesses', chief among which his (too tender) age and his 'unmanly' sensitivity ("my sighs and tears" – 3.1.109). To noblemen like Warwick (3.1.) and Exeter (4.1.), Henry is but a child and his actions are invariably judged as expressions of his lack of experience. His youth and effeminate behaviour damage his authority over the courtiers who do not show him the respect they would owe to a 'true man'. In addition, his inclination to passivity (rather than action) as well as his inability to control his first impulses and desires (e.g., when he chooses in 5.5. passion over reason, i.e., the marriage with Margaret of Anjou over the dynastic union that, according to Gloucester, would have contributed to reinforcing England's position in the war against France) make Henry VI appear as a weak king and an easy prey to manipulators like the Duke of York (3.1.) or the Earl of Suffolk (5.5.). Unfortunately, the mistakes of his youth (like his marriage with Margaret of Anjou) and the fact that he does not manage to become – like his father King Henry V or Lord Talbot - a man whose personality would reconcile "Christian identity" with "warrior identity" [50], harmoniously combining religious fervour with the spirit of a warrior, ready to fight for his country or to bring down his enemies, will subsequently endanger (in *2* and *3 Henry VI*) both 'bodies' of the king, as if to confirm the 'Tudor axiom', as formulated in William Baldwin's *The Mirror for Magistrates* (1559), according to which "the goodness or badness of any realm lieth in the goodness or badness of the rulers" [51].

To conclude, wavering between providentialism and the humanist view of history, *1 Henry VI* may be considered symptomatic of a tendency that becomes more and more salient in Shakespeare's subsequent 'histories': aiming less at accuracy and realism in the representation of the past and more at the investigation of the nature of power, with its paradoxes and limitations, as well as at the analysis of ideological and political systems, religious conflicts or national myths and their mechanisms, the Shakespearean dramatic discourse incorporates multiple views on history and reflects on historiographical methods, hence, drawing attention to history as text, prone to rewriting and ideological manipulation.

NOTES

[1] The play also draws on a number of secondary sources of great variety, ranging from medieval chronicles (Monmouth's *Historia Regum Britanniae*) and early sixteenth-century chronicles (Fabyan's *The New Chronicles of England and France*, 1516; Froissart's *Chronicles*, 1523-25) to the antiquarians' work (John Stow's *Chronicles of England*, 1580), and even to the Bible [52].

[2] The influence of medieval morality plays on English Renaissance 'histories' may be traced back to John Bayle's *Kynge Johan* (1538), a play populated by both allegorical figures and fictitious representations of real historical characters [53]. William Shakespeare endeavoured to refine the art of re-moulding a 'real' historical frame by literary means, allegory included, gradually taking the blending of 'history' and morality plays (obvious in early 'histories' like *1 Henry VI*) to a more complex level (best illustrated by such characters as Richard of Gloucester in *Richard III* and Sir John Falstaff in *1 and 2 Henry IV*).

[3] In *Shakespearean Meanings* (1968), Sigurd Burkhardt includes among the interrupted ceremonies in *1 Henry VI* the encounter of Talbot and the Countess of Auvergne (2.3.) as well [54].

[4] Apart from its association with negative stereotypes dominating Protestant representations of Catholicism in Elizabethan times, the Bishop of Winchester's portrait is most likely to draw, as Edward Burns remarks [55], on concrete details regarding the social and cultural context in England in the last decades of the sixteenth century.

REFERENCES

[1], [3], [4], [5], [6], [10], [11], [12], [14; 16], [17], [19], [20], [21], [46] Kamps, I. (2003) "The Writing of History in Shakespeare's England". In R. Dutton and J. E. Howard (eds.), *A Companion to Shakespeare's Works. Vol. II: The Histories*, Malden and Oxford: Blackwell Publishing Ltd., (pp. 11, 8, 4, 5, 6, 22, 6, 12, 13, 14, 9, 8, 18, 13-18)

[2], [7], [8], [23], [31], [35] Hattaway, M. (2002). "The Shakespearean history play". In M. Hattaway (ed.), *The Cambridge Companion to Shakespeare's History Plays*, Cambridge: Cambridge University Press, (pp. 20-22, 11, 19, 9, 3-4, 17)
[13], [15], [18] Goy-Blanquet, D. (2002). "Elizabethan historiography and Shakespeare's sources". In M. Hattaway (ed.), *The Cambridge Companion to Shakespeare's History Plays*, Cambridge: Cambridge University Press, (pp. 60, 58-59, 62-63)
[22], [32] Bevington, D. (2003). "*1 Henry VI*". In R. Dutton and J. E. Howard (eds.), *A Companion to Shakespeare's Works. Vol. II: The Histories*, Malden and Oxford: Blackwell Publishing Ltd., (pp. 309-311, 316)
[24], [36], [42-43], [50] Bach, R. A. (2003). "Manliness Before Individualism: Masculinity, Effeminacy, and Homoerotics in Shakespeare's History Plays". In R. Dutton and J. E. Howard (eds.), *A Companion to Shakespeare's Works. Vol. II: The Histories*, Malden and Oxford: Blackwell Publishing Ltd., (pp. 227, 229, 240; 220-245, 228, 226)
[25], [27, 30], [33], [40], [41], [47], [52] Hattaway, M. (1990). "Introduction. In W. Shakespeare, *The First Part of King Henry VI*, ed. by M. Hattaway, Cambridge: Cambridge University Press (The New Cambridge Shakespeare), (pp. 30, 31, 32, 11, 5, 18, 57)
[26], [28], [37], [38], [39], [44], [45], [48], [49], [55] Burns, E. (2000). "Introduction". In W. Shakespeare, *King Henry VI. Part 1*, ed. by E. Burns, London: Methuen Drama (The Arden Shakespeare. Third Series), (pp. 50-52, 39, 63, 62-63, 64-65, 65, 65-66, 67, 63, 19-21)
[29] Bulman, J. (1985). *The Heroic Idiom of Shakespearean Tragedy*, Newark: University of Delaware Press, (pp. 26-37)
[34] Martin, R. (2001). "*Henry VI, Part 1*". In M. Dobson and S. Wells (eds.), *The Oxford Companion to Shakespeare*, Oxford: Oxford University Press, (p. 201)
[51] Lull, J. (2002). "Plantagenets, Lancastrians, Yorkists and Tudors: *1-3 Henry VI*, *Richard III*, *Edward III*". In M. Hattaway (ed.), *The Cambridge Companion to Shakespeare's History Plays*, Cambridge University Press, Cambridge, (p. 89)
[53] Roston, M. (1982). *Sixteenth-Century English Literature*, London: Macmillan, (pp. 68-70)
[54] Burkhardt, S. (1968). *Shakespearean Meanings*, Princeton: Princeton University Press

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galati University Press
Editors: Gabriela Iuliana Colipcă-Ciobanu & Steluța Stan
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunarea de Jos" University of Galati, ROMANIA
pp. 17-24

STRUCTURES POÉTIQUES DANS LA PROSE D'ALEXANDRE MACEDONSKI

Ana-Elena Costandache[1]

1. Introduction

Théoricien du symbolisme dans la littérature roumaine, Alexandru Macedonski a offert au public lecteur roumain une œuvre riche et variée, comprenant le cycle le plus connu des *Nuits*, selon le modèle français d'Alfred de Musset, mais aussi une prose versifiée (*Thalassa* et *Le calvaire de feu*) d'une sensibilité à part. Notre recherche se propose de mettre en évidence une dimension moins dévoilée de l'activité littéraire du prosateur-poète, notamment le roman poétique.

Poète par excellence, Alexandru Macedonski ose s'occuper d'un domaine des sables mouvants, le roman, auquel il offre une structure romanesque particulière et un contenu commun – l'idylle de deux jeunes. Sujet trop banal, pourrait-on affirmer. Mais, en parcourant son fil épique, on découvre peu à peu que le texte de *Thalassa – La grande épopée* permet au lecteur d'observer facilement les éléments spécifiques aux œuvres de Macedonski. Ayant une structure bien conçue, le roman est peu connu dans tous ses détails: le lecteur doit agir en analyste des traits les plus fins, dans le mélange de synesthésie, éros, pierres précieuses, révélation produite dans l'espace, en dépassant les limites terrestres. De cette façon, le lecteur connaît A. Macedonski comme un *homo duplex* partagé entre les deux dimensions de l'éros: brisement ou accomplissement.

Idylle à fin violente, le texte du roman *Thalassa* propose une situation un peu bizarre: bien que l'auteur décide sur le sort tragique de ses personnages, A. Macedonski est apprécié pour avoir introduit dans la littérature roumaine le genre de poème en prose qui aurait dû offrir une fin heureuse aux protagonistes. En dépit de ses deux versions, le roman en prose *Thalassa* est peu étudié et analysé. Serait-ce, peut-être, à cause du manque de talent de Macedonski? Ou, tout simplement, l'œuvre n'a-t-elle rien d'intéressant pour attirer l'attention?

Les deux raisons ne sont pas justifiées; par *Thalassa*, l'auteur se dévoile tout original et sa manière d'écrire est bien rationnelle. Le but de l'œuvre est de mettre en évidence un modèle d'écriture de la prose poétique et, en même temps, un modèle de pensée, de jugement, une nouvelle manière de s'exprimer. C'est pourquoi on peut affirmer que l'écrivain a eu le courage de réaliser une réplique à une autre création déjà bien connue (le texte de la Bible est déjà connu) par tout le monde: le premier couple du jardin d'Eden, en faisant des références au mythe de la Bible – l'amour entre deux jeunes, l'Eden, le pêché, l'abandon du paradis terrestre à cause de la mort. La démarche de cette œuvre met en relief les avatars de l'idylle des protagonistes et le faux érotisme, loin d'être romantique.

2. Le poème / le poiêma

A. Macedonski est connu dans le monde littéraire comme un grand poète, ce qui a mis dans l'ombre son activité de prosateur. D'ailleurs, ses œuvres en prose sont à peu près inconnues

[1] "Dunarea de Jos" University of Galati, lily_anghel@yahoo.fr, ecostandache@ugal.ro

par rapport à celles de ses contemporains. Pourtant, ce sont des œuvres originales, qui ordonnent le profil de l'artiste. Mais pourquoi mettre de la poésie dans la prose? Quelles sont les racines de cet amalgame? Dans quelle mesure la poésie dépasse la prose?

En gardant le même trajet que sa poésie, la prose la plus intéressante et originale – le roman-poème *Thalassa* (conçu comme une grande épopée) aurait dû occuper une place assez importante par rapport aux poèmes *Les Rondeaux*. De cette façon, A. Macedonski a inauguré le début de la prose poétique dans la littérature roumaine, en définissant lui-même son poiêma:

> Selon moi, un poiêma doit contenir toutes les formes de la tristesse et de la joie: larmes, souffrance, amour, folie. L'œuvre doit représenter, en fait, l'âme de l'individu. Le rire n'a pas affaire avec le pleurer, de même que l'amour avec la haine. Tout ce qu'on a écrit jusqu'à présent, je l'appelle le poiêma du monde entier. (notre trad.) [1]

Macedonski est considéré comme le premier prosateur poétique de la littérature roumaine, ayant des liaisons avec la littérature universelle. Il est le seul qui ait jamais exercé ce type d'écriture, malheureusement sans trop de succès, car ce qu'il a écrit est, en fait, une prose versifiée. Son intention a été, sans doute, celle de faire découvrir aux autres une œuvre qui attire l'attention et qui représente le fondement des autres genres littéraires:

> Un poiêma doit être ce que Musset et Shakespeare ont essayé de réaliser: un amalgame de passions qui font frissonner le cœur et les sentiments les plus sincères. Celui qui écrit un poème doit savoir s'envoler aux cieux et revenir sur terre en souriant. Pourtant, le genre du poème en prose doit surmonter des obstacles imposés par les événements littéraires qui sont en concurrence. Planifier l'écriture d'un poème c'est comme si l'on conditionnait l'amour. Jusqu'à présent, il n'y a personne qui ait écrit un poème. Et il n'y aura personne. Les écrivains tenteront de le faire, mais en vain. Moi aussi, j'aurais besoin de siècles pour en écrire. (notre trad.) [2]

La poésie de la prose de Macedonski surprend le lecteur par ses nuances picturales comme dans *Une nuit à Sulina* ou comme dans la symphonie de couleurs et de parfums de l'œuvre *Le Bucarest des tulipes et des roses*, considérés comme des pastels:

> Sur la mer, sur le Danube, parmi les saules et les roseaux, les rayons du soleil couchant semblaient des papillons rouges et jaunes. Des navires peuplaient le port. Des vagues et de l'Île des Serpents, un bateau pilot paraissait enflammé. Peu à peu, les vagues aux ombres lilas comme l'indigo se transformaient en noir. Les roses moururent dans le ciel et dans l'eau. Les lys argentés fanèrent, dans l'azur sombre. (notre trad.) [3]

Observateur minutieux des soleils couchants, doué du don de l'écriture descriptive, A. Macedonski a composé une symphonie des couleurs naturelles par l'intermédiaire du langage symboliste: tous les sens du lecteur sont touchés par le parfum, l'image, la musique; tout semble être comme tiré d'un temps absolu et d'un espace utopique, un vrai système de référence symbolique.

En fait, A. Macedonski est le représentant de la prose poétique roumaine du XXe siècle, le précurseur et, en même temps, le fondateur de ce type de poème. D'ailleurs, le XXe siècle représente l'âge d'or de ce genre littéraire.

3. *Thalassa – la grande épopée*: l'éros biologique, psychologique, tragique

La prose la plus importante de Macedonski – *Thalassa, la grande épopée* (1916) – est très peu connue. La critique de spécialité n'a jamais traité de ce texte, un roman comme on n'en publie guère de nos jours, selon l'écrivain même. Le roman se constitue comme un ensemble de fragments d'écriture du temps que l'auteur avait passé à Sulina, lorsqu'il visitait l'Île des

Serpents. D'ailleurs, il avait écrit la poésie *Lewki*, l'ancien nom de la seule île de la Mer Noire, inspirée, sans doute, des mêmes circonstances autobiographiques. Pourtant, le lieu où se passe l'action du roman n'a aucune importance.

A. Macedonski se faisait des espoirs quant à son œuvre, car il rêvait à son succès littéraire universel. Les rapprochements faits entre *Thalassa* et quelques autres œuvres étrangères (*Contes cruels - Le désir d'être un homme* de Villiers de l'Isle Adam ou *Daphnis et Chloé* de Longos) sont réduits à de simples analogies ou identités thématiques. De toute façon, c'est une première preuve de l'intention de Macedonski et de sa volonté d'écrire au niveau européen. L'idée de l'isolement comme concierge de phare est déjà connue chez Villiers de l'Isle Adam. Quelques éléments de roman antique (les noms des dieux), les jeux initiatiques pour l'initiation dans les secrets d'Eros, les inhibitions et les dissimulations castes de Thalassa et de Calliope font rappeler Daphnis et Chloé. Très proche de *Thalassa* est le roman de D'Annunzio, *Triomfo della morte*, quant au sujet, à la psychologie, à l'analyse et au style. D'ailleurs, le succès parisien de Gabrielle D'Annunzio a beaucoup inspiré l'écrivain roumain qui a cherché sa gloire littéraire dans la capitale française. Mélange d'éléments d'inspiration moderne et, surtout, de procédés qui tiennent à la modernité, la grande épopée a été composée selon le modèle offert par les poèmes antiques, riches en symboles.

Exilé de son monde sur l'Île des Serpents, comme concierge de phare, le jeune Thalassa est dominé, peu à peu, par Priape et Eros, en trouvant sa fin dans les palais aquatiques de Neptune et d'Amphitrite. Le lit de sa mort est la mer qui l'attire avec ses nymphes et ses naïades. Mais toutes ces figures mythologiques et leur influence surnaturelle ne sont que des éléments de décor. Le héros est un idéaliste qui croit que le monde entier est dominé par une idée absolue, qui crée une variété d'apparences. Thalassa apparaît ainsi dominé par l'idée de créer son propre monde, avec une femme qui aspire à son propre Moi.

En rencontrant la belle Calliope, la seule survivante d'un naufrage, le personnage vit le drame de l'impossibilité, d'accomplir un amour parfait. Dans un jeu du refus et de l'acceptation, Thalassa ressent la douleur de la solitude et de l'impossibilité. Il est incapable de se réaliser, de devenir, de se transformer. Son dernier geste – le dernier sacrifice, le plus dur possible: il tue sa bien-aimée et se suicide par la suite. Ainsi, Thalassa trouve-t-il sa paix et retrouve Calliope dans la communion des deux âmes: le grand secret de sa vie est célébré par un grand nombre de déesses marines-dryades, nymphes, naïades qui chantent le destin des deux amoureux. La fin est tragique: « En tuant ses héros, Macedonski offre à Thalassa l'occasion d'aspirer à l'unité parfaite, deux personnes qui deviennent une seule, en acceptant la mort. » (notre trad.) [4]

Le personnage apparaît comme le symbole de l'élan spirituel à l'âge d'or (de la perspective du mythe), un enfant grec qui aspire au principe de la perfection.

Thalassa est, de ce point de vue, une œuvre complexe, comportant de nombreux éléments de profondeur. A. Macedonski a réussi l'épreuve de sa vie – la création d'un héros-symbole tragique. L'œuvre, dans son ensemble, se présente comme une épopée des sens exacerbés, menés jusqu'au paroxysme. Le héros se consomme à tous les niveaux du sensoriel: la vue et l'ouïe, le toucher et l'odorat. Chaque chapitre suggère une telle impression sensible, premièrement colorée. *Thalassa* ne veut pas s'adresser aux yeux, mais aux sens réunis. Les notes de Macedonski font appel à plusieurs sens en même temps, selon qu'il est suggéré dans le passage du débarquement de Thalassa dans l'Île des Serpents:

> ...il gonfla ses poumons, regarda autour de lui, joua dans l'herbe... les baumes l'embêtaient. Une douce torpeur le dominait. La terre tremblait et le fit s'asseoir dans les verdures. Le crépuscule s'annonçait à l'horizon... la peau de ses bras tressaillit dans la fraîcheur du soir, la voix de la mer pénétrait dans ses oreilles. Il ouvrit les yeux. La lumière du jour quitta le ciel flottant parmi les étoiles. (notre trad.) [5]

D'une part, la description suscite tous les sens. L'être tout entier frissonne grâce à l'appel au sensoriel. Pourtant, le talent de Macedonski est, par excellence, au niveau de l'image visuelle, car la nature a d'abord des couleurs et des lumières, et ensuite des formes. L'auteur se montre un vrai peintre des formes sans contours: « La lune – reine du ciel - renvoyait sa lumière argentée. La blancheur des murs était vivante. Les fantasmes de la sombre nuit dansaient dans les coins et se cachaient sous les lits... » (notre trad.) [6]

D'autre part, les images sont de simples combinaisons de couleurs et les formes sont accompagnées par des effets de lumière. A. Macedonski met en valeur les traits physiques du corps humain. Dans les rayons du soleil, Thalassa paraît un dieu grec, seul maître de l'île oubliée:

> Quelquefois, il demandait à la mer de lui donner sa fraîcheur. Sur la poitrine nue et les contours élégants de son corps coulait la lumière du jour. Des flammes oranges s'allumaient et jouaient sur ses muscles, glissaient et embrassaient ses hanches. Ses mouvements vêtus de lumière semblaient embrasser les bords et la mer. (notre trad.) [7]

Décrit de cette manière, le personnage semble être le dernier représentant du monde grec antique dont le sort tragique est oublié dans des terres quittées à jamais.

A. Macedonski connaît les secrets du corps humain tout comme les vêtements qui le recouvrent. Sa description est excellente au niveau des détails minutieux. Il procède de la sorte avec les intérieurs qui deviennent de vraies natures mortes: « Dans la chambre du temple sous-terrain, les murs garnis d'objets de toutes sortes étaient en marbre jaune. La lumière du jour répandait partout des rayons d'or. » (notre trad.) [8]

La structure de la vie intérieure de l'auteur de la grande épopée se retrouve dans son œuvre, mais montrant des variétés et des oppositions entre son ego et son alter ego, entre l'isolement et l'intégration dans le monde quotidien, jeu des dualités et des souffrances intérieures dont l'auteur tient compte. L'écrivain a l'attitude du héros romantique et son attitude sera celle du grand solitaire, sentimental, qui adopte son isolement sous forme d'élévation et de baptême. Son personnage contemplatif, retiré dans un phare, désire s'isoler dans le désert de l'Île des Serpents: « Dès les premiers jours sur l'île, Thalassa se sentait appartenir à ces terres-là. Fils du soleil, il se sentait à son aise au milieu de l'été tropical. » (notre trad.) [9]

Le personnage semble être un solitaire absolu et l'auteur sait traiter ce type de psychologie. Thalassa éprouve le sentiment de s'évader, de quitter l'Enfer de la claustration: « Ce vide, dont il rêvait depuis longtemps, était douloureux. Il l'aurait quitté à la nage pour s'y échapper. » (notre trad.) [10]

Sa structure morale et la dimension de ses sentiments amoureux très égoïstes laissent transparaître un homme narcissique, orgueilleux et égocentrique: « Le sentiment qu'il appelait amour n'avait jamais troublé son cœur. Il s'aimait de toute âme, pas de place pour les autres. Si c'était le cas, il se verrait soi-même dans les autres. » (notre trad.) [11]

Thalassa se veut être un personnage auto-suffisant; il n'aime pas avoir à ses côtés une présence féminine, mais, pour un instant, il ressent l'illusion de son identification avec Calliope. Inévitablement, son remords intérieur intervient et l'amour est tout de suite remplacé par la haine. A. Macedonski, lui-même, observait que l'amour, quel qu'il fût, finit par s'éloigner et s'effacer à jamais.

L'analyse psychologique continue dans la pensée des deux jeunes: chacun commence un jeu d'analyse, de recherche réciproque. Calliope s'abandonne à l'amour physique, tandis que Thalassa voit dans le triomphe de la chair une forme de dégradation morale, qui attire son dégoût, la haine et, à la fin, le crime. En fait, Thalassa ne tue que Calliope mais, en même temps, la femme qui l'a attiré dans ses bras, l'a fait se tromper soi-même, l'a conduit vers la satisfaction de son propre instinct. Le côté psychologique joue un rôle important dans

l'observation minutieuse des gestes et des conduites du personnage, ce qui fait dévoiler le côté instinctif du jeune homme, le mythe d'Adam. Le désir de la chair tend à se matérialiser et la ration perd sa valeur, son rôle n'est plus important. De cette manière, le personnage revient à son état primaire, celui d'animal qui guette sa proie. La solitude sur l'île, dans un phare, a dégradé sa moralité et sa conscience et l'a transformé en sauvage doué du pouvoir de posséder, d'avoir, de maîtriser; toutes ces dimensions finissent par la destruction de son corps et de son âme en créant un véritable calvaire intérieur: il avait tué Calliope, pas la femme, mais son contraire, son opposé, son autre, la bête aux côtés d'Adam. C'est ce que montre les critiques: « Macedonski donne forme à l'orgueil érotique, destiné à sauver le personnage égoïste. C'est le sens symbolique de *Thalassa*, œuvre d'une complexité non encore connue. » (notre trad.) [12]

Généralement, la science de la parabole, selon le modèle de *Meka et Meka* est bien connue par Macedonski. Son œuvre présente des exagérations de ce côté. Cependant, le lyrisme se retrouve pleinement dans le style plastique, fait assez rare chez ses contemporains. Un bon exemple serait la description de la mer dans le chapitre de début: « À côté de l'île, la mer agitait ses flots mouvants. Les uns arrivaient jusqu'aux rochers, se dissipaient comme la neige orageuse autour de la vieille Lewki. Les autres, flammes bleuâtres, plongeaient dans des jeux étincelants, bijoux précieux sur l'eau glissante. » (notre trad.) [13]

Le poète du poème en prose chante la musique de Neptune, en se dévoilant comme un artiste incomparable, et son côté sensuel devient original. Thalassa devient pur à son tour dans une vision hypnotique, qui laisse libre la symphonie des sens: « Dans la petite chambre du phare les ombres s'ondulaient partout et se dissipaient dans les rayons jaunes de la lumière. » (notre trad.) [14]

L'état paradisiaque de Calliope, sa nudité présentée dans un portrait différent, après avoir été sauvée du naufrage, prépare son état spirituel et A. Macedonski fait preuve d'une imagination riche et d'une invention verbale, en décrivant le personnage: « Une lumière argentée tremblait sur le corps de déesse nue de Calliope. Cette lumière posait des touches sur le cou, les seins, les hanches, dans un jeu fluide, coulant. » (notre trad.) [15]

La réussite de l'écriture, le verbe matérialisé en significations poétiques assure le transfert des figures de style dans un mélange de couleurs: le corps de Thalassa est de bronze, ses yeux étincèlent, son front est couronné de rayons ensoleillées. Calliope le voit comme un vrai dieu, fils des dieux, unique en tout: « Faillé en or, des ruisselets de sueur lui coulaient sur les épaules. Les lèvres enflammées d'or rouge et les jambes musclées étincelaient de mille feux. » (notre trad.) [16]

Le personnage semble sculpté en or et la lumière du jour veut détruire ce corps qui résiste comme un sphinx.

En utilisant une variété de couleurs, A. Macedonski ne développe pas que les tendances de sa prose, mais toute une philosophie, illustrée dans le cas-limite du jeune Thalassa. Avec une physionomie propre, absolument originale dans le monde littéraire roumain, amalgame de poème symbolique et roman lyrique, *Thalassa* doit être intégrée dans la structure intime de l'esprit de l'écrivain, pour mieux être compris et analysé. Assoiffé d'absolu, orgueilleux volontaire, le héros arrive au paroxysme, en accentuant ses sens jusqu'à la démence et à la folie, se retirant dans un délire imaginatif d'un univers fictif, torride, avec des baumes marins. Le sens symbolique de l'œuvre est dévoilé par A. Macedonski même, d'un esprit spéculatif. Le dieu Eros projette le héros dans un état pathologique bien connu dans la médecine. Thalassa ne vit plus dans la réalité mais dans le monde des rêves, ce qui mène à sa fin tragique. Pourtant, un jour, ses sens sont intéressés par la présence de la femme, lorsque le personnage plonge dans les vagues pour la sauver. C'est Calliope, mais son corps n'est pas celui d'une femme, mais d'un enfant.

Seul, sur l'île sauvage, Thalassa est, peu à peu attiré par le réel. Plus tard, quand il arrive à dominer ce réel, c'est l'espace qui intervient. Le réel se transforme en rêve, le chimérique prend la première place:

> Eros gagne du terrain et Thalassa s'y abandonne. Devenu dément, il se propose de se venger contre le réel, étrangle la déesse tant aimée ces instants-là. À la tombée du soir, le héros ressent l'appel douloureux des vagues dans les profondeurs marines. Ses yeux hallucinés voient Amphitrite entourée de néréides, en sortant des mers, dressant ses bras de fleurs... Il lui résiste, veut s'enfuir, mais une force mystérieuse le domine – il plonge dans les eaux - le réel est vaincu; c'est Thalassa... (notre trad.) [17]

Le personnage en son entier semble être destiné au tragique sort de la mort, à commencer par son nom aux résonances aquatiques jusqu'à l'abandon de son être dans les eaux des nymphes, les eaux maléfiques, en revivant les mythes sur les sirènes et leurs palais dans les profondeurs marines.

Ainsi, A. Macedonski crée-t-il une situation aux significations universelles, en transposant l'opposition réel-irréel dans les termes d'un conflit érotique, symbolique, non seulement pour les aspirations absolues de l'être humain, mais surtout pour le dégoût qui suit à la tombée du rêve en réalité. Sous cet aspect, Thalassa exprime le mieux les aspirations et les tendances de sa personne, en illustrant le sens fondamental de son œuvre entière, riche en analyses, complète, somptueuse à la manière baroque.

En parcourant le fil narratif, on a l'impression d'être intégré dans cette petite épopée. L'œuvre ne doit pas être lue comme un simple poème en prose, écrit par hasard, mais en surveillant la poésie et surtout le poète; A. Macedonski propose un débat littéraire, représentant le même problème central de son existence surprise dans des termes clairs, évidents.

L'absence de critique relative à cette œuvre est surprenante, vu que *Thalassa* représente un moment important dans la littérature et que personne n'a réussi à dépasser les intensités de ce style de prose roumaine artistique originale quant aux rapprochements avec les œuvres étrangères au niveau des identités thématiques.

Le héros de Macedonski reste un personnage obsédé du réel, de l'absolu érotique, trouvé mais en même temps perdu dans la personne de sa bien-aimée, Calliope, âme magnifique mais inférieure à la figure idéale de sa pensée. De là, sa conduite dégoûtée, pleine de haine et de rejet. Ce procès est minutieusement analysé par l'écrivain qui accorde une grande attention à son propre orgueil masculin. Dans l'ensemble, le thème est soutenu: la présence permanente ennuie, tue l'amour; les choses sont pareilles dans la vie commune - on aime un fantôme, un fantasme que la réalité refuse. La joie absolue n'est pas à trouver dans l'amour terrestre, mais dans l'amour divin, échappé au contingent dans une communion spirituelle pure, mystique.

Thalassa est, dès le début jusqu'à la fin de l'œuvre, le fils sauvage de la nature, un récepteur candide de sensations menant à la folie, dans une explosion d'instincts et de vitalité. Par son expression vivante, Thalassa n'est pas vulgaire, mais un tempérament volontaire, selon le modèle créé par A. Macedonski, cultivé sous la forme d'un idéalisme magique. Dans sa conscience prend contour l'image de la jeune femme désirée et son imagination tend à se transformer de façon curieuse. Le domaine du rêve semble être conçu pour le héros même, qui a la vocation d'une chimère permanente dans ses pensées: se créer un monde illusoire de délire et d'extase. Dès le début, Thalassa démontre une grande capacité de transformer les rêves en éléments parfaits, de se transposer dans des situations visionnaires, car pour lui la vie est un beau rêve et l'imagination le conduit jusqu'à la sensualité, déterminant la création d'un monde utopique.

Le désir de matérialiser ses rêves est en concordance avec son désir de vivre; en refusant cette réalisation, le héros vit le drame de son propre moi, qui le marquera jusqu'à son passage dans un autre contingent. La raison proprement-dite de son conflit, de son antagonisme, prend des connotations symboliques, avec des implications dans toute la vie. Par l'intermédiaire de l'amour, le personnage explore la sensation de l'absolu, ce qui a déterminé G. Drăghici d'affirmer que « le monde que l'artiste construisait était tangible... c'était un monde des sens et la condition démiurgique n'était pas une utopie. C'était sa chimère même. » (notre trad.) [18] De cette manière, « l'érotisme est traité d'une manière frivole. L'Eros de la prose de Macedonski nous conduit vers les beaux jardins suspendus, lieu des voluptés amplifiées par les artifices littéraires. Dans cet érotisme se retrouvent les signes de la séparation du romantisme. » (notre trad.) [19]

En revanche, Thalassa se retrouve soi-même dans cet Eros, même si les sens ne lui offrent qu'une vision chimérique de l'amour; c'est pour cela que la vie perd son sens. Ce jeu dangereux entre la conscience de l'idéal et son accomplissement, l'hésitation et la crainte de tuer sont des moments graduellement évoqués dans leur déroulement progressif.

Le moment de révolte contre la tyrannie de la femme et l'éveil du dégoût sont des éléments qui trahissent un conflit individuel et un drame symbolique. Le rêve érotique est assimilé à l'idéal, mais la femme représente la réalité cruelle qui le mène à l'échec, empêchant sa réalisation. Cette association détermine A. Macedonski et, implicitement, Thalassa de haïr la femme comme son opposé dans la réalité. L'amour propre, masculin déçu, vaincu, fait découvrir le succès et la déchéance en même temps.

A. Macedonski tue ses héros, mais ce meurtre semble suggérer quelque chose de la fatalité amoureuse. Calliope ne correspond plus à l'idéal féminin auquel Thalassa rêvait et, dans un instant de fureur, il étrangle la jeune fille qui a troublé sa vie, qui a détruit, sans le vouloir, son idéal.

Mais Thalassa ne doit pas être jugé en fonction de ses gestes, mais par rapport à sa psychologie. Le héros n'est pas celui d'un roman, mais d'un poème philosophique, le plus représentatif pour l'éthique du personnage dominé par des chimères, ce qui conduit à la fin à une conduite déviante. Le héros de Macedonski croit, pour un instant, que la mort lui ouvrira les portes vers une condition éternelle, idéale. Il a réussi à vaincre sa faiblesse, il a puni l'être qui niait l'existence divine. Il a aussi tué la réalité imparfaite qui l'empêchait de devenir soi-même, de s'épanouir, pour que l'idéalité puisse triompher partout. Thalassa se contestait et se contredisait et c'est pour cela que sa fin a été le suicide, plongeant dans les profondeurs de la mer et se confondant à jamais avec le monde de l'au-delà. En fait, il a renoncé à sa condition mortelle et implicitement à tout ce qui était éphémère; il a passé de son contingent à l'idéalité, à l'immortalité, à la permanence. D'ailleurs, son rêve était de se transposer en éternel et de devenir essence pure. La fin du poème est, évidemment, symbolique, construit comme une apothéose, une illustration des principes de Macedonski, principes suprêmes de vie qui conduisent à une méditation profonde sur la vie et la mort.

Pourtant, *Thalassa* n'est pas une œuvre parfaite: beaucoup de stridences littéraires, colorées, insistances et artifices langagiers; l'excès de mythologie, une série de méditations et de commentaires qui sont exagérées en quelque sorte. Quant aux descriptions, la vision est beaucoup plus vaste, d'une grande intensité et originalité. Le paysage de l'Île des Serpents est d'une plasticité bijoutière, vu comme « un amalgame de cristaux et de topazes noyés de reflets » [20] et de couleurs, ce qui dévoile le raffinement visuel, goût musical et une excellente perception de la nature. A. Macedonski regarde le bleu de la surface miroitante et fait découvrir les mystères des vagues évoquant le tumulte des profondeurs marins et le cri des flots. Il tourne aussi ses yeux vers le ciel et surprend les images rougeâtres des nues, les jeux des reflets, la lutte des lumières et des ombres au moment où les forces naturelles semblent se disputer.

L'analyse des sensations est celle qui compte le plus chez A. Macedonski. Pour la comprendre, l'épopée *Thalassa* doit être lue dans son milieu spécifique, maritime et torride, brûlant, où le sensoriel est animé par les baumes salins. Sur le plan général, la grande épopée a beaucoup d'éléments communs avec toute la littérature romantique: l'amour de Thalassa et de Calliope qui fait revivre le mythe de l'androgyne, les jeux candides du couple à l'âge d'or, les pensées imaginaires du jeune homme, gardien de phare.

Les insistances et les notations fidèles des détails ont des traces visibles: la sensation de la peau brûlante au contact avec l'eau froide, les raffinements touchants, l'animation des sens, la gradation de la tension jusqu'au paroxysme, le passage d'un extrême à l'autre et tout ce qui révèle les sensations exacerbées et les nerfs tendus trahissent le style d'un écrivain d'une grande perception vitale. Les obsessions de la solitude, l'évocation des troubles de la chair, les tentations viriles et la frénésie constituent l'originalité de l'écriture de Macedonski.

L'accent mis sur l'analyse des crises nerveuses qui renvoient au pathologique reflète les influences et les préoccupations de l'écrivain. De ce point de vue, Thalassa n'est plus un symbole, mais un cas illustrant les effets progressifs du déséquilibre mental, à cause des désirs non-accomplis. Le moment final est la démence, anticipée par des hallucinations et des états de délire qui dévoilent la méthode de l'écrivain de réaliser le tragique. En projetant les fantasmes de l'imagination dans le concret, l'écrivain échappe à l'écriture linéaire.

4. Conclusion

Thalassa devrait être intégrée dans la catégorie des œuvres qui mettent l'accent sur le sensoriel, mais aussi sur la méditation intuitive. De cette façon, on pourrait affirmer que, dans l'ensemble de la littérature roumaine, l'œuvre de Macedonski comprend les références des écrivains d'avant-garde: « L'inspiration – c'est l'art vrai qui fait oublier le temps et le lieu, l'homme et le monde entier. » (notre trad.) [21]

A. Macedonski n'est pas seulement un grand poète, mais un grand esprit inconnu de la littérature roumaine qu'on ne peut pas critiquer. L'analyse de ses écritures révèle, peu à peu, une attitude esthétique littéraire bien formée. Sa personnalité est l'une des plus importantes, doublée d'un esthéticien intuitif, qui partage la conscience esthétique de son époque. Ainsi, A. Macedonski représente-t-il un moment décisif dans la transition du romantisme vers le symbolisme, un animateur littéraire avec des « exagérations poétiques » toujours intéressantes. L'image de la littérature roumaine du siècle précédent aurait été médiocre sans la contribution de cet écrivain.

REFERENCES

[1], [2] Marino, A. (1995). *Cartea de aur*, Craiova: Ed. Scrisul Românesc, (pp. 395, 396).
[3], [5], [6], [7], [8], [9], [10], [11], [13], [14], [15; 16], [17], [20] Macedonski, Al. (1995). *Opere V, VI*, Craiova: Ed. Scrisul Românesc, (pp. 249, 304, 310, 313, 316, 313, 324, 353, 310, 238, 344, 144, 311).
[4] Vianu, T. (1984). *Arta prozatorilor români,* Bucureşti: Ed. Minerva, (p. 104).
[12], [21] Marino, A. (1967). *Opera lui Alexandru Macedonski,* Bucureşti: Editura pentru Literatură, (pp. 601, 610).
[18], [19] Drăghici, G. (2000). «Comentarii critice». In *România Literară*, no. 32, (pp. 10, 11).

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galati University Press
Editors: Gabriela Iuliana Colipcă-Ciobanu & Steluța Stan
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunarea de Jos" University of Galati, ROMANIA
pp. 25-32

TRANSLATING FEMINIST DISCOURSE IN FAY WELDON'S *BIG WOMEN*

Oana Celia Gheorghiu[1]

1. The translator's forethoughts

Fay Weldon does not occupy a clear-cut position in the history of contemporary literature: she is too 'simplistic', too 'domestic' or too 'commercial' for the academia to consider her (except, maybe, for some electives in Women's Writings), and too 'academic' and too 'feminist' at times to ever become a marketplace hit. A good case in point would be the Romanian awareness of the British authoress: out of thirty-one novels and short-stories collections and eight non-fiction books, the Romanian book market has found an interest in only one: *The Life and Loves of a She-Devil* (1983), translated by Ileana Andrei-Cudalb (*Viața şi amorurile unei diavolițe*) published in 1995 by Pygmalion. One can regard the Romanian case as an exception— Weldon's works have been translated in many other languages; moreover, she was shortlisted for the Booker Prize, awarded the PEN/Macmillan Silver Pen Award, and appointed *Commander of the Most Excellent Order of the British Empire* (CBE) and she is a professor of Creative Writing. The local unawareness of the main coordinates of Weldon's work is one of the reasons that have determined the present endeavour and, although "the feminism of [Weldon's] writing is concentrated on the idea of women exploited by men in domestic circumstances" [1], particular stress was laid here not on the 'little women', but on the 'big women' she portrayed.

Fay Weldon's novel *Big Women* (1998) is a feminist epitome, and, interestingly enough, a 'swansong' of her feminist era. Typically of Fay Weldon, it tells the story of a group of women: Stephanie, Layla, Alice, Zoe, Nancy, and Daffy. This time, however, focus shifts from the usual silenced feminine characters to the area of political activism. Barely guised, *Big Women* is the fictionalised account of the birth of one of the most important British feminist publishing houses: Virago[1]. The novel borrows massively from the theories of the Second Wave Feminism, which are intertwined with the story of a "small vivid group of wild livers, free-thinkers, lusters after life, sex and experience" [2] which spans the period between 1971 and 'the present' (late 1990s). Although Fay Weldon's discourse should not pose difficulty, largely due to her well-known short sentences and everyday language, the mixture of tenors signals metafictional practices employed. It is important for the translator to grasp this specificity and render it in the TT. In order to do so, her work must meet halfway literary translation studies and feminist literary criticism. In order to understand how femininity is represented in the novel or how metafictional practices are employed at the level of the literary text, she must resort to literary theory and criticism. Naturally, once having these questions settled, their rendition in the Romanian language must rely on the more constraining rules of the literary translation. The final receiver of the translated text, i.e., the Romanian reader, will only have access to a representation that belongs ultimately to the translator, therefore she must carefully analyse and interpret the mechanisms and

[1] "Dunarea de Jos" University of Galati, oana.gheorghiu@ugal.ro, oanacelia@yahoo.com

devices at work in the literary text in order to be able to provide a "true copy of the author's intentions" [3].

Literary translation is customarily placed at the intersection between creativity and constraints. First and foremost, the translator ought to acknowledge his/her condition of mediator between cultures. Taft (1951), quoted in Katan, defines the cultural mediator as

> a person who facilitates communication, understanding, and action between persons or groups who differ with respect to language and culture. The role of the mediator is performed by interpreting the expressions, intentions, perceptions, and expectations of each cultural group to the other, that is, by establishing and balancing the communication between them. In order to serve as a link in this sense, the mediator must be able to participate to some extent in both cultures. Thus a mediator must be to a certain extent bicultural. [4]

From this point derives the question of transparency/visibility. To what extent is the translator 'allowed' to make herself noticed at the level of the text? The text here in focus is a contemporary writing and, theoretically at least, globalization, television and the Internet have already effaced the differences between cultures, which eases the effort on the part of the translator and favours her invisibility.

Nevertheless, historically speaking, if one refers to feminism, there is a sensible cultural gap between the Western/capitalist cultures and the Eastern/communist ones.

> *În România, utilizarea termenului a întâmpinat şi întâmpină numeroase dificultăți. Este tratat ca având o conotație negativă (militantism strident şi agresiv) sau ca nepotrivit pentru o experiență postcomunistă, o dată ce în comunism a existat ideologia egalității între sexe, inclusiv în privința muncii şi plății egale*. (In Romania, the term has encountered numerous difficulties. It is regarded as connoting negatively (tawdry and aggressive activism) or as unfit for a post-communist experience, since in communism there was an ideology of gender equality, including equal work and payment. - my translation) [5]

Culturally and politically isolated, Romania did not participate in the feminist movements of the 1970s and, as Mihaela Miroiu rightfully points out, the term is yet to be accepted as positive. In fact, if one reads *Big Women*, s/he may be surprised to notice how much the regard of the feminists at the beginning of the 1970s in the U.K. resembles present-day Romanian opinions: "aggressive bitches"; "they don't even walk like proper women" [6]; "she's a lesbian, she's an unfit mother, she has already exposed my daughter to moral danger"[7]; "[t]he gossip columnists took pleasure in referring to the Harpies of Medusa, the bra-less harridans of the publishing world"[8]. The translator /cultural mediator has to fill this gap, to update the history in [her]story, in other words to achieve not only linguistic, but also cultural equivalence. In so doing, she must not clarify for the target audience that entire passages of *Big Women* consist in political statements or feminist theoretical approaches by pinpointing them specifically, in footnotes or otherwise, but she must identify in the TL that perfect balance between the scientific and trivial language that characterizes Weldon's novel.

Literary translation as process presupposes a few clearly defined steps, starting from the reading of the whole text and the determination of the narratorial voice and of the shifts in point of view and focalization. Only after that should the translator be preoccupied with the surface level of text, i.e., with the lexical choices of words, idioms, syntactic structures, etc. And, of course, with register. In this latter respect, *Big Women* can be considered a challenge for a translator, in that the novel artfully mixes two registers: Alice's discourse is ludicrously academic even in the loosest circumstances, while Layla's is rarely 'unadorned' with an intensifier like 'fucking'. The translator should not under any circumstances try to level the two registers as that would affect the very intention of the authoress.

Apart from the overtly metafictional depiction of Zoe writing a book, the metafiction of *Big Women* resides at the textual level in the intertextual dialogue between the novel and (almost) all theories rounding the feminist movement. "As in feminist critical writings, the novel involves five main foci relevant to discussions of sexual difference: biology, experience, discourse, the unconscious, and social and economic conditions." [9] The translator is bound to translate these instances as if they were pieces of theoretical works in order to acquire the equivalence in register and to render the ideas expressed accurately. As previously mentioned, Alice, "all mind and very little matter: she was an academic: asexual, as if too much thought had sucked her body dry" [10], is in the habit of expressing any idea as if she were in a conference. (As an aside, whether the novel pinpoints the difference between her and the rest of the group copiously, the 1998 TV series adaptation of *Big Women* takes it to a whole new level – 'reading' Weldon's subversive humour, the script writer amplifies it up to the point of caricature). The translation of Alice's discourse is not a far cry from translating a critical text *per se*, this is why, during the process, the translator was forced at times to resort to techniques pertaining rather to ESP than to literary translation. As a rule, sociology, political studies, literary theory and criticism have a specialized language, e.g., culture-bound words, subject-specific terms, collocations, complex noun phrases, and bring about the necessity for a translation that is accurate, complete, consistent, fluent and acceptable. Creativity is not only unrecommendable, but forbidden.

Apart from syntagms that entered the feminist discourse as slogans, such is the case of 'the personal is political' or 'a woman needs a man like a fish needs a bicycle', Weldon does not 'quote', does not 'paste' from feminist theorists and activists. Instead, she creates her own bits and pieces of theory which, though having for the most part identifiable sources, make up a specialized discourse which allows the characters to have a voice and attempt at consciousness raising[2]. In what follows, a few examples of political and ideological discourse 'literaturized' in Fay Weldon's *Big Women,* as well as their translation into Romanian, will be discussed. Mention should be made that, even though the analysis would point out the 'influences', the definitive translation will not make use of extensive 'domestication', although (or, perhaps, because) the translator abides by the principles enounced by Eugene Nida, according to whom "an easy and natural style in translating […] is nevertheless essential to producing in the ultimate receptors a response similar to that of the original receptors" [11]. The translator strives to acquire a natural style in the TL, however, she is 'author-oriented': if Weldon wanted to 'crowd' the novel with references, she would have done it herself, for her original receptors.

2. Fay Weldon's *Big Women* in Romanian and the trial of the translator

"I shall speak about women's writing: about *what it will do",* says Hélène Cixous in her seminal essay *The Laugh of the Medusa* (1976). "Woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies - for the same reasons, by the same law, with the same fatal goal. Woman must put herself into the text - as into the world and into history -by her own movement." [12]

Undoubtedly familiar with the essay, Weldon writes herself in *Big Women* and the translator can only hope that ***she*** will write both Weldon and herself (despite her alleged invisibility) into Romanian.

'The Socialists claim', said Alice, 'that if you improve the condition of the working man, remove the injustices of capitalism, the 'women's problem' will automatically be resolved. To improve the lot of women first improve the lot of men. But do we anticipate	- Socialiştii susţin, spuse Alice, că, dacă îmbunătăţeşti condiţiile muncitorului, înlături nedreptăţile capitalismului, *problema femeilor* se va rezolva de la sine. Ca să îmbunătăţeşti soarta femeilor, îmbunătăţeşte-o mai întâi pe a bărbaţilor. Dar putem anticipa că bărbaţii vor

that men will allow this to happen? We do not. Where did our association with the Marxists and Trotskyist leave us, we the women who wanted to join with them to change the world? Where were we when the barricades in Paris fell?'

'Making the coffee', said Stephanie.

'Addressing the envelopes', said Zoe.

'Filling their beds', said Layla.

'And when the State has withered away', said Alice, 'when the rights of the workers are finally established, what's the betting that's where we still will be? Women cannot depend upon men to save them. We must depend upon ourselves. We must speak out with loud clear voices.' [....]

'The Marxists say that men are born free but everywhere are in chains –' [13]

permite acest lucru? Nu putem. În ce punct ne-au lăsat asocierile cu marxiştii şi trotskiştii, pe noi, femeile care voiam să ne alăturăm lor ca să schimbăm lumea? Unde eram noi când cădeau baricadele la Paris?

- Făceam cafeaua, spuse Stephanie.

- Lipeam plicuri, spuse Zoe.

- Le ocupam paturile, spuse Layla.

- Şi când se termină cu Statul, spuse Alice, când drepturile muncitorilor sunt în sfârşit puse la punct, care-s şansele să mai fim şi noi acolo? Femeile nu se pot baza pe bărbaţi să le salveze. Trebuie să ne bazăm pe noi însene. Trebuie să strigăm în gura mare. [...]

- Marxiştii susţin că oamenii se nasc liberi, dar sunt în lanţuri peste tot.

Alice's lecture in front of her feminist 'action group' returns over and over to the Socialists' claims, which she refutes. Lesser academic than in other interventions, Alice 'calls up to arms', referring back to the *Mouvement de Liberation des Femmes,* a movement of the French socialists who realised in 1968 that they were allotted 'feminine duties', such as making coffee or writing slogans, without participating actively in the political strategies [14]. The rhetoric is purposely inflammatory, revolutionary. Alice's rhetorical questions receive the expected answers. In translation, a slight change in Zoe's reply has been operated: '*addressing the envelopes'* becomes *'lipeam plicuri'*, which is even more derogatory, so it serves an emphasis purpose and is much shorter than '*scriam adresele pe plicuri'*, which would have disrupted the rapid flow of the discussion.

'If man is born in chains', says Alice in Primrose Hill that night, 'how much truer is it that every woman not financially independent finds herself chained to an individual man, husband or father, needing his goodwill for her very survival and that of her children. Conditioned by necessity to smile, to please, to wheedle and charm, to placate.'

'I try not to smile', said Stephanie.

'She doesn't have to do much fucking trying', whispered Daffy to Zoe.

'Even if she is financially independent within marriage', said Alice, 'and women have always worked, in the fields, or as cleaners, servants, washerwomen, and in the factories, she is allowed no dignity for it. Her earnings are seen as pin money.'

'Wherever there's shit work to be done,' said Stephanie, 'that's where women are.' [15]

- Dacă bărbatul se naşte în lanţuri, spune Alice la Primrose Hill în seara aceea, este cu atât mai adevărat că orice femeie care nu e independentă financiar se trezeşte înlănţuită de un singur bărbat, soţ sau tată, având nevoie de bunăvoinţa lui pentru supravieţuirea ei şi a copiilor ei. E condiţionată de necesitatea de a zâmbi, de a produce plăcere, de a flata şi fermeca, de a face pace.

- Eu încerc să nu zâmbesc, spuse Stephanie.

- Să fiu a dracu' dacă trebuie să încerce, îi şopti Daffy lui Zoe.

- Chiar şi dacă este independentă financiar în căsnicie, spuse Alice, iar femeile au muncit dintotdeauna, la câmp sau ca menajere, servitoare, spălătorese şi în fabrici, nu este tratată cu consideraţie pentru asta. Câştigurile ei sunt considerate mărunţiş.

- Unde-i munca de rahat, spuse Stephanie, acolo-s şi femeile.

The discourse becomes more theoretical, therefore the translation is bound to follow its line. It is inspired by Heidi Hartmann, who, in 1981, claimed that patriarchy represented a set of social relationships that made women dependent on their husbands, forced to make themselves pleasant to their husbands or bosses in order to ensure survival to them and their

children, and by Juliet Mitchell, who, in her ground-breaking *Psychoanalysis and Feminism* (1975) notices that women are still working in inferior positions, a situation that will remain in force until women would have overcome their unconscious dominated by the phallic symbol [16]. The text contains a few buzzwords – '*chained*', '*conditioned*', '*necessity*', '*survival*' and, on the other hand, '*independence*' or '*dignity*' - which, fortunately, have equivalents in the TL. '*Conditioned by the necessity to smile, to please, to wheedle and charm, to placate*' is an elliptic sentence in the SL, but not in the TL for the sake of naturalness, although the enumeration of infinitives is kept for rhetorical purposes. What is interesting in this paragraph is exactly the overlapping of registers—while Alice is borrowing from the discourses of feminist texts become classic, Daffy is using '*fucking*' as an intensifier for '*trying*'—in noun position. A category shift was compulsory in the translation of her line, therefore the translator has opted for a variant that sounds more natural in the Romanian colloquial register than one that would have involved the usual translation of '*fucking*' with the modifier '*nenorocit(ă) de*', which may be regarded as artificial and not at all common in day-by-day language. Once again, at the end of the paragraph, keeping in mind that, according to Clifford E. Landers, a translator "cannot apply his/her standards of decency and morality, or those of any hypothetical audience, to the task" and that "the translator who considers any word in the SL or the TL too offensive or too obscene to translate has chosen the wrong profession" [17], the choice made was not to tone down Stephanie's words (and the affirmation stands valid for many other instances of using profanities in the novel).

'Of course great female artists exist,' said Alice. 'But they are hidden from history. They have always existed. Patriarchy denies them.'	- Sigur că există mari artiste, răspunse Alice. Dar ele sunt ascunse de istorie. Au existat întotdeauna. Patriarhatul le neagă.
'There's Austen and Brontë,' said Zoe, always one for an impartial truth.	- Le avem pe Austen şi pe Brontë, remarcă Zoe, mereu în favoarea adevărului imparțial.
'Dead,' said Layla. 'Only when women are dead do they enter the canon as honorary men. And what are those particular stories but schoolgirl fodder? Marry or starve with Austen; dive into masochism with the Brontës. Mad Mrs. Rochester in the attic pays the price for sexual desire.' [...] [18]	- Moarte, spuse Layla. Numai când mor femeile pot intra în canon, ca bărbați onorifici. Şi povestirile astea ce-s altceva decât hrană pentru şcolărițe? Mărite-te sau mori de foame cu Austen, afundă-te în masochism cu surorile Brontë. Doamna Rochester, nebuna din pod, plăteşte prețul dorințelor sexuale. [...]

This excerpt epitomizes in just a few lines the entire agenda of the early feminist literary criticism, including an intertextual reference to Gubar and Gilbert's 1979 *The Mad Woman in the Attic* (which is, in turn, a direct reference to *Jane Eyre*). Jill LeBihan avouches:

> The field of English literature as taught within British universities was, until the 1980s, excessively dominated by male-authored works. Canonical authors [...] included George Eliot and Jane Austen as essentials, but many departments got by without teaching both Emily and Charlotte Brontë and many avoided Virginia Woolf. [19]

'*Great female artists*' was reduced to '*mari artiste*' thanks to the Romanian possibility to mark the grammatical gender difference with lexical-grammatical suffixes. As a result, '*female*' was omitted as superfluous. '*Dar ele sunt ascunse de istorie*' is purposely unclear—a backtranslation would render either '*but they are hidden from history*', as the ST reads, or '*but they are hidden by history*', equally true as a statement on the part of the translator, who still remains 'invisible'. Of course, the well-known formula of the Romanian school of criticism, *surorile Brontë,* has been selected for *the Brontës*. As an aside, Zoe's statement acknowledges only one Brontë – but then again, Zoe is the most affected and influenced by patriarchy. Layla's statements are borrowed from Elaine Showalter's influential *A Literature of Their Own*

– *from Charlotte Brontë to Doris Lessing* (1977). Compare "Mad Mrs Rochester in the attic pays the price for sexual desire" to "Madness is explicitly associated with female sexual passion, with the body" [20].

'It's wonderful to be a wife and a mother,' said Bull, 'but it's hardly electrifying. *Housebound is not the stuff for literature.* Why should anyone be interested?'	- Este minunat să fii soție și mamă, spuse Bull, dar cu greu poți spune că e entuziasmant. *Căsnicia nu e subiect de literatură.* De ce ar interesa pe cineva?
'I'm not writing literature,' said Zoe. 'It's sociology.'	- Eu nu scriu literatură, spuse Zoe. Este sociologie.
'Even so,' said Bull reading on, 'I'm afraid this won't do. It's stodgy, constipated stuff. Darling, stop wasting your time. Do what you know about. What you're so good at. You're no great thinker, no great writer, you're our Zoe and we all love you very much.' [21]	- Chiar şi aşa, zise Bull citind mai departe. Mă tem că nu merge. Sunt chestii greoaie şi constipate. Draga mea, nu-ți mai pierde vremea. Fă ce ştii să faci. Ceva la care eşti atât de bună. Nu eşti o mare filosoafă, o mare scriitoare, tu eşti Zoe a noastră şi te iubim cu toții foarte mult.

Like Hamish (Stephanie's ex-husband and Daffy's and, later, Layla's lover), Bull Meadows, Zoe's husband, represents the voice of patriarchy in the novel. His masculine voice abases his wife even in the declaration of love he makes. The translation does not raise any special problems and the excerpt has been chosen only to stress a different aspect. Bull's credo, '*housebound is not the stuff for literature*', seems to be a 'patriarchy signal' with Weldon, who is in the habit of borrowing from reality (and personal experience) within her fiction. The quotation below is part of her autobiography, *Auto da Fay,* and perfectly explains her inclination towards the *little women* and their domestic environment in novels like *Down among the Women* (1971), *Female Friends* (1975) or *Praxis* (1976).

> I [...] searched for truth in the pages of novels, Evelyn Waugh, Aldous Huxley, Orwell, L.P. Hartley. But no woman I met in their pages ever seemed to apply to me. Nor, oddly, did those written by the few women writers around. Their emotions were all: the practicalities of life were not attended to: how did you make a living, who cleaned the floors, who ever lost a ration book? *The domestic was evidently not a fit subject for literature* (my emphasis). [22]

As previously stated, the novel does not pose great difficulties in translation. There are, however, a few instances of untranslatability, as it is the case of the pun in the context of the male-ist and sexist language: "'Chairman becomes Chairperson, or Madam Chairman.' 'And manhole becomes personhole', said one of the male journalists and guffawed" [23]. At the moment of writing this article, the translator is still looking for a solution for this one, nevertheless, she gave up completely in the following situation:

Wimmin, oblivious to the reasoning of linguistics, so antagonistic to 'man' they wouldn't even let these three letters into the word which described their gender. [...] Men for death, wimmin for life. [24]	*Wimmin,* indiferente la rațiunile lingvistice, atât de opuse bărbatului că nu voiau să accepte cele trei litere în interiorul cuvântului care le desemna genul. [...]. Moarte bărbaților, trăiască femeile!

The English noun *woman* (pl. *women*) is a corruption of *wifman* (pl. *wifmen*) a compound of *wif* (woman, wife) + *man* (human being)—in O.E. used in reference to both sexes, according to Skeat [25]. However, the word form is untranslatable into Romanian, due to the fact that the Romanian words *femeie* and *bărbat* do not share a common etymology or lexical root. As a result, the whole explanation in the ST is compromised and the only solution envisaged is an explanatory note.

The last but definitely not least issue is that of the title. Reference is made here to the original title, *Big Women*, and not to the American 'make-over' *Big Girls Don't Cry,* which is relevant only as marketing strategy—an intertextual reference to pop culture—*Big Girls Don't Cry* is a famous song from the 1960s. Another aspect is that 'big women' is an American euphemism for 'fat women' and the original title can be considered both misleading and offensive. (Weldon's literary debut, *The Fat Woman's Joke*, 1967, was published under the title *...And the Wife Ran Away* in the American edition for similar reasons.) As one of the most important, visible and effective paratextual elements, the title is rather the concern of the publishing house than that of the translator, whose linguistic or textual-related reasoning might not coincide with the book market requirements. Nonetheless, like its nineteenth century American classic counterpart, *Little Women* by Louisa May Alcott, Fay Weldon's *Big Women* is difficult to translate into Romanian. What makes it even harder is the direct intertextual reference in the text (on the first and the last page): "Layla, Stephie, Alice, Nancy and company. Big Women, not Little Women, that was the point: and Medusa, their creation." [26]/ "Four women who changed the world, because it seemed simpler than changing themselves. Big women, not little women, that was the point, and still flourishing."[27] Judging by the writing in capital initial letters, the first quotation alludes to the two titles directly. Although considered offensive by some feminist critics, Alcott's title is not intended as demeaning—nor is the entire novel for that matter. Its meaning is similar to that of *young women* or *young ladies* and an appropriate translation would be *Micuțele domnişoare* or even *Domnişoarele*. In relation to Weldon's novel, however, it is obvious that Alcott's title should have a downgrading effect, which can be acquired by the use of the diminutive *domnişorele*, *duduițe*, even at the risk of sacrificing the intertextual reference. For an antithetic effect, *big women* can be rendered by the idiomatic construction *femei în toată firea*, although the construction points rather to age than to accomplishments. A possible answer is to be found in anthropology: in "Poor Man, Rich Man, Big Man, Chief: Political Types in Melanesia and Polynesia", Marshall D. Sahlins describes the status of big men as:

> [t]he indicative power of big-man authority is *personal power* [emphasis in the original]. Big-men do not come to office, they do not succeed to, nor are they installed in existing positions of leadership over political groups. The attainment of big-man status is rather the outcome of a series of acts which elevate a person above the common herd and attract about him a coterie of loyal, lesser men. [28]

It is possible that Weldon may have had this entity in mind when choosing the title *Big Women* and that she artfully referred intertextually in this direction too, besides the obvious one to Alcott's *Little Women.* Weldon's women, except for Zoe, who fulfils the role of 'the angel in the house'[3], the victim of patriarchy resolving her fate in death, are indeed leaders and perhaps in this light, an accurate translation of the title may be *Femei influente* or *importante*.

3. The translator's afterthought

Although it does not reach the metafiction level of a Byatt or Lodge, Weldon's novel provides the translator with interesting challenges, especially in what the overlapping of registers is concerned. From the feminist critic's point of view, it is very interesting to notice how the development of the story subverts the theory, which makes *Big Women* less of a *feminist primer*, as it may seem at the surface level. Nevertheless, its translation into Romanian might help the target audience better understand what feminism is all about.

NOTES

[1] "Significant in the process of recovering undervalued work from the past was the establishment of the Virago Press in London by Carmen Callil. This press, originally independent although now owned by a conglomerate, published only work by women, and the Virago Modern Classics series reissued British and American texts from the nineteenth and twentieth centuries that had long been unavailable in modern editions." [29]

[1] "The move to transform what is experienced as personal into analysis in political terms, with the accompanying recognition that 'the personal *is* political', that male power is exercised and reinforced through 'personal' institutions such as marriage, child-rearing and sexual practices…" [30]

[1] "Killing the Angel in the House was part of the occupation of a woman writer" [31] famously stated Virginia Woolf in a 1942 essay, *Professions for Women.* Even at the end of the twentieth century, Fay Weldon makes no exception from the rule. Zoe's doomed fate proves that some roles allotted to the social construct that is the *woman* transcend both time and the fight against patriarchy.

ACKNOWLEDGMENT

This work is supported by Project SOP HRD - PERFORM /159/1.5/S/138963

REFERENCES

[1] Praisler, M. (2005). *On Modernism, Postmodernism, and the Novel,* Bucharest: EDP, (p. 100).

[19], [29] LeBihan, J. (2006). "Feminism and Literature". In S. Gamble (ed.), *The Routledge Companion to Feminism and Postfeminism,* London and New York: Routledge, (pp. 103, 104).

[2], [6], [7], [8], [10], [13], [15], [18], [21], [23], [24], [26], [27] Weldon, F., (1998). *Big Women*, London, Harper Collins, (pp. 1, 8, 59, 77, 17, 21, 24, 33-34, 121, 149, 231, 1, 346).

[3] Venuti, L. (2004). *The Translator's Invisibility. A History of Translation*, London and New York: Routledge, (p. 7).

[4] Katan, D. (2004). *Translating Cultures. An Introduction for Translators, Interpreters and Mediators,* 2nd edn., Manchester: St. Jerome Publishing, (p. 17).

[5], [14], [16] Miroiu, M. (2004). *Drumul către autonomie: teorii politice feministe*, Iaşi: Polirom (pp. 32, 67, 132)

[9] Praisler, M. (2003). "Fighting Medusa: Fay Weldon's *Big Women*". In R. Dascăl (ed.), *Gender Studies*, 2 (2), 48-56, (p. 50).

[11] Nida, E. (1964). *Toward a Science of Translating*, Leiden: EJ Brill, (p. 163).

[12] Cixous, H. (1976). "The Laugh of the Medusa", transl. by K. and P. Cohen. In V. Leitch (ed.), (2001). *Norton Anthology of Theory and Criticism*, New York: W.W. Norton, 2039-2056, (p. 2039).

[17] Landers, E. C. (2001). *Literary Translation: A Practical Guide*, London: Multilingual Matters, (p. 151).

[20] Showalter, E. (2003) *A Literature of Their Own*: *From Charlotte Brontë to Doris Lessing*, London: Virago, (p. 122).

[22] Weldon, F. (2003). *Auto da Fay*, London: HarperCollins, (p. 200).

[25] Skeat, W. (1993). *The Concise Dictionary of English Etymology*, London: Wordsworth Reference, (p. 562).

[28] Sahlins, D.M. (1963). "Poor Man, Rich Man, Big Man, Chief: Political Types in Melanesia and Polynesia". In *Comparative Studies in Society and History*, vol. 5, no. 3, 285-303, (p. 289).

[30] Thornham, S. (2006). "Second Wave Feminism". In S. Gamble (ed.), *The Routledge Companion to Feminism and Postfeminism*, London and New York: Routledge, 25-36, (p. 26).

[31] Woolf, V. (1942/2012). "Professions for Women". In *The Death of the Moth and Other Essays*, ebooks@Adelaide, available from <http://ebooks.adelaide.edu.au/w/woolf/virginia/w91d/ chapter27.html> [Sep, 3, 2012].

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galati University Press
Editors: Gabriela Iuliana Colipcă-Ciobanu and Steluța Stan
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunarea de Jos" University of Galati, ROMANIA
pp. 33-38

THE GOLDEN AGE OF DETECTIVE FICTION

Petru Iamandi[1]

1. Introduction

Looking back on the twentieth century and the first fourteen years of the twenty-first century we can see that detective fiction has displaced the mainstream novel as the centre of fiction. Not only are the best crime writers taken seriously but numerous writers who have already established literary reputations have chosen to write detective fiction. Murder is made a basis for plot, for example, in works by Robertson Davies, E. L. Doctorow, and Thomas Keneally. Today such literature is up there, on the bestseller lists.

2. Why detective fiction?

There are many reasons for this inevitable growth of detective fiction. Some of them are sociological ones: people like to read about what is bothering them. As crime becomes more and more of an international obsession, every writer who responds to reality feels the need to deal with crime. It is no accident that the rise of the detective story parallels that of the industrial revolution: "heightened anonymity, social insecurity, and urban poverty are like fertilizer for criminality." [1] As soon as people began to claim that the police should protect them from increasing urban violence, writers started writing stories about how the police did it.

But the beauty of detective fiction lies in the way it reveals human weakness and such surrenders to temptation that can turn reasonably good men or women into criminals and, at worst, murderers. Whether seen as crimes or sins, the acts that drive the plots of detective stories and the emotions behind them rivet our attention.

Detective fiction undoubtedly seeks "to locate and confine Evil". Since its origins in the nineteenth century, it has had a single, fundamental impulse: "to draw the reader into the realm of the unsafe, the taboo, the worlds of physical threat and metaphysical unease". [2] While it presents a situation of judicial, moral, and even theological imbalance, it rights wrongs to restore a balance that will satisfy the reader and meet the current fears and anxieties.

3. Poe – the father of detective fiction

Edgar Allan Poe (1809-1949) is commonly regarded as the father of detective fiction. In the three stories that feature his amateur investigator C. Auguste Dupin – *The Murders in the Rue Morgue* (1841), *The Mystery of Marie Rogêt* (1842-43), and *The Purloined Letter* (1844) – Poe invented the detective story, a narrative whose "primary interest lies in the methodical discovery, by rational means, of the exact circumstances of a mysterious event or series of events". [3] Chronicling a search for explanation and solution, such fiction typically unfolds as a kind of puzzle or game, a place of play and pleasure for both detective and reader. The popularity of the stories of Poe and his successors partly derives from this intense

[1] "Dunarea de Jos" University of Galati, petru.iamandi@ugal.ro, petruiamandi51@gmail.com

engagement with the text where, in the scrutinizing of evidence and the interpreting of clues, "the reader becomes a detective and the detective a reader" (Peter Thoms). [4] Moreover, the detective also becomes an author who figuratively writes the hidden story of the crime, replaces the unintelligibility of mystery with explanation, and thus makes the narrative accessible.

4. The first manifesto

Emerging as a "game intended to challenge the intellect" [5], detective fiction had to be played by the same rules by both the writer and the reader. Even if the rules are rather self-evident, they were formalized by the British Ronald Knox (1888-1957) in his Preface to *The Best Detective Stories of 1928-29.* His rendition of the rules came to be known as the "Detective Decalogue" and, maybe because Knox was known as a theologian and translator of the Bible as well as a detective fiction writer, the rules were also referred to as the "Ten Commandments of Detective Writing":

> "1. The Criminal must be someone mentioned in the early part of the story, but must not be anyone whose thoughts the reader has been allowed to follow.
> 2. All Supernatural or preternatural agencies are ruled out as a matter of course.
> 3. Not more than one secret room or passage is allowable.
> 4. No hitherto undiscovered poisons may be used, nor any appliance which will need a long scientific explanation at the end.
> 5. No Chinaman must figure in the story.
> 6. No accident must ever help the detective, nor must he ever have an unaccountable intuition which proves to be right.
> 7. The detective must not himself commit the crime.
> 8. The detective must not light on any clues which are not instantly produced for the inspection of the reader.
> 9. The Stupid Friend of the detective, the Watson, must not conceal any thoughts which pass through his mind; his intelligence must be slightly, but very slightly, below that of the average reader.
> 10. Twin Brothers, and doubles generally, must not appear unless we have been duly prepared for them." [6]

The rules are obviously technical; some are whimsical at best or indicative of the prejudices of Knox's day (Rule 5, for example). The main inference is that the writer has to play fair and produce logical clues. On the other hand, the reader is not expected to become involved in the characters portrayed; it is the plot that is important and not those around whom the plot is centred. All in all, the rules confirm the fact that detective fiction is a game.

5. Arthur Conan Doyle, Sherlock Holmes and Dr. Watson

It is worth noting that all but one of those best detective stories in the 1928-29 anthology were written by British authors. It was the golden age of the classic form, and, though the American Poe was considered its inventor, Britain was where the traditional side of the genre flourished and was typically set against upper-class backgrounds. Arthur Conan Doyle (1859-1930), with Sherlock Holmes as his detective and Dr. John H. Watson as his narrator, had earlier brought the detective short story to its finest shape.

Doyle's success is attributed to his conceptions of Holmes, Watson, and their relationship. Holmes is passionate about solving problems and about little else. Yet his aloofness from ordinary life does not entirely exempt him from ordinary values. He cares touchingly for Watson and at least adequately for the innocent victims of crimes. He devotes his talents to the cause of justice, and takes his country's part against all enemies. In contrast, his most dangerous adversaries possess Holmes' skills but use them only for themselves. Holmes is not above bending or even breaking the law, but he does so mainly in the service

of higher levels of social order or justice. While Holmes may stray from the letter of the law, he never violates its spirit.

Holmes battles crime for two reasons: to preserve order and for the sheer pleasure of solving challenging intellectual problems. Virtually every area of knowledge to which he has applied himself relates to solving crimes. Holmes' is a particular method of detection. He uses close observation of relevant detail to form and verify hypotheses, considering himself a scientific detective; for this reason he holds himself above the more ordinary human passions that might impede his reasoning powers. He is more interested in the solution of the puzzle than in protecting those threatened.

This weakness in Holmes is counterbalanced in part by Watson. Holmes' interest in a case tends to end when the puzzle is solved and the culprit captured, but Watson's narratives often offer brief summaries of the subsequent lives of criminals and victims. Watson provides the more mundane human interest. As a matter of fact, the doctor is the reader's representative in the story. While he lacks Holmes' rational powers, Watson has all the endearing qualities of compassion, patriotism, and loyalty, as well as an ordinary intelligence. He connects the reader to the strange and powerful genius of the detective. Furthermore, he connects Holmes with the ordinary world, repeatedly calling attention to the human needs of other characters. While "Holmes is the specialist in crime, Watson is the generalist, a well-rounded person, dependable when action is necessary but falling short in the art of detection" (Terry Heller). [7]

Though he developed Holmes and Watson in unique ways, Doyle borrowed these elements from Poe: the detached and rational detective, the admiring and more prosaic companion, and the relationship between them that helps connect the reader with the detective while concealing the latter's thinking. Doyle also borrowed the form of his plot from Poe: introduction of the detective, description of the crime, the investigation, the solution, the explanation of the solution, and the denouement. He developed these elements into the modern formula that transformed what was present in Poe into a powerful popular genre.

6. The golden age detective fiction in Britain

The first half of the twentieth century was the golden age of detective fiction mainly because of the number of good writers who devoted themselves to it. These writers insisted upon using Holmes as a model of male heroism and against him they placed more empathetically vulnerable detectives (Rowland). [8] They also invited readers to participate in the chase, reminding them that they were an experienced audience, very much aware of generic conventions. Rather than simply being asked to admire the cleverness of the detective, golden age writers tried to incorporate the reader's own detecting prowess. By such methods golden age detective fiction democratized the form, promoting a more egalitarian relationship with the reader.

The golden age detective story often fell into the "country house" or "locked room" subgenre (a mystery in which it seems physically impossible for the murderer to have entered or exited the room in which the killing has taken place); it used "red herrings" (distracting details or diversions thrown by the writers to make the process of detection more confusing); in addition to the usual poisonings, shootings, and stabbings, ingenious murder methods were favoured; and it elevated the plot above all other considerations, to the detriment of true character study. Because of the focus on finding out who did it - the puzzle element - the term "whodunit" was coined to describe the classic detective story of this period. Popular interest in psychology led later writers and readers to demand to know more than just "whodunit".

7. The golden age detective fiction in the US and the second manifesto

One could speak of a golden age of American detective fiction at the same time, but much of it would be of an entirely different character from the British one. American writers had been injecting new elements into Poe's classic form since the nineteenth century. While in Britain readers were puzzling over whodunit, in the US publishers sold detective fiction of a different sort: "hard-boiled" stories, whose policemen and private investigators were cynical, world-weary, wary of authority, and all too conscious of the sour realities of the Great Depression and Prohibition.

Willard Huntington Wright (1888-1939), a writer who used the pseudonym S.S. Van Dine, devised his own "Twenty Rules for Writing Detective Stories", which he included in the Preface to *The Great Detective Stories* (1927):

> "1. The reader must have equal opportunity with the detective for solving the mystery. All clues must be plainly stated and described.
> 2. No willful tricks or deceptions may be placed on the reader other than those played legitimately by the criminal on the detective himself.
> 3. There must be no love interest. The business in hand is to bring a criminal to the bar of justice, not to bring a lovelorn couple to the hymeneal altar.
> 4. The detective himself, or one of the official investigators, should never turn out to be the culprit. This is bald trickery, on a par with offering someone a bright penny for a five-dollar gold piece. It's false pretenses.
> 5. The culprit must be determined by logical deductions - not by accident or coincidence or unmotivated confession. To solve a criminal problem in this latter fashion is like sending the reader on a deliberate wild-goose chase, and then telling him, after he has failed, that you had the object of his search up your sleeve all the time. Such an author is no better than a practical joker.
> 6. The detective novel must have a detective in it; and a detective is not a detective unless he detects. His function is to gather clues that will eventually lead to the person who did the dirty work in the first chapter; and if the detective does not reach his conclusions through an analysis of those clues, he has no more solved his problem than the schoolboy who gets his answer out of the back of the arithmetic.
> 7. There simply must be a corpse in a detective novel, and the deader the corpse the better. No lesser crime than murder will suffice. Three hundred pages is far too much pother for a crime other than murder. After all, the reader's trouble and expenditure of energy must be rewarded.
> 8. The problem of the crime must he solved by strictly naturalistic means. Such methods for learning the truth as slate-writing, ouija-boards, mind-reading, spiritualistic seances, crystal-gazing, and the like, are taboo. A reader has a chance when matching his wits with a rationalistic detective, but if he must compete with the world of spirits and go chasing about the fourth dimension of metaphysics, he is defeated *ab initio*.
> 9. There must be but one detective - that is, but one protagonist of deduction - one *deus ex machina*. To bring the minds of three or four, or sometimes a gang of detectives to bear on a problem, is not only to disperse the interest and break the direct thread of logic, but to take an unfair advantage of the reader. If there is more than one detective the reader doesn't know who his codeductor is. It's like making the reader run a race with a relay team.
> 10. The culprit must turn out to be a person who has played a more or less prominent part in the story - that is, a person with whom the reader is familiar and in whom he takes an interest.
> 11. A servant must not be chosen by the author as the culprit. This is begging a noble question. It is a too easy solution. The culprit must be a decidedly worth-while person - one that wouldn't ordinarily come under suspicion.
> 12. There must be but one culprit, no matter how many murders are committed. The culprit may, of course, have a minor helper or co-plotter; but the entire onus must rest on one pair of shoulders: the entire indignation of the reader must be permitted to concentrate on a single black nature.

13. Secret societies, camorras, mafias, *et al*., have no place in a detective story. A fascinating and truly beautiful murder is irremediably spoiled by any such wholesale culpability. To be sure, the murderer in a detective novel should be given a sporting chance; but it is going too far to grant him a secret society to fall back on. No high-class, self-respecting murderer would want such odds.
14. The method of murder, and the means of detecting it, must be rational and scientific. That is to say, pseudo-science and purely imaginative and speculative devices are not to be tolerated in the *roman policier*. Once an author soars into the realm of fantasy, in the Jules Verne manner, he is outside the bounds of detective fiction, cavorting in the uncharted reaches of adventure.
15. The truth of the problem must at all times be apparent - provided the reader is shrewd enough to see it. By this I mean that if the reader, after learning the explanation for the crime, should reread the book, he would see that the solution had, in a sense, been staring him in the face - that all the clues really pointed to the culprit - and that, if he had been as clever as the detective, he could have solved the mystery himself without going on to the final chapter. That the clever reader does often thus solve the problem goes without saying.
16. A detective novel should contain no long descriptive passages, no literary dallying with side-issues, no subtly worked-out character analyses, no "atmospheric" preoccupations. Such matters have no vital place in a record of crime and deduction. They hold up the action and introduce issues irrelevant to the main purpose, which is to state a problem, analyze it, and bring it to a successful conclusion. To be sure, there must be a sufficient descriptiveness and character delineation to give the novel verisimilitude.
17. A professional criminal must never be shouldered with the guilt of a crime in a detective story. Crimes by housebreakers and bandits are the province of the police departments - not of authors and brilliant amateur detectives. A really fascinating crime is one committed by a pillar of a church, or a spinster noted for her charities.
18. A crime in a detective story must never turn out to be an accident or a suicide. To end an odyssey of sleuthing with such an anti-climax is to hoodwink the trusting and kind-hearted reader.
19. The motives for all crimes in detective stories should be personal. International plottings and war politics belong in a different category of fiction - in secret-service tales, for instance. But a murder story must be kept *gemûtlich*, so to speak. It must reflect the reader's everyday experiences, and give him a certain outlet for his own repressed desires and emotions.
20. And (to give my Credo an even score of items) I herewith list a few of the devices which no self-respecting detective story writer will now avail himself of. They have been employed too often, and are familiar to all true lovers of literary crime. To use them is a confession of the author's ineptitude and lack of originality. (a) Determining the identity of the culprit by comparing the butt of a cigarette left at the scene of the crime with the brand smoked by a suspect. (b) The bogus spiritualistic seance to frighten the culprit into giving himself away. (c) Forged fingerprints. (d) The dummy-figure alibi. (e) The dog that does not bark and thereby reveals the fact that the intruder is familiar. (f) The final pinning of the crime on a twin, or a relative who looks exactly like the suspected, but innocent, person. (g) The hypodermic syringe and the knockout drops. (h) The commission of the murder in a locked room after the police have actually broken in. (i) The word association test for guilt. (j) The cipher, or code letter, which is eventually unraveled by the sleuth." [9]

Many critics assume that the rules mentioned in this text formed a sort of classic standard that every detective story had to follow. In one way or another, the puzzle remained essential to the form, as shown in the variety of mutations the detective story generated through the twentieth century. Although locked-room crimes continued to flourish, many writers were chiefly interested in why the crime had been committed, or perhaps they merely used detective work to draw the reader into a world they wanted to explore. The detective story was moved out of the isolation of the upper classes and into work-a-day America, and was often drawn with an excellent eye for regional settings and a keen ear for local voices. The common man entered detective fiction not as the victim or the

villain but as the protagonist - the detective. Social criticism and realism seeped in, crime being used as the centre around which writers could spin a story that pointed to social decadence and the human condition.

8. Trends in the latter half of the twentieth century

After World War II, villainy changed on the page both in Britain and in the US. Evil and corruption began increasingly to be identified and restrained by professionals, rather than amateur detectives, in the police procedural and the courtroom drama. These subgenres eclipsed the popularity of hard-boiled detective fiction, with its formulaic action and mindless violence.

Spy fiction extolled qualities such as superior organization, codes of honour, and a sense of responsibility for the maintenance of civilized behaviour. The international "Great Game" of espionage exploded in the 1950s with super-spies (see James Bond). In the infancy of espionage fiction, villains were usually French, German, or Russian. After the Berlin Wall was torn down in 1989, Evil was often to be found in the guise of the smugglers or weapons merchants of the Middle East, Northern Ireland, and South American dictatorships.

Advances in the sciences, from biology to military hardware, meanwhile, have brought about the rise of the techno-thriller, which reflects the public's fear of threats such as nuclear bombs, bioterrorism, and a variety of weaponry.

9. Conclusions

Detectives and spies, amateurs and private eyes are becoming increasingly diverse in personality traits and backgrounds. The female detective, once rare, is a thriving species, and she is joined by American Indians, African Americans, Asian Americans, Latinos, homosexuals, and those with physical disabilities. This diversity represents more than a marketing strategy; it has contributed new dimensions of characterization not found in early detective stories.

It is hard to say how far the expansion of detective fiction - the most popular of all fiction genres - will go in the future. As it wades its way even further into the mainstream of contemporary writing, our view of it will no doubt undergo further metamorphosis.

REFERENCES

[1] Murphy, Bruce F. (2001). *The Encyclopedia of Murder and Mystery*, New York: Palgrave, (p. x).
[2], [7] Kelleghan, F. (ed.) (2001). *100 Masters of Mystery and Detective Fiction*, vol. I, Pasadena: Salem Press Inc., (pp. xiii, 211).
[3] Murch, A. E. (1968). *The Development of the Detective Novel*, London: Peter Owen, (p. II).
[4] Hayes, K. J. (ed.) (2002). *The Cambridge Companion to Edgar Allan Poe*, Cambridge: Cambridge University Press, (p. 133).
[5] Hillerman, T. and Herbert, R. (eds.) (1997). *The Oxford Book of American Detective Stories*, New York: Oxford University Press, (p. 4).
[6] Radice, L. (1989). *The Way to Write Crime Fiction*, London: Elm Tree Books, (p. 14).
[8] Rzepka, Ch. J. and Horsley, L. (eds.) (2010). *A Companion to Crime Fiction*, Oxford: Blackwell Publishing Ltd, (p. 118).
[9] http://www.mysterylist.com/declog.htm.

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galati University Press
Editors: Gabriela Iuliana Colipcă-Ciobanu & Steluța Stan
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunarea de Jos" University of Galati, ROMANIA
pp. 39-47

EXTREME MODERNISMS WITH VIRGINIA WOOLF AND ALDOUS HUXLEY

Mihaela Ifrim and Daniela Macovei[1]

Everything we hear is an opinion, not a fact. Everything we see is a perspective, not the truth.
Marcus Aurelius [1]

1. Introduction

Novels are built around characters and the difference between novels that belong to different literary trends stands in how characters are built, situated and analysed/exposed. The realist novel provides the character with a well-established setting, carefully and minutely described, being chosen with the purpose of transforming the character into a metonymy, standing for a group or a social class, nothing being allowed to break the logical and chronological line of events. Thus, the modernist writer is compelled to change the pattern of the realist novel into a powerfully anti-realist one, by the careful handling of experimentation, individualism and intellectualism. In this sense, the modernist writers hold the belief that previous writing was stereotyped and inadequate, and feel the need for originality, deviation from the norm and ruthless rejection of the past. They sacralise art and prefer allusion rather than description. They build worlds seen through inner feelings and mental states, cultivating individual consciousness. They draw back from religion, nature, science, economy or social mechanisms, maintaining an intellectual independence and searching for primary images. Experimentation, individualism and intellectualism are observable in modernist writing through more cerebral than emotional modes of writing, through analytical and fragmentary tentative work, sooner posing questions than answering them, through cool observation, viewpoints and characters which are detached and depersonalised, and through open-ended works which do not aim at formal perfection.

Such cases in point are Virginia Woolf and Aldous Huxley. The former experiments within the novel, unveiling the world through feelings and thoughts, breaking the barriers of time, moving back and forth through present and past, above all being engaged in creating individuals; the latter incorporates within his characters philosophies and ideas, manipulating them into revealing the concepts they stand for.

2. Methodology

Although extremely different as writers, as modernists, both Woolf and Huxley seem to have felt the need of escaping from the grip of the realist novel, making this standpoint clear by experimentation and innovation not only at the level of the novel but also via their essays on literary theory and philosophy. This study aims to draw a parallel between the two writers in order to emphasize their need of innovation, with a stress on their rejection of the 19th century realism. To this end, the texts selected for analysis are: Woolf's essay *Mr Bennett and Mrs Brown* and Huxley's novel *The Genius and the Goddess*.

The originality of the study resides in that the analysis of the two texts is carried out by interpreting and applying Foucault's philosophical concepts of knowledge, truth and

[1] "Dunarea de Jos" University of Galati, mihaela.ifrim@ugal.ro, dana.macovei@ugal.ro

power, elaborated in his 1977 interview, *Truth and Power*, used here in view of reinforcing and giving new meaning to the two novelists' anti-realism enterprise.

3. Case Studies

3.1. Woolf's *Mr Bennett and Mrs Brown*

Just as in her 1919 essay *Modern Fiction*, in *Mr Bennett and Mrs Brown*, Woolf focuses her attention upon a group of three writers in particular. She begins by delineating two camps: the Edwardians and the Georgians. The Edwardians are: Mr Wells, Mr Bennett and Mr Galsworthy, while the Georgians are: Mr Forster, Mr Lawrence, Mr Stratchey, Mr Joyce and Mr Eliot. The Edwardians are clearly the authors caught in a period of transition in literature, but also in the actual historical background (King Edward VII reigned as Queen Victoria's successor from 1902 until 1910; his successor was King George V, England being under his reign until 1936, hence the name of the second camp of writers). That the Edwardian novels are a form of transitional literature is supported by Woolf's words:

> […] I think that after the creative activity of the Victorian age it was quite necessary, not only for literature but for life, that someone should write the books that Mr Wells, Mr Bennett and Mr Galsworthy have written. Yet what odd books they are! Sometimes I wonder if we are right to call them books at all. [2]

Aside from delineating the reigns of the two monarchs, the year 1910 is also known to be the period when Virginia Woolf, at that time Virginia Stephens, was doing volunteer work for women's suffrage; therefore, it is not a coincidence that this year is mentioned right at the beginning of her essay - "…on or about December 1910 human character changed" [3] - the first signs for the change, as implied, being recorded in Samuel Butler's *The Way of All Flesh*, known to be an attack on the hypocrisy of the Victorian age.

In *Modern Fiction*, Woolf makes it clear that she has no quarrel with the classics, but that she does have one with the Edwardians, as they are called in *Mr Bennett and Mrs Brown*, since they broke all hopes and disappointed every potential reader by showing what they might have done but failed doing.

In trying to understand the need of modernist novelists for rapid and abrupt change, it seems interesting to apply Foucault's theory on knowledge, in this case the general concept of knowledge being substituted with the notion of literature.

Foucault talks about knowledge and how, at certain times in history, the rhythm of its transformation does not follow a smooth and continuous schema, wondering why in certain orders of knowledge sudden transformations happen in a hasty evolution that fails to follow a normal, accepted image of development, stating at the same time that, if the changes are rapid and extensive, they are a sign that there is a modification in the rules of formation of statements which are accepted as true. [4]

Foucault's theory about rapid change and transformation in knowledge, in our case literature, may be applied in analysing and understanding the urge of the modernists to support this shift of mentality, obvious in Woolf's overt accusation addressed to the Edwardians, embodied by Mr Bennett, of not changing fast enough. Out of the three Edwardians, Woolf sees Bennett, in *Modern Fiction*, as "the worst culprit" although "inasmuch he is by far the best workman" because he is able to create a setting so perfect that "there is not so much as a draught between the frames of the windows, or a crack in the boards" [5] and yet how characters live and what they live for are questions which remain unanswered.

The expected change is in how characters are created, for Woolf brilliantly describes the call or the invite of the character, "My name is Brown. Catch me if you can", alluding to how writers find themselves caught in the pursuit, volume after volume. Pursued is human

nature, and the Edwardians in particular fail to capture it, for "[f]ew catch the phantom; most have to be content with a scrap of her dress or a wisp of her hair". [6] While Woolf is aware that people write novels because "they are lured on to create some character which has imposed itself on them", Bennett remains anchored in the old traditions, not being aware of the sudden transformation that was set in motion: "The foundation of good fiction is character-creating and nothing else... Style counts; plot counts; originality of outlook counts. But none of these counts anything like so much as the convincingness of the characters. If the characters are real, the novel will have a chance; if they are not, oblivion will be its portion…" [7]

Although Woolf identifies, in *Mr Bennett and Mrs Brown*, the year 1910 as the year of crucial modifications in human character, both her essays *Modern Fiction* and *Mr Bennett and Mrs Brown*, were written after WWI, giving her the possibility of being more aware of the need of transformation and providing her with a sharp sense of back tracing the first signs in this direction. It seems essential to discuss and analyse things taking into account the war, because, as Foucault advises, when speaking of transformations of knowledge, one must always keep in mind the problem of the regime and the politics of the scientific statement, the stress being not so much on knowing the external powers, but on their affecting the scientific statements, thus identifying their internal regime of power and why, at certain moments, that regime undergoes a global modification. [8] Therefore, the war can and must be seen as the event that had the capacity to produce effects even at the level of literary discourse. David Lodge, among others, also uses it to delineate or even to emphasize the gap between the Edwardians and the burgeoning modernism:

> After the convulsion of the Great War, the Edwardian certainties and complacencies were unable to reassert themselves, and the stage was set for that astonishing burgeoning of modernism in English literature which saw the appearance, within a few years of each other, of such masterpieces as *Hugh Selwyn Moberly* (1920), *Women in Love* (1920), *The Waste Land* (1922), *Ulysses* (1922), *A Passage to India* (1924) and *Mrs Dalloway* (1925): works beside which the novels of Bennett and Wells suddenly looked what in fact they had always been, distinctly conservative and old-fashioned in form. [9]

Between 1923 and 1924, Woolf was caught in an argument with Arnold Bennett about the responsibility of the novelist and the future of the novel/character, and *Mr Bennett and Mrs Brown* replies to the modes of writing preached by the Edwardians, which abound in arguments meant to prove the shortcomings of the realist novel in an era of modernism. If one interprets things from Foucault's point of view, regarding history (of literature) as a transition from one period to another, it is perhaps safe to say that the conflict of ideas between the two generations follows the model of reference for war and battle, therefore implying relations of power, since power has always been denounced as being on the adversary camp. When dealing with the concept of power, the first tendency is to associate it with the idea of repression or the power to say *no* or, in this particular case, to deny the characters/human nature itself the possibility of stepping beyond their/its condition. As Woolf puts it, "the married life of the Carlyles […] the horrible domestic tradition which made it seemly for a woman of genius to spend her time chasing beetles, scouring saucepans, instead of writing books". [10]

Virginia Woolf is aware of the shift of power and of the truth it withholds. If the image of a woman of genius doing domestic work, thus wasting her genius, was something to be considered normal, and by extension true, in the age in which Jane Welsh Carlyle lived (the 19th century), at the beginning of the 20th century, when Woolf was doing volunteer work for women's suffrage, that was an image women were trying to unmoor, as they

became increasingly aware of their rights and capacity to contribute to all aspects of society. In other words, although power is instinctually associated with the idea of repression, it also holds positive phases, which Foucault identifies and enumerates when he says that power, "traverses and produces things, […] induces pleasure, forms knowledge, produces discourse". [11]

To follow Foucault's line of thought, one cannot talk about power without talking about truth and vice versa, since truth is not outside power or lacking power and since it "is linked in a circular relation with systems of power which produce and sustain it, and to effects of power which it induces and which extend it. A regime of truth". [12]

From this point of view, it might be said that Woolf is aware that the regime of truth stands in the eye of the viewer and that everyone relates to the notion of truth differently. Thus, the perception of Mrs Brown – as representing characters in general – offers distinct versions as depending on the age of the writer or the country in which he/she was born, as well as his/her temperament since, "when it comes to writing, each makes a further selection on principles of his own". [13]

Recalling the words of Bennett, who says that the novel has a chance of surviving only if the characters are real, Woolf asks herself "What is reality?" and "who are the judges of reality?"; she, once again, returns to the idea that reality and truth differ from one individual to another: "A character may be real to Mr Bennett and quite unreal to me." [14] The important thing is that Woolf disagrees with Bennett with regard to the contemporary books, a clear sign that his theory does not fit the contemporary regime of truth, but one which is applicable, as Woolf suggests, to great novels pertaining to the past, such as *War and Peace*, *Vanity Fair*, *Tristram Shandy*, *Madame Bovary*, *Pride and Prejudice*, *The Mayor of Casterbridge* or *Villette*.

Edwardians deceive Woolf's expectations, for she strongly believes that all novels should deal with character, should express human nature, whereas theirs would only focus on the exterior world. In order to underline their tendency to ignore the character and to focus on the world outside, Woolf pictures the three Edwardians travelling in the same carriage with Mrs Brown. Wells would look outside the window ignoring the character in his desire to create a better world; to this utopian tendency Woolf replies: "There are no Mrs Browns in Utopia." [15] On the other hand, the potential of Mrs Brown as character would make the angry and the indignant Galsworthy see her simply as a potsherd in comparison with the so important problem of social difference that makes him arraign civilisation. Out of the three, only Bennett would keep his eyes inside the carriage, noticing every detail, being lost in describing it to Mrs Brown, and further imagining, from accessories, other things to describe. Nevertheless, as Woolf says, he "has never once looked at Mrs Brown in her corner" [16] for, in fact, he has never glimpsed at or been interested in capturing human nature.

The journey imagined by Woolf is revealing for the change in knowledge/literature, as the regime of knowledge meets new systems of power–truth references, for Mrs Brown is always in that carriage, always in that corner, only the writers go in and out. In Woolf's words, Mrs Brown "is travelling not from Richmond to Waterloo but from one age of English literature to the next". As for the writers, "they have looked very powerfully, searchingly and sympathetically out of the window, at factories, at Utopias, even at the decoration and upholstery of the carriage; but never at her, never at life, never at human nature". [17]

The differences between the two regimes of knowledge is obvious in how the tools of one generation become useless for the next, as the sets of rules and statements of one regime are altered in the acceptance of the other. The constructed truth is indeed presented by the novelist, but the emerging power is the reader's, for it is the reader who has to relate to the writer's version of truth. Since it has been consensually agreed on that human nature has

changed, it becomes increasingly difficult for the reader to recognise truth standards that belong to different systems of knowledge, power and truth.

When tempted into asking the Edwardians how to begin describing Mrs Brown, Woolf receives the advice to thoroughly describe the details of the fabricated life provided to the character: "Begin by saying that her father kept a shop in Harrogate. Ascertain the rent. Ascertain the wages of shop assistants in the year 1878. Discover what her mother died of. Describe cancer. Describe calico. Describe ---" [18]. As may be seen, her reaction to this kind of advice is one of vehement rejection, naming the method an "ugly, clumsy, incongruous tool" [19] that is no longer of use, the Georgians thus being forced to get rid of it.

This rejection of the Edwardian advice on how to make a character seem real fits Foucault's opinion on ideology [20] that:

- it always stands in virtual opposition to something else that is considered to be true; in this case, the modernist ideology, if safe to use the word, is in opposition with the beliefs and the set of truths that were accepted as such in the writing of the 19th century novel;
- it refers to something of the order of a subject (that is somehow affected by ideology); the subject is how character is outlined;
- it stands in a secondary position to something which functions as its infrastructure, as its material etc.; the infrastructure is literature, particularly the novels of the 19th and 20th centuries.

In the transformation process within which knowledge/literature leaves Victorian moulds behind and appropriates Edwardian, then modernist features, that particular ingredient which encourages the reader to become aware of his/her own power to change writers remains essential. Or, as Woolf puts it, readers should adopt an active stance in the transformation of the system of knowledge: "Your part is to insist that writers shall come down off their plinths and pedestals, and describe beautifully if possible, truthfully at any rate, our Mrs Brown […] for she is, of course, the spirit we live by, life itself." [21]

Mr Bennett and Mrs Brown thus allows the assumption that the main shift in the power-truth reference system of the modernists is that the novel has character representation as its central purpose: while playing down the Edwardian interest in the outside details, it plays up the interest in capturing human nature.

3.2. Huxley's *The Genius and the Goddess*

As history has already shown many a time that reactions and changes happen especially in times of profound dismalness, so is the case too with the intellectual revolution in the aftermaths of the two world wars. One obvious issue that the intellectuals of the time start pondering on is the notion of reality, which generates other debates over such concepts as truth, value, knowledge and, ultimately, power. Famous among them is Aldous Huxley, who foresees the dangers of the advances in technology and knowledge in general, and insists on the importance of good ethics in the scientific endeavour. "Knowledge is power", he says, "and, by a seeming paradox, it is through their knowledge […] that scientists and technologists have acquired their enormous and growing power to control, direct, and modify the world of manifold appearances in which human beings are privileged and condemned to live." [22]

One aspect the modernists focus on is the event, which Foucault later defines as "the site of the irrational, the unthinkable, that which doesn't and cannot enter into the mechanism and play of analysis", placing it in strict opposition with the 'structure', also understood as 'the *thinkable*'. [23] Huxley-the-modernist juxtaposes the man of science (who is the inhabitant of a radically different universe, one of inferred fine structures and of quantified regularities) with the man of letters (who lives in the universe of given appearances, the experienced world of unique events and diverse qualities). In other words,

Foucault's 'event' is what Huxley himself defines in *Literature and Science* as "the Non-thought in thoughts, the timeless Suchness in an infinity of perpetual perishing and perpetual renewals". [24] But Huxley is also aware of the fact that the creator of literature not only faces a more difficult challenge, but is forced into making a series of compromises.

> [He] accepts the uniqueness of events, accepts the diversity and manifoldness of the world, accepts the radical incomprehensibility, on its own level, of raw, unconceptualized existence and finally accepts the challenge which uniqueness, multifariousness, and mystery fling in his face, and, having accepted it, addresses himself to the paradoxical task of rendering the randomness and shapelessness of individual existence in highly organized and meaningful works of art. [25]

As a literary theoretician, Huxley understands that, in light of the new changes in the regimes of knowledge and truth of his era, the challenge of literature is to render the diversity that reality is all about, while maintaining itself organized and meaningful. Illustrative in this respect is his short novel *The Genius and the Goddess* [26], where reference is made to the fact that, although all witnesses swear that they tell the truth and nothing but the truth, although they take the same oath and bring evidence about the same event, the result is commonly fifty-fold, resulting in fifty possible types of literary representation. It is here that Huxley goes on asking which one is closer to truth. The answer comes shortly when he hints at the multiple perspectives. As a modernist, Huxley gives a solution in the same book, with John Rivers suggesting to his interlocutor that he could find inspiration in geometry by describing the event in rapport with three coordinates which stand for three characters, so for three points of view – that of Katy, of the thirty-year-younger John Rivers and of the John Rivers of today. In other words, what he implies is that various interpretations of the same event are possible, each interpretation being justified by its own system of truth, as Foucault would put it. What Huxley means here is, in fact, what Foucault explains by: "It's not a matter of locating everything on one level, that of the event, but of realizing that there are actually a whole order of levels of different types of events differing in amplitude, chronological breadth, and capacity to produce effects." [27]

Seeing things from multiple perspectives, understanding events from all various angles is probably the most interesting difference between modernism and realism. Whilst the realist used to describe patterns based on only one regime of truth (constructed as apparently needed at the time) and to encompass exclusively the outer, superfluous shapes of the world (thus confining literature to a number of quite rigorous moulds), the modernist turns to the inner levels of life and of being, attempting to intercept events whose representation, in his view, captures the deeper life of sentiments and ideas, unique and manifold as they actually are, independent from and indifferent to the norms which govern the carcase of the social environment. Huxley takes up this philosophy in *The Genius and the Goddess*, where he describes good literature as similar to/rooted in one's wallowing in memories of the past.

What Huxley does in *The Genius and the Goddess* is more than a re-evaluation of literature (which he carries out in *Literature and Science*); it is a narcissistic reflexion of literariness itself, identifiable in

> metafictional […] passages [which] acknowledge the artificiality of the conventions of realism even as they employ them; they disarm criticism by anticipating it. They flatter the reader by treating him or her as an intellectual equal, sophisticated enough not to be thrown by the admission that a work of fiction is a verbal construction rather than a slice of life. Metafictional discourse […] is a central preoccupation and source of inspiration. [28]

Giving the full measure of his ability to create metafiction, Huxley begins *The Genius and the Goddess* with a critique on fiction, saying that the inconvenient of literature is that it is too logical, that it has unity and style, whereas reality is never logical, things which happen in reality having neither style nor unity. He continues in a parodic voice by reprobating the criterion for evaluating reality as being its intrinsic incongruity with all the books ever written which represent the best ever thought and said, and ends by giving his honest opinion that the literary works closest to reality are, as odd as it may seem, the ones considered to be the least true. Later on, he makes a very technical remark on farce as a literary species when arguing that one can write a farce on basically anybody, from Oedipus and Lear to Jesus or Gandhi, for the only aspect to be taken into account is that characters should be depicted from the outside, without sympathy and using violent, non-poetic language. He continues by differentiating, yet again, between farce and reality, arguing that in reality farce exists only for the spectators, never for the actors, for what they actually attend is either a tragedy or an intricate, more or less painful psychological drama.

Despite his well-known pacifist attitude, Huxley possesses great critical powers at the same time and does not spare anything or anybody when it comes to aberrant and deleterious aspects of social life, which he tackles in an extremely acid tone. And this applies both to his contemporary ideologies as well as to the Victorian, somewhat repressive system of values (as is the case in *The Genius and the Goddess*); in so doing, he anticipates Foucault's theory:

> There are two further concepts which continue today to act as a screen and an obstacle, ideology on the one hand and repression on the other. All history comes to be thought of within these categories which serve to assign a meaning to such diverse phenomena as normalization, sexuality and power. [29]

In *The Genius and the Goddess,* Huxley discusses at length the subject of morality and sex, breaking again the patterns of the formerly established Victorian ideology by bringing forth the interior conflict of one and the same character between the world view inherited from the mother, the wife of a Lutheran priest, and the reality of the events experienced. In silence, he says, an action is an action, but when formulated in language and discussed, it becomes an ethical problem, a *casus belli*, a source of neurosis; or, as mentioned elsewhere, facts can be observed, can be lived, but if one wants to speak about them, one will discover that the only vocabulary at hand is the theological one. All through the book, he often points to this difference between words and facts, which can also be understood as the battle between the system of values (regime of truths) created, then verbalized by means of the system of language (words), and the reality of sentiments, ideas and facts which may not be verbalized, especially since they are incongruent with the above mentioned system/regime. Along these lines, Huxley accurately remarks that, at a verbal level, morality is nothing but the systematic use of bad words like 'reckless', 'low', 'infamous', which constitute the linguistic foundation of ethics. His John Rivers is a perfect example of the interior clash between imposed regimes and nonconformist but real inner life, between Victorian life and personal beliefs.

On the one hand, this clash is beautifully rendered in *The Genius and the Goddess* through sharp self-analysis and self-irony. One such instance is when Rivers reminds his friend that, when he was 28, he was still completely the product of a lamentable education due to which he continued to be a virgin at that age and that, whenever his mother would talk to him about God, he would have to take a sound religious attitude, especially when the topic underneath the silence was sex. On the other hand, it is conveyed through irony and parody. A good example might be Rivers' description of a portrait of the solemn-looking scientist (the genius) wearing an elegant black suit – monstrous in its photographic realism

and symptomatic for the public display of the mask rather than the self. The descriptive details significantly avoid the object of interest itself: a Victorian style wardrobe near the portrait, a huge mirror reflecting the tree near the window and part of the bed, as well as part of the naked bodies lying on it.

Another character manipulated by Huxley in support of his ideas is the teenager Ruth who, raised as an atheist, paradoxically judges the reality Katy and Rivers live by means of a poem based on the biblical eternal judgment. Symbols like judgment day, hell, eternal punishment are deliberately adopted to serve her purposes (she was jealous of their love and wanted to express her fury and to scare them). Such moral or religious hypocrisies are recurrent both with John Rivers' mother (who worships God, but who places God very low on her list, the first places being occupied by her son), and with Ruth (who is just a literary tool used to make the dissonance more vivid), and mostly with Rivers, who, while a religious hypocrite, remains aware of the natural.

These characters, manipulated and, consequently, repressed inner selves (mirroring the reader and the act of reading itself), might be decoded, circularly, with the aid of Foucault. In the latter's words, "repression is a concept used above all in relation to sexuality. It was held that bourgeois society represses sexuality, stifles sexual desire, and so forth". [30] Indeed, in Huxley's *The Genius and the Goddess*, bourgeois silence falls over sexuality, yet discourse maintains it open for discussion; it "serves to make possible a whole series of interventions, tactical and positive interventions of surveillance, circulation, control and so forth. […] Sexuality is far more of a positive product of power than power was ever repression of sexuality". [31]

Practically, Huxley's short novel takes up the modernist aesthetics and philosophy, which reacts against the Victorian imposition of taboos and the acceptance of the yoke of silence and subjugation, just as Victorianism had, in turn, reacted with stricter, religious norms against the libertine character and expression of the Georgian era. "'Truth' is linked in a circular relation with systems of power which produce and sustain it, and to effects of power which it induces and which extend it. A 'régime' of truth." [32]

Modernism thus emerges as empowered by its very obstinate opposition to power, as Michel Foucault will also explain: "This is a wholly negative, narrow, skeletal conception of power, [the] one which has been curiously widespread. If power were never anything but repressive, if it never did anything but to say no, do you really think one would be brought to obey it?" [33]

The imposition of refusing imposition (that modernist writers repeatedly return to and proclaim) has found positive wording in Foucault, whose work adds new connotations to the theory and practice of modernism and advances them as food for thought.

4. Final Remarks

In a nutshell, Foucault's philosophical approach on truth, knowledge and power brings to light, almost one century later, the circumstances and process of the reactionary change with the two modernist writers mentioned above. On the one hand, the article has shown, with Foucault, that truth is power, actually a man-made regime used to manipulate society for various reasons. On the other hand, it has highlighted Virginia Woolf's and Aldous Huxley's experimental, counter-realist attempts at rendering reality and truth.

While Foucault debunks the mechanisms of this manipulation and justifies them, as a historian and philosopher, Woolf and Huxley do the same by bringing into the open the very literary procedures that once manipulated the readers of the realist novel by inducing and imposing a certain regime of conventional truths. Not only do they lay bare such prevarications, but they also put something new in place – literary essays and criticism, metafiction, modernist parody, the stream-of-consciousness novel and the novel of ideas – innovations that propel them to the highest acmes in the realm of 'extreme modernisms'.

ACKNOWLEDGMENT
This work is supported by Project SOP HRD - PERFORM /159/1.5/S/138963

REFERENCES
[1] Marcus Aurelius. *Meditations*, https://www.goodreads.com/author/quotes/17212.Marcus_Aurelius.
[2], [3], [6], [7], [10], [13; 14], [15], [16; 17], [18], [19], [21] Woolf, V. (1924). *Mr Bennett and Mrs Brown*, London: Hogarth Press, (pp. 12, 4, 1, 3, 5, 10, 13, 16, 18, 18, 23-24).
[5] McNeill, A. (ed.) (1984). *The Essays of Virginia Woolf. Volume 4: 1925 to 1928*, *Modern Fiction*, London: The Hogarth Press, (pp. 158).
[9] Lodge, D. (1977). *The Modes of Modern Writing*, London: Hodder Headline Group, (pp. 43).
[4], [8], [11], [12], [20], [23], [27], [29], [30], [31], [32], [33] Foucault, M. (1980). *Power/Knowledge: Selected Interviews and Other Writings 1972-1977*, *Truth and Power*, New York: Pantheon Books, (pp. 119, 133, 113, 114, 117, 119-120, 120, 113, 119).
[22], [24], [25] Huxley, A. (2002). *Complete Essays - Literature and Science*, Chicago: Ivan R. Dee, (pp. 94, 94, 95).
[26] Huxley, A. (2009). *The Genius and the Goddess,* Harper Perennial Modern Classics; Reprint edition.
[28] Lodge, D. (1993). *The Art of Fiction*, New York: Viking Penguin, a division of Penguin Books USA Inc., (pp. 207-208).

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galati University Press
Editors: Gabriela Iuliana Colipcă-Ciobanu & Steluța Stan
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunarea de Jos" University of Galati, ROMANIA
pp. 48-57

INTERTEXTUALITY OR LITERATURE IN CONTEXT

Anca Manea and Monica Eftimie[1]

1. Theoretical and methodological framework

Intertextuality has become one of the main reading grids since the second half of twentieth century, emerging as one of the many facets of postmodernism; due to its being attached to a movement as controversial as postmodernism, intertextuality has been itself regarded as a puzzling concept which is difficult to pin down. It is no wonder then that, once Julia Kristeva developed Bakhtin's theories related to the dialogic nature of language and grouped them under the name of "intertextuality", theorists and critics alike began to further analyse Kristeva's findings and add layer after layer on how this concept might be interpreted and applied to literary studies and texts.

Most researches in this area (such as Graham Allan's *Intertextuality* or Worton's and Still's *Intertextuality: Theories and Practices*) start from Saussure's arbitrary and non-referential nature of linguistic communication, comment on Bakhtin's polyphonic novel, present Kristeva's coining up the term and then make an inventory of those who took up the issue of intertextuality and further commented upon it. Invariably, these investigations subsequently focus on Roland Barthes, for whom intertextuality provided the necessary background to account for his famous proclamation of the author's death, effacing his/her god-like dimension and enhancing the text's inner and independent meaning. [1] Jacques Derrida is also mentioned, because, while explaining deconstruction, he defines intertextuality as an alternative to history and tradition, generated by the intersection of texts with other texts. [2]

Similarly, Jacques Lacan is commonly referred to, with his theory of language as an on-going process whose meaning one can never truly grasp since it is only the last word of an utterance which retrospectively establishes the full sense of each word that comes before it. [3] Despite the prevalence of poststructuralism in the second half of the twentieth century, the focus is then shifted to structuralists such as Gérard Genette, who also manifests interest in intertextuality; the latter's is a more structured and clear-cut approach and, one would argue, better suited to the critical analysis of a text. Genette takes Kristeva's perspective as a departure point for his research and goes on to develop the concept of transtextuality which he regards as an umbrella term encompassing both Kristeva's intertextuality and other interpretations of this notion. [4]

2. Transtextuality

Gérard Genette's alternative to intertextuality is transtextuality, a reading grid with five dimensions that takes into consideration every aspect of how a written work could and should be linked to prior texts: ***intertextuality*** – expressed through quoting, plagiarism and allusion, ***paratextuality*** – "secondary signals, whether allographic or autographic"[5], ***metatextuality*** – "unite[ing] a given text to another, of which it speaks without necessarily citing it" [6], ***hypertextuality*** – "any relationship uniting a text B (which I shall call the *hypertext*) to an

[1] "Dunarea de Jos" University of Galati, ancamanea13@gmail.com, monica86_eftimie@yahoo.com

earlier text A (I shall, of course, call it the *hypotext*) upon which it is grafted in a manner that is not that of commentary" [7], and ***architextuality*** – which "involves a relationship that is completely silent, articulated at most only by a paratextual mention, which can be titular (as in *Poems*, *Essays*, *The Romance of the Rose*, etc) or most often subtitular (as when the indication *A Novel*, or *A Story*, or *Poems* is appended to the title on the cover)" [8].

Genette's five categories are identifiable, although taking different guises in the three novels under focus: while in *Wide Sargasso Sea* there is one major transtextual framework which may be applied to four of these five dimensions, in *The Golden Notebook* and *Possession* there are different instances for each of the aspects mentioned by the critic (this is not a clear-cut rule, however).

2.1. *Wide Sargasso Sea*

The point of departure for Rhys's novel is represented by the many connections to *Jane Eyre*, which may be simultaneously interpreted in various manners. To begin with, the nineteenth century novel is never directly mentioned in *Wide Sargasso Sea*, but only alluded to through intertextual references, allusion here being "an enunciation whose full meaning presupposes the perception of a relationship between it and another text, to which it necessarily refers by some inflections that would otherwise remain unintelligible". [9] Antoinette's and her mother's names and location are the first allusions to Brontë's novel, though they are not recognised as such at the beginning, but only in light of other clues leading to the same novel. Nonetheless, they should be a clear indicator of *Jane Eyre*, bearing in mind the fact that Mr Rochester's wife is described in this manner in the prior text:

> I affirm and can prove that on the 20th of October, A.D. (a date of fifteen years back), Edward Fairfax Rochester, of Thornfield Hall, in the county of — , and of Ferndean Manor, in — shire, England, was married to my sister, ***Bertha Antoinetta Mason***, daughter of Jonas Mason, merchant, and of Antoinetta his wife, ***a Creole*** at — church, ***Spanish Town, Jamaica***. The record of the marriage will be found in the register of that church – a copy of it is now in my possession. Signed, Richard Mason. (our emphases) [10]

The excerpt above is also illustrative in light of Antoinette's step father – "I was bridesmaid when my mother married Mr Mason in Spanish Town" [11] and step brother – "Richard, Mr Mason's son by first marriage, was at school in Barbados. He was going to England soon and we had seen very little of him" [12]. These facts appear in Part One, but they remain evasive and difficult to understand by a reader who is not aware of the connection with the previous novel. Part Two, on the other hand, acts in a surprising manner: even though it does not present many new facts to link *Wide Sargasso Sea* to *Jane Eyre* (apart from renaming Antoinette Bertha), it nevertheless casts a new light on the ones presented above. The husband remains unnamed, but Antoinette's marrying an Englishman who considers her mother to be a mad woman and who soon drives her into madness begins to sound more and more familiar: "Bertha Mason is mad; and she came of a mad family; – idiots and maniacs through three generations! Her mother, the Creole, was both a mad woman and a drunkard! – as I found out after I had wed the daughter: for they were silent on family secrets before. Bertha, like a dutiful child, copied her parent in both points". [13] What is more, Part Three could be seen as plagiarism, defined by Genette as "an undeclared but still literal borrowing" [14], in that it follows, with very few, yet essential changes, the events leading to the two fires at Thornfield Hall in *Jane Eyre*: the first one, sensed by Jane herself, and the second one, which ends with the destruction of the house and Bertha's death. This is the moment when the connection with Brontë's novel becomes undeniable and every prior allusion is clarified.

More than an intertextual text, *Wide Sargasso Sea* could be read as an allographic paratext to *Jane Eyre*, a preface that clarifies missing information from Brontë's novel (how Mr Rochester came to marry Antoinette and then imprison her in the tower at Thornfield Hall). As it is usual with prefaces, which are written so as to clarify some aspects of the novel to be read or as to guide readers in the process of reading, their insights should be taken as an instance of metatextuality, since reading *Wide Sargasso Sea* automatically changes the perspective one has had of the nineteenth-century novel. One may 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-discuss the issues presented in *Jane Eyre***,** enlarging its scope of interpretation even further and emphasising the infinite possibilities in interpreting it: "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". [15]

As such, Mr Rochester's emotional account of having been deceived into marrying mad Bertha (see quote above) is to some extent invalidated in *Wide Sargasso Sea*, where the unnamed husband admits to having married Antoinette for money and to please his father:

> Everything is too much, I felt as I rode wearily after her. Too much blue, too much purple, too much green. The flowers too red, the mountains too high, the hill too near. And the woman is a stranger. Her pleading expression annoys me. I have not bought her, she has bought me, or so she thinks. I looked down at the coarse mane of the horse … Dear Father. The thirty thousand pounds have been paid to me without question or condition. No provision made for her (that must be seen to). I have a modest competence now. I will never be a disgrace to you or to my dear brother the son you love. No begging letters, no mean requests. None of the furtive shabby manoeuvres of a younger son. I have sold my soul or you have sold it, and after all is it such a bad bargain? The girl is thought to be beautiful, she is beautiful. And yet … [16]

Furthermore, the story of Antoinette's mother being born mad is also cancelled by the episode where Antoinette's younger brother, Pierre, is killed in a fire which leads to their mother losing touch with reality. Similarly, Antoinette's condition is provoked by a deep grief, that of seeing her husband turning against her, going from a state of love: "I kissed her fervently, promising her peace, happiness, safety" [17] to one of sheer indifference: "She was so gay, so natural and something of this gaiety she must have given to me, for I had not one moment of remorse. Nor was I anxious to know what was happening behind the thin partition which divided us from my wife's bedroom". [18] Thus, the mad woman in the attic is given a human face, a voice and a story, while her trajectory from a beautiful girl to "the foul German spectre – the Vampyre" [19] transforms *Jane Eyre*'s seemingly closed happy-ending into an open one, with various directions. This aspect also foregrounds the embedded social criticism within *Wide Sargasso Sea*, the author obliquely commenting on the rigidity of Victorian society which turned women into "ghosts" [20] and men into marionettes following the strict rules of society at the expense of the human beings within it.

Another metatextual perspective inserted in *Wide Sargasso Sea* concerns the process of reading itself, readers being warned that this novel is only another facet to the story in *Jane Eyre*, revisited and reinterpreted whenever any of these two novels is read. In one of her oblique authorial intrusions, Rhys openly discusses this matter under the guise of a conversation between Antoinette and her husband: "'He tells lies about us and he is sure you will believe him and not listen to the other side.' / 'Is there another side?' I said. / 'There is always the other side, always.'" [21] More importantly, Rhys conceives a deceitful ending for her novel, connecting Antoinette's dream to the fire which destroyed Thornfield Hall and killed Bertha: "Now at last I know why I was brought here and what I have to do. There must have been a draught for the flame flickered and I thought it was out. But I shielded it

with my hand and it burned up again to light me along the dark passage". [22] Though what follows seems clear, readers are in danger of forgetting that Antoinette is only a fictional character and the reason why she was brought there is not that of setting fire to Thornfield Hall, but that of exposing the thin borderline between fiction and reality. In so doing, she is a constant tease for the reader because the stronger the connection with Brontë's novel becomes, the more exposed the fictional universe is.

The relationship between *Wide Sargasso Sea* and *Jane Eyre* is also represented through hypertextuality, the former novel being without a doubt inspired, or derived from the latter as shown above. This type of transtextuality is accounted for by every intertextual allusion, paratextual insertion or metatextual comment, being a clear demonstration of what Genette meant by the overlapping of transtextual dimensions. What should be added at this point is that hypertextuality provides the basis for the study of what Wolfgang Müller calls interfigurality: "the interrelations that exist between characters of different texts" [23], characters being seen as a "strictly structural and functional textual element" [24]. Among others, Müller analyses names as interfigural devices and "re-used figures" [25] in allographic sequels, both of which find exemplification in Rhys's novel. The latter borrows names and characters, but transforms them to fit her own novel and objectives. The change is observable not only at the level of names (Antoinetta becomes Antoinette, her mother Antoinetta is Annette, Mr Rochester is not given a name at all), but in their behaviour as well, marking a definite rupture between the original characters and their duplicates. This matter is explained by Müller as follows:

> The problem of the ontological status of literary revenants, the question whether or not figures from earlier works re-emerging in later works are identical with their originals, may seem to have been laboured here, but it is essential to realize that such figures are more than mere duplicates and that they are marked by a characteristic tension between similarity and dissimilarity with their models from the pre-texts. [26]

It results that, inside Rhys's novel, there are multiple and various paths, all leading to *Jane Eyre*. Readers are left with the difficult but rewarding task of spinning as many interpretations as they see or are willing to find. Due to the fact that *Jane Eyre* has such an intricate position within *Wide Sargasso Sea*, transtextuality is an efficient method to uncover the complexities underlying the relationship between these two novels.

2.2. *The Golden Notebook*

The first of Genette's five categories, intertextuality, does not seem to be properly represented in *The Golden Notebook*, except maybe for the newspaper cuttings which appear in the red notebook to depict the grim reality of the Second World War aftermath as perceived by Anna. The latter could also be taken as an instance of intertextuality, her surname, Wulf being reminiscent of that of the famous writer Virginia Woolf, whose literary style of plunging into the depths of the unconscious may be one of the many reading grids this novel allows.

Apart from these more or less obvious allusions, intertextuality may also be considered in the overlaying of the various notebooks and novels displayed by *The Golden Notebook*, each of which foreshadows or announces the others. The most explicit instance in this case is the yellow notebook, where the characters from "The Shadow of the Third" are modelled on Anna, her friends and acquaintances, so that, up to the point where Paul leaves Ella, the events are quite predictable. What is interesting though is the transgression of names with the switch of characters, namely Ella's son is named Michael (who is Anna's boyfriend in the other notebooks) while Ella's boyfriend is named Paul (who is the perfect, dashing young pilot from the black notebook). In a less obvious manner, Ella writes a novel

about a young man who commits suicide, thus anticipating Tommy's attempt in "Free Women", which is supposedly written by Anna. Furthermore, entire sentences and ideas regarding Janet's departure to a boarding school are taken up from the blue notebook and rewritten in "Free Women". The recurrence of characters and themes from the notebooks to the nested conventional novel "Free Women" also presupposes explicit intertextuality, even though many of the repeated events or ideas are changed, more often than not; for instance, the madness episode from the final golden notebook does not appear in "Free Women" which, nevertheless, ends with Anna being reconciled with herself and starting to work for a magazine, just like Ella in the yellow notebook.

The inter-penetration of facts, topics, characters, ideas constantly challenges the reader. The few aspects mentioned to account for intertextuality (out of the many intricacies of this novel) should be taken as a starting point for discussing hypertextuality as well, since they illustrate the more or less perceptible transformations that change a hypotext into a hypertext, even if they occur within a novel and not outside it. The matter for debate with regard to this fifth transtextual dimension is deciding which of the narratives presented in *The Golden Notebook* is the hypotext, namely the one all others are derived from. Throughout the novel, the readers are induced to believe that "Free Women" is the framework within which Anna is writing her notebooks, mainly because of the order of their appearance, but also because the notebooks are introduced from within "Free Women": "She used an old-fashioned music stool for this occupation, and she now spun it high, almost as high as the table itself, and sat, looking down at the four notebooks as if she were a general on the top of a mountain, watching her armies deploy in the valley below". [27] Consequently, it seems as if the notebooks are supplementary to what happens in the external novel, explaining facts and events from Anna's background.

This reading remains valid until the golden notebook where "Free Women" is exposed as Anna's novel, whose first line is given by Saul: "I'm going to give you the first sentence then. There are the two women you are, Anna. Write down: The two women were alone in the London flat". [28] This leads to a reconsideration of everything one has been reading up to this point, "Free Women" turning into a hypertext with the black, red and blue notebooks as hypotexts. It follows that these three notebooks are hypotexts for "The Shadow of the Third" (the novel in the yellow notebook), while the final golden notebook becomes a hypertext for all four. The most intriguing aspect to be mentioned is that there is no certainty of this being the actual hierarchy of these multiple diegetic levels, because that would mean pinpointing the events in the black, the red and the blue notebooks as real, instead of considering them just as fictitious as the ones deriving from them.

As far as paratextuality is concerned, the focus needs to be placed on the two Introductions added to the novel in 1971 and 1991. Doris Lessing uses these prefaces so as to comment both on the process of writing her novel and on its evolution in the context of the twentieth century. The first of the two introductions is also the most important being the place where Lessing openly analyses the form and content of her novel. Surprisingly, she chooses to begin with a brief summary of the novel which turns out to be a literary trap, one intended to strengthen the illusion that the notebooks are derived from the external, conventional novel:

> There is a skeleton, or frame, called *Free Women*, which is a conventional short novel, about 60,000 words long, and which could stand by itself. But it is divided into five sections and separated by stages of the four Notebooks, Black, Red, Yellow and Blue. The Notebooks are kept by Anna Wulf, a central character of *Free Women*. She keeps four, and not one because, as she recognizes, she has to separate things off from each other, out of fear of chaos, of formlessness — of breakdown. Pressures, inner and outer, end the Notebooks; a heavy black line is drawn across the page of one after another. But now that they are finished, from their fragments can come something new, *The Golden Notebook*. [29]

Nonetheless, from the very beginning, chaos, formlessness and breakdown emerge as central themes shaping the characters, the events and the form of the novel at the same time. This counteracts the readers' failure of perceiving *The Golden Notebook* as experimental writing, playing with fiction and reality in interwoven narrative sequences, newspaper cuttings, segments of play scripts, novel synopses, letters and diary entries. As such, this preface becomes an authorial intrusion into the reading process, which has mainly been forwarded in one direction only, that of feminism: "But nobody so much as noticed this central theme, because the book was instantly belittled, by friendly reviewers as well as by hostile ones, as being about the sex war, or was claimed by women as a useful weapon in the sex war". [30] As Lessing goes on to discuss her novel and how it should be read/ interpreted, this autographic paratext also turns into a metatext, a critical overview of another piece of writing. Thus, the 1971 Introduction serves to reinstate Lessing's authorial powers through her interfering with the readers' manner of reading her novel. Her comments on the novel become part of the novel itself and, as hard as one might try, reading it without thinking of breakdown, unity, fragmentariness is deemed impossible. This is supported by the second preface, where emphasis is placed on the novel's success with different generations of women, but also on men who are beginning to take an interest in the novel.

While presenting the various themes that may characterise the book, Lessing also introduces or alludes to the many hypotexts for her novel: the theme of the artist with a block, related to that of subjectivity, reminds one of Joyce's and Woolf's works combined; the theme of the self-commenting novel continues the English tradition which started with *Tristram Shandy*; the theme of the realist novel acknowledges the merits of the European realist tradition (Tolstoy in Russia, Stendhal in France) while presenting the shortcomings of Victorian literature (which she tries to set right):

> But a very useful Victorian novel never got itself written. Hardy tells us what it was like to be poor, to have an imagination larger than the possibilities of a very narrow time, to be a victim. George Eliot is good as far as she goes. But I think the penalty she paid for being a Victorian woman was that she had to be shown to be a good woman even when she wasn't according to the hypocrisies of the time – there is a great deal she does not understand because she is moral. Meredith, that astonishingly underrated writer, is perhaps nearest. Trollope tried the subject but lacked the scope. There isn't one novel that has the vigour and conflict of ideas in action that is in a good biography of William Morris. [31]

Apart from the prefaces, metatextuality appears inside the novel as well, mostly in the black and yellow notebooks, where Anna comments on her novel just as Lessing does in the introductions. In the black notebook, Anna is disappointed and frustrated that "Frontiers of War" has only been read as a sad love story, while the moral and social atrocities of the Second World War in Africa have remained unobserved: "I came home, conscious of a feeling of disgust so much more powerful than usual that I sat down and made myself read the novel for the first time since it was published. As if it had been written by someone else". [32] More than Anna's questioning her reasons for writing anything at all, these metatextual passages translate Lessing's own questions and frustrations regarding the process of writing: "Yet I am incapable of writing the only kind of novel which interests me: a book powered with an intellectual or moral passion strong enough to create order, to create a new way of looking at life. It is because I am too diffused". [33] The narrative is abruptly interrupted in the yellow notebook too as Lessing, under the guise of Anna, steps out of her shadowy corner and directly addresses her readership in what seems to be an inner preface to "The Shadow of the Third" where, again, the motifs of the novel are shared with the readers: "If I were to write this novel, the main theme, or motif, would be buried, at first, and only slowly take over". [34]

As for the last of Genette's transtextual categories, architextuality, it is reflected in the novel's title, which announces the diary-like form governing most of *The Golden Notebook*. Going back to Genette's theory, what is affirmed is that "the generic perception is known to guide and determine to a considerable degree the readers' expectations, and thus their reception of the work" [35]. Therefore, readers anticipate a homodiegetic narrator and a very personal, intimate manner of writing, both characteristics being usually associated with a woman's literary style. Though these two features do appear in the novel, the form of the notebook is subverted in that it does not necessarily function as a woman's space, but becomes a writer's tool to dissect the form of the novel and the methods one may use to depict reality.

2.3. *Possession*

In this novel, the most visible transtextual category is paratextuality, illustrated by the acknowledgements section, the epigraphs opening both the novel itself and the majority of its chapters and the explanatory footnotes used to clarify some aspects within the novel. As far as its form is concerned, Byatt's novel bears a striking resemblance to John Fowles's *The French Lieutenant*'s *Woman* (1969), organised in a similar manner, with epigraphs at the beginning of chapters and elaborate footnotes explaining Victorian attitudes and ways of life. What is new in *Possession* is the fact that every poem introducing a chapter is attributed to one of the two poets 'acting' in the novel, Randolph Henry Ash and Christabel LaMotte, both imaginary characters. Therefore, discussing paratextuality in this novel automatically triggers an examination of the intricate relationship between fiction and reality.

The novel opens with a dedication to Isabel Armstrong, British academic, critic of nineteenth-century poetry and of women's writing, whose appreciation of Victorian poetry is to be seen in the subsequent representation of the standpoint within *Possession*. This dedication is followed by several acknowledgements, where Byatt expresses her gratitude for having been allowed to quote from "Melusina. Mitto e Legende di una Donna Serpente", "An Outline of Psychoanalysis" (Sigmund Freud), "Écrits: A Selection" (Jacques Lacan) and from two poems by Robert Graves: "She Tells Her Love While Half Asleep" and "Sick Love". These represent but an insignificant part of the vast web of external references which find their way into Byatt's novel. Even so, they stimulate the reader's imagination in preparing him/her for nineteenth-century literature with clear psychoanalytic perspectives.

More important than the acknowledgements section prove to be the two epigraphs preceding the novel, a quote from Nathaniel Hawthorne's Preface to *The House of Seven Gables* and an excerpt from Robert Browning's "Mr. Sludge". The former accounts for an architextual element, the subtitle 'A romance' which Hawthorne sees as a means to alert readers that what they are going to read is not a novel (because it does not intend to obey the restrictive rules of realism), but a romance intent on presenting the author's perceptions on the relationship between the past and the present. Thus, this quote may function as a disclaimer which points to the fictionality of the novel to follow, however real its events and characters might seem. In a way, this explanation cancels the force of the subtitle which, in Genette's view, should influence the readers' expectations, "determining the generic status of the text" [36], being not "the business of the text but that of the reader, or the critic, or the public" [37].

This cannot be the case with *Possession*, where the subtitle is given a proper explanation even before the novel has started, so that the readers are not only influenced by it, but they are also guided towards specific expectations concerning the novel. This feeling is stressed towards the end of the novel, when the issue of the subtitle is again resumed and irony is revealed as yet another dimension one can attach to it: "She says Romance is a proper form for women. She says Romance is a land where women can be free to express their true natures, as in Ile de Sein or Sid, though not in this world". [38] If Hawthorne

anticipates the connection between past and present that is to be seen in the novel, Browning's poem adds to this framework a discussion on the nature of truth, knowledge and imagination, topics that will also generate the plot in *Possession*. Consequently, the two epigraphs may also be seen as oblique metatexts since they illustrate and comment on major themes that are tackled in the novel.

From this point on, paratextuality enters the realm of forgery, the poems and footnotes displayed being as fictitious as the characters they belong or refer to. Nonetheless, they serve to direct the reader towards certain aspects of the chapter to follow and thus to strengthen Byatt's authorial power over her text, which she coordinates to the smallest detail and diegetic level. The poems have a two-fold meaning: on the one hand, they anticipate important events to come or significant traits of the characters through some quite obvious references, easy to find even by an inexperienced reader (from this viewpoint, they are intertexts for the novel) – for instance "…the tricksy hero Herakles / Came to his dispossession and theft" [40] announces Roland's stealing the letter from London Library or "Rapunzel, Rapunzel / Let down your hair" [41] echoes Maud's long hair, which she keeps out of sight; on the other hand, they become masked authorial intrusions (metatexts), from within which Byatt comments on her story, but also external intertexts, alluding to real Victorian poets and their poems. As such, associating Roland with Herakles and Maud with Rapunzel is clearly parodic since neither is Roland a brave and fearless hero nor is Maud a princess waiting to be rescued: "At first he did not identify Maud Bailey, and he himself was not in any way remarkable, so that they were almost the last pair at the wicket gate. She would be hard to miss, if not to recognise. She was tall, tall enough to meet Fergus Wolff's eyes on the level, much taller than Roland". [42]

Further on, the form and style of the poems Byatt writes on behalf of Randolph and Christabel are reminiscent of those of famous Victorian poets such as Robert Browning, Alfred Tennyson, Elizabeth Barrett Browning or Christina Rossetti. When it comes to Randolph, it is the form of the dramatic monologue which links him with the originals, considered to be Browning and Tennyson. Both poets have perfected this lyrical form, making it a symbol of Victorian poetry. Thus, in a poem like "Swammerdam" for instance, the first lines present the speaking subject, a scientist, dictating his testament to a silent listener: "Bend nearer, Brother, if you please. I fear/ I trouble you. It will not be for long./ I thank you now, before my voice, or eyes,/ Or weak wit fail, that you have sat with me/ Here in this bare white cell, with the domed roof/ As chalky-plain as any egg's inside./ I shall be hatched tonight". [43] As the poem unfolds, several dates and names appear (the Frenchman Thévenot, the year 1680, the age forty-three) which, after a short investigation, are revealed as true, so that the fictional Randolph Ash is writing about the last hours of a person who actually lived, the Dutch biologist and microscopist Jan Swammerdam. This makes the poem an intricate representation of the contamination of truth with fiction and vice versa, imitating dramatic monologue so as to make it seem Victorian, and turning into a cunning technique used by Byatt to illustrate how the metafictional self-examination of fiction works within the entire novel. The following lines, which examine the natural cycle of life (consistent with a Victorian subject matter), could be seen as a metaphor for how a new text engulfs old texts, therefore a metaphor for intertextuality: "The clue to life lay in the blind white worm/ That eats away the complex flesh of men,/ Is eaten by the farmyard bird who makes/ A succulent dinner for another man/ And so completes the circle". [44] As Cornelia Pearsall remarks in *The Cambridge Companion to Victorian Poetry*,

> the genre is […] suited to representing complex moral dilemmas, spanning a notably broad range of religious beliefs and personal opinions, while cutting a wide historical and social swathe. From their inception, dramatic monologues roam through much of the world and myriad historical periods, themselves at once responding to and propelling the larger

> Victorian appetite for exploration and appropriation of other cultures, however distant geographically or chronologically. [45]

One may think that Byatt has used Victorian values and poetic forms to appropriate contemporaneity via the fictional poems of fictional poets. Of course, taking the above-mentioned metaphor into consideration, this appropriation works in both directions, in a never-ending repetitive cycle. This is also obvious in Christabel's poems, most of which are similar to Christina Rossetti's, described as "one of the most distinctive lyric styles of the latter half of the century, and one of the most difficult to capture, employing as it does generally quite simple and colloquial diction, but with remarkable rhythmic suppleness, formal variety, and subdued but evocative imagery" [46]. Indeed, LaMotte appears to be more daring when it comes to formal and prosodic experiments, her discontinuous and ironic poems being, them too, another means to draw the attention to the highly experimental form of the novel itself: "How do they come who haunt us/ In gown or plumey hat/ Or white marbling nakedness/ Frozen – is it – That?" [47]. Moreover, Christabel's poems could also represent Elizabeth Barrett Browning's, changing the image of woman from an object of male admiration to an independent poetic subject.

As already stated, poems are not the only forged intertexts within *Possession*. The attention to details concerning each of the narrative discourses embedded in the novel is impressive, every effort being made to convey them as realistically as possible. Chapter twenty-five is worth analysing from this point of view, since it includes fragments from Ellen Ash's journal, excerpts from Mortimer's *The Great Ventriloquist* and some of Ellen's, Christabel's and Randolph's letters. Ellen's diary is, of course, dated, "NOVEMBER 25TH 1889" [48] and the narrator switches to the first-person homodiegetic one, as is generally the case with diaries: "I write this sitting at His desk at two in the morning. I cannot sleep and he sleeps his last sleep in the coffin, quite still, and his soul gone away". [49] The use of a capital letter with regard to her husband ("His"), which is part the common Christian terminology representing God, outlines from the very beginning Ellen's personality conforming so quietly and obediently to the values of Victorian morality. This is, in fact, what is expected of a Victorian wife, so that the illusion of fictionality is very strong at this point.

The shift to Mortimer's excerpt does not influence this feeling of realism, because it is introduced as a very well documented academic reference, with all the information required: "Mortimer Cropper: *The Great Ventriloquist* 1964, Chapter 26, 'After Life's fitful fever', pp. 449 *et seq*." [50]. In Genette's terms, all these appear as intertexts represented by long quotations, marked accordingly, although the borderline of the fictional universe is too thin to be spotted by an untrained reader. The fact is one has to be very well informed regarding the Victorian age, its literature and criticism to detect the vast web of falsehood depicted so skilfully in *Possession*. The footnotes attached to Cropper's fragment blend real names with fictive references, making it really difficult to tell the difference between what is real and what it is not: "[22]Recorded by Swinburne in a letter to Theodore Watts-Dunton. A. C. Swinburne, *Collected Letters*, Vol. V, p. 280. Swinburne's poem, 'The Old Ygdrasil and the Churchyard Yew', is supposed to have been inspired by his emotions on the passing of R. H. Ash". [51]

Byatt's literary talent is once again revealed when Cropper's excerpt is followed by what appears at first to be another fragment from Ellen's journal, being introduced in a similar manner, "NOVEMBER 27TH 1889" [52], but turns out to be a second nineteenth century intervention, narrated by a traditional, third-person omniscient narrator who comes to clarify both what was written in Ellen's diary and in Cropper's book. The chronological incompatibility between the first two narrative discourses and this one uncovers the mechanisms of fiction at work within all three of them. Furthermore, in a paradoxical manner, it is the omniscient narrator (otherwise known as a feature of nineteenth-century realism) which betrays the presence of an oblique authorial voice, since the sudden

presentation of hidden secrets of the Victorian characters and of unfinished letters that were never found just seems too unrealistic.

3. Conclusions

In setting out to analyse intertextuality at work in these three novels, the present paper has brought forth the perspectives the authors have on other texts, whether classical or not. As the study has shown, the majority of the intertextual references highlighted in the novels under discussion belong to popular texts that any cultivated reader is familiar with: the Victorian poetry of Browning, Tennyson or Rossetti, novels like *Jane Eyre*, together with realist, modernist or post-modernist literary frameworks. By taking all these into consideration, the novelists under focus bring their contribution to the debate on the Canon, obliquely commenting on the necessity to argue against or to reinforce what seems to be an exclusive literary Canon. Their interventions are dual more often than not, providing arguments for both sides of the debate. As results from the above, Jean Rhys goes against the views expressed in *Jane Eyre*, blamed for silencing its marginalised character, Bertha. *Wide Sargasso Sea* voices the claims of postcolonial literature, which asks for the opening of the rigid Western Canon towards its marginalised and silenced literary 'others'. While doing so, however, Rhys also strengthens Brontë's novel, providing it with a fresh reading and interpretation, which is sure to find its way at the heart of the Canon. In *The Golden Notebook,* Lessing makes a statement on the importance of intertextual reading, her novel being difficult to decipher without a constant movement back and forth between its many hypo- and hypertexts. Thus, though not explicitly depicted in the novel, Lessing seems to advise readers to always parallel texts to other texts in order to truly connect to a specific text. Moreover, Antonia Susan Byatt is more direct than the other two novelists as far as the classic Canon is concerned; so as to illustrate her favourable views of Victorian literature, Byatt even copies its style and includes in the novel numerous forged Victorian poems, which function simultaneously as intertexts, metatexts and hypertexts.

ACKNOWLEDGMENT

This work is supported by Project SOP HRD - TOP ACADEMIC 76822

REFERENCES

[1] Lodge, D. (ed.) (1988). *Modern Criticism and Theory. A Reader*, Longman, (p. 170).

[2], [3] Sarup, M. (1993). *An Introductory Guide to Post-Structuralism and Postmodernism*, Longman, (pp. 14, 32-38).

[4], [5], [6], [7], [8], [9; 14], [35], [36; 37] Genette, G. (1997). *Palimpsests: Literature in the Second Degree*, University of Nebraska Press, (pp. 1-9, 3, 4, 5, 4, 2, 5, 4).

[10], [13], [19; 20] Brontë, C. (2001). *Jane Eyre*, W.W. Norton & Company, (pp. 247, 250, 242).

[11], [12], [16], [17], [18], [21], [22], [24] Rhys, J. (2000). *Wide Sargasso Sea*, Penguin Group, (pp. 12, 15, 42, 48, 89, 82, 124, 101).

[15] Letissier, G. (ed.) (2009). *Rewriting/Reprising: Plural Intertextualities*, Cambridge Scholars Publishing, (p. 7).

[23], [25], [26] Plett, H. (ed.) (1991). *Intertextuality, Research in text theory*, Walter de Gruyter, (pp. 101, 107, 109).

[27], [28], [29], [30], [31], [32], [33], [34] Lessing, D. (1999). *The Golden Notebook*, Penguin Books, (pp. 53, 610, xi, xii, xv, 57-58, 59, 196).

[38], [40], [41], [42], [43], [44], [47], [48; 49], [50], [51], [52] Byatt, A.S. (1990). *Possession*, Random Century Group, (pp. 373, 1, 35, 38, 202, 205, 383, 442, 443, 445, 446).

[45] Bristow, J. (ed.) (2000). *The Cambridge Companion to Victorian Poetry,* Cambridge University Press, (p. 73).

[46] Adams, J. (2009). *A History of Victorian Literature,* West Sussex: Blackwell Publishing, (p. 239).

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galati University Press
Editors: Gabriela Iuliana Colipcă-Ciobanu and Steluța Stan
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunarea de Jos" University of Galati, ROMANIA
pp. 58-66

MIRRORS, DOUBLES AND FILM METAPHORS IN DAVID LODGE'S WRITING

Lidia Mihaela Necula[1]

Introduction

Art (visual art) has been mirrored and projected in, thematized by and structured into films in countless ways throughout the history of cinema. The otherness of the visual arts has, to cinema, a significant, although rarely simple or directly correlative relationship to the way that differences (chiefly, but not exclusively gender diversity) function in the broader culture and society within which media operate (TV and cinema).

Analysis

When a film (as a two dimensional representation of a three dimensional world) undertakes the image of art as a theme or engages an artwork as motif, it also enters, more or less openly and more or less knowingly, into a contemplation of its own nature. It is a known fact that D. Lodge's fiction falls under a special hybrid genre (fictocriticism; a genre that continuously contemplates and questions its own nature) by the means of which he forwards his literary theories. Scriptwriter of the film based on his own novel *Nice Work*, D. Lodge artfully manages to construct the same *fictocritical* hybrid out of the cinematic text, which, by means of the image, brings new meanings to the fore, quite requisite in the understanding of the film metaphors projected. [Even if David Lodge is not to be held entirely responsible for the final artistic creation or for the film's success, it is equally important to bear in mind that, as a scriptwriter he uses guiding directions, *interpretation tools* intended either for the actors and/or for the film director; turned into visual effects these guidelines function as signalling posts as to how one should read the visualised transcription of his fiction.]

Not to be neglected is the fact that the film adaptation of *Nice Work* takes considerable interest in representing and incorporating a wide range of art forms and media (making them part of its explicit subject matter): the film foregrounds art, in fact, it mostly backgrounds it, and this can induce a rather curious tension, since the reflexive presence of art threatens the seductive flow of the fictional world within the film with a spasm of viewer self-consciousness.

To prove the point, the first reference shall be made to Episode Three when the freeze frame technique is used to delay the camera eye on the computer screen on which Robyn is writing her book on the nineteenth-century novel.

> […] I discussed the need for an editor to make explicit for the modern reader the kinds of social knowledge which would have been familiar to an author's contemporaries.
>
> All literary art works are produced within a particular social institution; and that the institution by which literary artefacts involves the writer, the artefact and the audience (as well as the […]. [1]

[1] "Dunarea de Jos" University of Galati, lidia.necula@ugal.ro, lidiamicky_necula@yahoo.co.uk

Obviously, this is an overt reference to New Criticism which proposed that a work of literary art should be regarded as autonomous, and so should not be judged by reference to considerations beyond itself. [Although in the beginning New Critics were mainly interested in poetry and there were debates on whether or not committing New Criticism to fiction, in *Language of Fiction,* David Lodge was raising awareness of the "danger of jettisoning the principles of New Criticism before" their possibilities have been "fully exploited".] [2]

However, it should not be overlooked that *Nice Work* was published in 1988 one year after David Lodge gave up the university, after twenty-seven years of teaching. Writing as a critic, D. Lodge expresses doubts about fictional realism (in fashion in the 70s and 80s) and the metafictional devices in the visual text probe and question it. Thus, the above example makes a cross-reference to Robyn's lecture by the fact that the professional writer, unlike the academic, is a solitary producer and very much dependent on the market.

> At the very moment when they are writing about these problems, Marx and Engels were writing the seminal texts in which the political solutions were expounded. But the novelists had never heard of Marx and Engels – and if they had heard of them and their ideas they would probably have recoiled in horror, perceiving the threat of their own privileged position. For all their dismay at the squalor and exploitation generated by industrial capitalism, the novelists were in a sense capitalist themselves, profiting from a highly commercialized form of literary production. [3]

By pausing the camera eye on the computer screen long enough for viewers to *read* and infer the meanings of what is being projected there, the film itself becomes reflexive and intertextual: it is as though a mirror has been held up to the beholder and the mise en abîme technique (shown in-depth) reminds the viewers that they are watching (while still being watched).

This scene is occasioned by Basil's calling on Robyn to discuss about their relationships with their respective partners. By this time, viewers will have already made acquaintance with Robyn's brother, Basil, who is doing very well for himself as a merchant banker on the account of whom D. Lodge draws the amiable satire on the Thatcher years, but also with his girlfriend Debbie, "a pretty pale-faced girl with blonde hair cut like Princess Diana's and a figure of almost anorexic slimness" [4], who is doing even better as a foreign exchange dealer. She is very expensively dressed, left school at sixteen, speaks with a Cockney accent and comes from a family of bookies in Whitechapel.

However, on another level there is witty mockery of the differences between worlds and what seems to be of fashionable interest to Robyn (who is a dedicated follower of the intellectual fashions of the time: Marxism, feminism, psychoanalysis, and poststructuralism) and her boyfriend Charles, another academic in contemporary critical theory, as compared to the mercantile interests of her brother Basil and his girlfriend Debbie. The visual counterpointing of the two pairs of characters (Robyn and Charles, Basil and Debbie) is clearly intended at showing the effects of the Thatcherite culture of market forces and competition, cuts in public expenditure, and general anti-intellectualism. Furthermore, Charles, although a minor, reclusive and not altogether attractive character, provides an unexpected twist to the plot when he gives up an academic life to become a merchant banker, and in the process leaves Robyn for Debbie: "I regard myself as simply exchanging one semiotic system for another, the literary for the numerical, a game with high philosophical stakes for a game with high monetary stakes." [5]

Similarly, a further example that points to the film's ability to produce intertextual metaphors takes one back to the first shots of Episode One when Robyn is reading an article of progressive views entitled 'Women, Men and Power. Beyond Morals' from the 'Monday Women' pages of the *Guardian* with the kind of pure trance-like attention that she used to give, as a child, to the stories of Enid Blyton. It might be said that D. Lodge presents her as

likeable but naïve and narcissistic, and like numerous academics, remarkably ignorant of the way in which society actually works; she is an expert on the industrial novel of the early Victorian period, but she knows nothing about industry.

> She probably knows more about the nineteenth century industrial novel than anyone else in the entire world. How can all that knowledge be condensed into a fifty-minute lecture to students who know almost nothing about it? The interests of scholarship and pedagogy are at odds here. What Robyn likes to do is deconstruct the texts, to probe the gaps and absences in them, to uncover what they are not saying, to expose their ideological bad faith, to cut a cross section through the twisted strands of their semiotic codes and literary conventions. [6]

Robyn's credo that there are no basic meanings of a text but only a multiplicity of interpretations wherefrom her predilection to rather "uncover what they are not saying" [7] takes one back to H. James's *figure in the carpet*, the particular thing for the critic/reader/viewer to find (the more a text is misread and misinterpreted, the more likely the reader is to decode its textual/visual metaphors and eventually find the true meanings of the textual fabric). Bearing this in mind, it is perhaps easier *to see* why, in Episode Four, during the meeting of the Department Agenda Committee, the camera stops on Robyn in the foreground, doubled by Henry James's picture in the background.

It is a known fact that D. Lodge has for long taken H. James as a source of inspiration, either for his theoretical works or for his novels. One such example is *The Art of Fiction* (1992) which was actually inspired by the same title of the magisterial essay by Henry James, or *Author, Author* (2004) dedicated exclusively to the life of the Master. Just like Henry James, David Lodge does take the art of fiction very seriously, and he manages to write the script of the film intertextually and allusively, in keeping with his fictional text, with the sole purpose of challenging his readers as well as entertaining them.

According to D. Lodge, "one of the fundamental principles of structuralism is the arbitrariness of the sign," the idea that there is no necessary essential connection between a word and its referent [8]. However, proper names have a rather interesting status in this respect. In *Nice Work* the names of the characters are not only symbolically representative for the characters but they are also breathing out intertextuality that less-educated readers will not grasp from the beginning. Take Robyn Penrose, for example. The surname has contrasting connotations of literature and beauty, i.e. 'pen' and 'rose' [9]. Her name 'Robyn' is intertextual with *Robin* Hood (both in the novel as well as in the film, Vic bitterly realizes that Robyn is actually "a bird with a y") and this turns her into a protector of the young, innocent and virtuous Marion. This is wonderfully pictured in the third episode of the film when, encouraged by Robyn, Vic actually decides to gather a meeting where he could explain the grand strategy of rationalizing the company's operations to his workers, who might have otherwise been entitled to assume "that any change in their work patterns was an attempt by management to screw more work out of them without giving them more pay" [10]. However, a rather ill-timed incident occurs: Brian Everthorpe plays a trick on Vic Wilcox who receives a Gorillagram delivered by Marion, one of Robyn's students. At the sight of the young woman dressed in her underwear, Robyn gets on the stage, grabs Marion by the arm and hastens her out of there while the crowd of workers hisses and groans with discontent and Vic is left wondering at the *magical* power that Robyn seems to have on Marion.

Pertaining to names and their intertextuality, a note should also be made to Vic Wilcox whose surname connotes that of the chief male character in *Howards End*, Henry Wilcox, another man of business who becomes infatuated with an intellectual woman. So "rather than change" his hero's name, David Lodge "incorporated *Howards End* into the intertextual level of the novel, emphasizing the parallels between the books – by, for

instance, the legend of the T-shirt of Robyn's student, Marion, 'Only Connect' – the epigraph to Forster's novel" [11]. This film allegory (one text is read through the lens of another) actually takes one closer to decoding yet another visual metaphor inserted in Episode Four: it is now that Philip Swallow - the ageing senior academic, cynical, harassed and intermittently deaf - chairs a meeting on the economy of resources in the faculty cuts, desperately trying to cope with the managerial and philistine attitude which dominates the university, and it is not at all coincidentally that Vic Wilcox, Robyn's *shadow*, takes part in this meeting. The freeze frame of Philip Swallow in the foreground is doubled by a portrait of E.M. Forster in the background.

Given the above considerations with regard to the intertextual references of Vic Wilcox's surname, it would be fair to assume that this film metaphor connotes Philip Swallow as *the connector* (even if only in D. Lodge's novel and film): it is he who, by the means of the 'Shadow Scheme', brings the two worlds (and their respective representatives) together, i.e. the Industrial World and the Academia, Robyn and Vic. Moreover, the Department Meeting scene taps into sustained debates in the English culture about the effects of industrialism: on the one hand, Robyn (and to some extent, her colleagues) is the heir to a distinguished intellectual tradition of hostility to industrial civilisation which extends from Carlyle to Leavis. On the other hand, Vic presents the opposing position that, without national wealth, won in a competitive world, none of the academic values and qualities of life which Robyn takes for granted could be sustained.

Further on, in keeping with the deconstruction of the visual metaphors forwarded at the level of the filmic co(n)text, mention will be made to the scenes which, through their employment of specularity, become mediations of significant otherness. Therein, Jacques Lacan's work concerning the interpretation of space provides a useful model for this part of the analysis.

As inter-mediating media, both the novel and the film express, manipulate through affective power and rhetoric, communicate, formulate the writer's/director's mind, and negotiate meanings, which implies that both mimesis and fantasy are employed.

> Mimesis demonstrates its powers when the relationships between people and the likeness between the fictive world and ours are established. Mirror-like, such similarities draw attention and persuade that the issues at stake in the story are relevant to readers individually. Fantasy serves many other functions, but especially the following: it provides the novelty that breaks the crust of habitude; it encourages intensity of engagement (for both author and reader); it provides meaning systems to which the reader may relate and the author may return; it condenses images, offering new stimuli to test new reactions; it helps envision possibilities that transcend the purely material world accepted a quotidian reality. [12]

Jacques Lacan defines the visual encountered first by the infant in the *mirror stage* as the locus of the Imaginary which is a process of self definition. As he points out, the Imaginary is not a developmental phase that the individual undergoes only during infancy; rather it is an ongoing process that inhabits the individual. Therefore, although the self is determined in a totalizing fashion through visual perception, this totalization is continually broken down and re-envisioned.

In the television production of *Nice Work*, the mirror is a place of inbetweenness, a milieu of being, but also the field of communication between thought and what is other to thought. The mirror, just like the film, is a medium of a self-reflexive nature that continuously questions and probes its own nature: the image becomes an original for itself in terms other than mimetic. The image reflected in the mirror imitates and is index of particular psychic configuration of the original, and in this respect, it shows the original. Moreover, the mimesis shows the very ability of characters to be other than themselves and

their mimetic mirroring becomes a complex inter-mediation and polyphonic intertextuality in which sometimes the representation of what is other to the image is paramount.

The mirror turns the mirroring text into a metaphor of perspective compelling to a self-focussed message. "Man comes to himself, becomes truly a person, in a dialogue, not in a monologue. The feeling of self-hood, self-worth, self-identity comes when one stands over against another." [13] Therein, Robyn and Vic see the world from a different (and differing perspective), so that, each one of them has to mis-understand and eventually reconstruct the other in his/her own way. To put it simply, there has to be made a distinction between the reflective and the reflexive, since the former involves contemplation from one's own position and the latter is the act of turning back the individual's experience upon himself, therefore the enactment of a transformation to another position, a movement from one centrality to another, which is the essential condition for selfhood. [Reading *Nice Work* through Ovid's work would also offer a valuable point of entry into the puzzle at the core of David Lodge's writing (both as a novelist and as a scriptwriter): the need for both doubling and differentiation in the development of a coherent self. The work of Ovid focuses on the necessity of the antipodal relationship: he was the first writer in history to pair the mythic figures of Echo, the nymph who loses the capacity for original speech, and Narcissus, the self-centred and self-deceived youth. In psychoanalytic terms, Narcissus is pure ego and Echo is pure other. Narcissus desires separation in order to maintain control of the loop of desire, while Echo seeks merger with another, engulfment, unity to take on another's identity because she lacks her own. She is a verbal reflection of Narcissus that he rejects because she threatens the autonomy of his spatial existence. In aesthetic terms, Narcissus represents the impulse to order through the maintenance of distance in the static visual image, while Echo represents sound that transgresses the spatial through a temporal flux that promotes merger and unity. Both Robyn and Vic could be said to have their counterparts in Echo and Narcissus respectively.]

Consciously or not, all the characters in *Nice Work* are mirrored as separated into self-contained units, where everyone crawls into their own hole, everyone separates themselves from their neighbour, hiding away and unable to construct themselves a consistent inner self. "I think where I am not, therefore I am where think not … I am not, wherever I am the playing of my thought; I think of what I am wherever I don't think I'm thinking." [14]

By submitting themselves to that otherness which is the language of the *other* image, already exiled from itself into its own substitute, each of them will understand that there is no truth in the absolute sense, no transcendental signified. The *truth* which is re-projected is just "a rhetorical illusion, a tissue of metonymies and metaphors as Nietzsche said" [15]. Moreover, according to Lacan (as referred to in Lodge's novel), "this two-faced mystery is linked to the fact that the truth can be evoked only in that dimension of alibi in which all *realism* in creative works takes its virtue from metonymy" [16].

The analysis carried out in the remainder of this paper is particularly focused on the relationship between *Nice Work*, the film adaptation, and the visual metaphors/connotations that arise from the heightened presence of art objects, mainly the repeated visual references to the painting of the goddess Diana.

The painting of the goddess Diana functions as an analogical representation of the power of the film itself, and registers a degree of sensitivity to the representation of *real,* corporeal bodies. The film becomes readily associated with a so-called *illusionism* which enwraps viewers and mediates a state of mind in which they believe that what is happening on the screen is real: this time-defying magic wrought by the film is not strictly a matter of technology but it is a representation itself that is able to make that which is *absent* seem present.

Usually, objects of art are objects of desire so that it can undoubtedly be helpful to consider not only the existential and psychological consequences of contemplating still

images in relation to moving ones, but also to reflect on the core challenge of mimetic representation, in general, and of portrayal, in particular.

The painting and the film are each constituted by the two-dimensional traces of *real* corporeal bodies and, more than any other representational practice, the painting may depend upon a subject's presentation of self. But it depends equally on an artist's re-presentation of the portrayed - thus involving implicitly a tension, or ambiguity, between the portrayed as subject and as object, between self-representation and re-presentation. In Lacanian terms, the body of the portrayed is conceived both as subject and as object, echoing the mortality inscribed in mimesis, since it evokes the basic revelation of the mirror stage (of the reflexive otherness of self beheld as image) which is the initiation of the subject into a universe of gendered sexuality.

Subsequently, if taken in isolation, the portraits are not meaningful – sketched as they are in a photographic style, as it has already been seen with H. James and E. M. Forster; or detailed as the painting of the goddess Diana. Nonetheless, what matters, what is truly meaningful is rather the narrative pattern in which these portraits appear. The in-depth analysis of the film adaptation reveals the story of Vic Wilcox and Robyn Penrose as well as of their enforced relationship as it extends over several weeks. It begins with resentment, hostility and ignorance on both sides, but it develops into mutual respect and understanding and then into liking. However, in the process, Vic's subconscious life is caught in a series of nightmares where he sees Robyn as a goddess. The fact that Robyn uncannily resembles a portrait of a Greek goddess that he remembers seeing in the Gallery of Art as a school boy demonstrates that the representation *en abîme* is a reification of a component part of the cinematic apparatus itself. The poignant theme is, in effect, allegorical.

The portrait of the goddess Diana, a three-dimensional object of art, fleshes out issues of corporeality, carnality, and embodiment, predicating its insistence on baring the female body, too, and preserving, to some extent, a sexist ideology of culture for which the nude is emblematic. [Similarly, other cases of sexism can be read throughout the filmic text and they are clearly intended as oblique criticisms against a sexist ideology of culture.]

Without a doubt, for the most part of it, the film adaptation of *Nice Work* uses art as mere diversion, or detail, not as central theme, but it is through art (particularly the shots which show the painting of the goddess Diana, or the portraits hanging on the walls of the hotel disco in Düsseldorf) that a myth of femininity is brought to the fore, casting an image of woman as elemental, immanent, fluid, an image that psychoanalysis brings to the surface. Hence, even more so, as a representation stands in a particular relation to what it is a representation of, it is necessary to be clear about what the nature of this relation is.

Since the painting of the goddess Diana is, in fact, a picture of a mythical entity, the representation, or rather mediation of such an art object is self-reflexive since it questions its own origins: Diana never existed, so it is quite difficult, if not, rather impossible to know for sure that what viewers see re-projected is actually a painting of hers. In addition, the mythological facts, found perhaps in classical writings and storytelling provide a visual reference point, i.e. a context for viewers to assume rightly that it is Diana who is depicted and not some other mythical figure.

By making that which is *absent* seem present, the large painting of the goddess Diana mediates a covert and oblique observation on the self-reflexive nature of film: what viewers see is a re-presentation of that which is *absent*, i.e. Haydn Gwynne, the actress who performs Robyn Penrose, strikingly resembles the goddess Diana (a mythical figure whose physical appearance is impossible to portray and whose existence can only be speculated on). However, what they see is a large painting in the style of Titian (produced by the Pebble Mill design team), in which Diana bears a faint resemblance to Haydn Gwynne, and this is actually one of the visual effects created for the film.

In the film, the re-presentation of the painting of the goddess Diana is the only *text* we need to understand and detect erotic ties indicative of the importance of the body in the erotic space. Even if the sequence describing Vic's series of nightmares in the TV production is shorter in duration than the series of actions it represents (in the novel, for example) because of the deletion of considerable chunks of non-significant events, it still confers indirect and metonymic assurance to an erotic tie. [The moment of crisis (Vic's nightmare) was drawn out in the editing room to increase suspense (simply by adding sound effects, visual effects), and so, unlike the novel, the film adaptation manages to produce an effect of an accelerated tempo of events. The cuts are used to jump instantly from one critical point in time to another, without the need to explain how the character got there, since all explanation has a retarding effect.] Hence, the element of spectacle is more noticeable in the sequence of visual images heightened by various devices of perspective and focus (close-ups, wide shot, telephoto, zoom etc.), all controlled by the directing and editing process which imposes a consistent point of view on all the spectators.

In the novel, the origin of the dream sequences in which Vic sees Robyn transformed into the figure of the goddess Diana is caught in a passage describing Vic's thoughts, as he sits in his office one evening after an excursion with his shadow. She has just revealed to him that she has a lover (Charles) and he finds himself surprisingly disturbed by this information.

> She was the most independent woman he had ever met, and this had made him think of her as somehow unattached and – it was a funny word to float into mind, but, well, chaste.
>
> He recalled a painting he had seen once at the Rummidge Art Gallery on a school outing – it must have been more than thirty years ago, but it had stuck in his memory, and arguing with Shirley the other day about the nudes had revived it. A large oil painting of a Greek goddess and a lot of nymphs washing themselves in a pond in the middle of a wood, and some young chap in the foreground peeping at them from behind a bush. The goddess had just noticed the Peeping Tom, and was giving him a really filthy look, a look that seemed to come right out of the picture and subdue even the schoolboys who stared at it, usually all to ready to snigger and nudge each other at the sight of a female nude. For some reason the painting was associated in his mind with the word 'chaste', and now with Robyn Penrose. He pictured her to himself in the pose of the goddess – tall, white-limbed, indignant, setting her dogs on the intruder. [17]

The interiorized rendering of a character's thoughts is a feature characteristic to novel discourse: by using free indirect style there results a very literary kind of irony at Vic's expense, appealing over his head to the educated reader to supply the missing information that explains why Vic associates Robyn with chastity and with the painting: Diana, the goddess of chastity, something he was told by his teacher but has forgotten, was both the subject and the painting.

Final remarks

While the novel is better equipped than the film to represent thought and therefore the subjectivity of experience (in the novel we expect to have access to a character's thoughts and feelings), when still looking for some way of expressing the turmoil of Vic's inner emotional life, as he becomes romantically infatuated with Robyn, this passage is a possible key: in dream and reverie Vic pictures Robyn as Diana, the chaste, forbidden, angry, unobtainable object of his desire. His actual acts of voyeurism – spying on her through the peephole when she first arrives at the factory, and involuntarily glimpsing her naked breast when he first calls at her house – provoke visions in which he re-enacts watching Diana bathing with her nymphs and is pursued by the huntress and her hounds. A large water

pond, complete with waterfall, is assembled in order to produce a tableau vivant of Titian's famous picture of Diana surprised by Acteon.

Furthermore, the ekphrastic/visual textualisation of the painting of the goddess of Diana can be taken as an emblem for all forms of visual representation, but it can of course be more closely attached to the genre of the nude. In *Ways of Seeing* (1972), John Berger alleges that the nude portrait serves to advertise *virility*. [18] [Entrapped in a marriage that no longer gives him a sense of fulfilment and forced to cope with his wife's menopausal crises, Vic is caught in a continuous process of psychological castration of his virility: for him, marriage seems to mean nothing more than a socially acceptable way to secure the propagation of the species, and once conception has occurred, the pretence of love is not required. In this background, Vic seems to value Robyn more as a symptom of his own masculinity than as a person with a separate existence: she is much more valuable to his self-image as an object.]

For the sake of the painting's display value for its *beholder* the nude does an act of violence by exposing the body as a mark of submission. What results is the diminution of the sitter's identity and erotic power, the body becomes an image, and all manifestations of will are transferred to the position of the observer/voyeur. Thus, the body exists not in the domain of life's reality but in the domain of commodity relations. It is quite reasonable to trace the voyeuristic power of the viewer to a compensating decline in the power of the sitter (the goddess Diana, and through her, Robyn).

The problem of "conveying to the audience the reason for the associations between Robyn and Diana in Vic's mind" [19] is solved by a flashback scene in which Vic recalls himself as a boy looking at the painting in the Rummidge Art Gallery, immediately followed by another scene set in the present in which he revisits the gallery to track down the picture and overhears an art historian lecturing some students about it, recounting the myth of Diana.

Vic reacts to the paining of the goddess Diana as to an erotic object, taking delight in the details of her represented body. Furthermore, he explicitly associates the image with the sexual delight that he is denied by Robyn, Diana's *mirrored* image.

Visual images of the imagined beloved (Vic fantasising about Robyn) offer the metaphoric assurance of complete (bodily) possession (see the German episode when the brief love affair between Robyn and Vic is consumed). Thus, the representation of the painting of the goddess Diana is the most accessible way of representing the absent beloved *other.* However, the inherent qualities of the painting as both visual and narrative mode (it tells the story of Diana surprised by Acteon) – its stylization of beauty and its tendency to become self-referential – erases the need for the *other* and narcissistically returns the focus of erotic energy to the self.

To conclude, it is through Vic's nightmares, that the representation of Diana is transformed from a signifier of erotic space which is characterized by desire, absence, and deferral of possession to an indicator of guilt and foreclosure of desire: being rejected by Robyn, Vic eventually reconciles with Marjorie and tries to shut off his fantasies about himself and Robyn.

REFERENCES

[1] *Nice Work*. TV mini-series (1989). Dir. Ch. Menaul. Script. D. Lodge.

[2] Lodge, D. (1966). *Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel.* London: Routledge and Kegan Paul, (p. 6)

[3], [4], [5], [6; 7],[10], [14], [15], [16], [17] Lodge, D. (1988). *Nice Work*, London and New York: Penguin Books, (pp. 51-52, 14, 225, 35, 176, 122, 123, 122, 158-159)

[8], [9; 11] Lodge, D. (1992). *The Art of Fiction*, London and New York: Penguin Books, (pp. 39, 38)

[12] Praisler, M. (2000). *Reality and Fiction with Virginia Woolf and Ernest Hemingway*, Galați: Editura Porto Franco, (p. 20)
[13] Pfuetze, P.E. (1954). *Social Self*, New York: Bookman Associates, (p. 80)
[18] Berger, J. (1972). *Ways of Seeing,* London: the British Broadcasting Corporation and Penguin Books
[19] Lodge, D. (1996). *The Practice of Writing*, London: Penguin Books, (p: 229)

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galaţi University Press
Editors: Gabriela Iuliana Colipcă-Ciobanu & Steluţa Stan
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunărea de Jos" University of Galaţi, ROMANIA
pp. 67-70

CHALLENGES OF ACCESSING ENGLISHNESS. AN INSIDER'S PERSPECTIVE

Michaela Praisler[1]

1. Introductory lines

Playing the game of cultural encounters seems easy enough at first. Apparently, all one needs is to have a decent level of linguistic competence, to look around, observe the other players and try to fit in. Nonetheless, the game is usually played on at least two distinct levels: level one (advanced) is for the insider and level two (intermediate/beginners) is reserved to the outsider. Moreover, there are other barriers (invisible, yet highly resistant to ready interaction) which come into play: on the one hand, the intricacies resulting from the palimpsest of language, carrying traces of the inherent metamorphoses of identity, pose subtle difficulties; on the other hand, the existing social norms, rituals and taboos, together with those perpetually being written, make the enterprise even more cumbersome. It follows that both the intracultural experience (more than obvious in a class-ridden/class-conscious society) and the intercultural one (of foreigners adapting to the broader environment of otherness) deserve special consideration from the cultural anthropologist, linguist, translator, interpreter or simple tourist.

2. Watching the English with Kate Fox

Books on culture and civilisation generally conform to the tradition of presenting the foreign other along the lines of climate, basic customs, activities, symbols and institutions. They provide interesting reading, yet the narrative is commonly carried out from an extradiegetic standpoint, addressing an observer/outsider allowed to enter the world described only after providing him/her with careful instructions resembling authorial/authoritative stage directions.

Going against the grain, Kate Fox's *Watching the English. The Hidden Rules of English Behaviour* (2005) unveils unexpected aspects lying within the depth structure of the cultural core. Its intradiegetic perspective is that of an insider/witness who discovers or becomes aware of detail and fine texture as the circumstance unfolds. The writer's is not a moralising or didactic tale; it is the film of actually experiencing a series of events amid other participants and against significant contextual signs.

The book's introduction sets the ironic, understated, self-deprecating tone (specific to the English in Fox's view) identifiable throughout the text and announces the objectives and methods of the research, together with the terminology employed and the premises taken into account:

- Within the frame of contemporary cultural studies, which repeatedly mention the crisis of English national identity, it is essential to uncover the "*commonalities* in rules governing English behaviour – the unofficial codes of conduct that cut across class, age, sex, region,

[1] "Dunarea de Jos" University of Galati, michaela.praisler@ugal.ro, mipraisler@yahoo.co.uk

sub-cultures and other social boundaries" [1] so as to reinforce the notion that there is such a thing as 'Englishness' and eventually to draw up its grammar.

- Despite its limitations (especially related to the scientist's being a native), the only method of 'hands-on' anthropological analysis remains participant observation, a "rather uneasy combination of involvement and detachment" [2], which "in practice feels like that children's game where you try to pat your head and rub your tummy at the same time" [3].
- It feels refreshing to have anthropologists study, for a change, the patterns of good behaviour and thus interrupt the trend whereby they were interested in "the dysfunctional rather than in the desirable, devoting all their energies to researching the causes of behaviours our society wishes to prevent, rather than those we might wish to encourage". [4]
- The unwritten rules envisaged and referred to in the title are intended to counteract the theories on the contamination, ergo slow death of pure Englishness, and to support the thesis that, even if "not universally obeyed in English society […], these rules are 'normal and usual' enough to be helpful in understanding and defining our national character". [5]
- As for culture, the definition assumed is that of "the sum of a social group's patterns of behaviour, customs, way of life, ideas, beliefs and values" [6], all constantly in the making, therefore exhibiting variation, permutation and combination – in short, a kaleidoscope open to interpretation.
- Any endeavour to highlight a particular '-ness' may seem pointless to those who believe in the near extinction of individual cultures (the main threat frequently pointed out in this respect being that of American corporate imperialism), yet there are also those who believe, more sensibly, that "the principal effect of globalisation […] has been an *increase* in nationalism and tribalism, a proliferation of struggles for independence, devolution and self-determination and a resurgence of concern about ethnicity and cultural identity in almost all parts of the world, including the so-called United Kingdom". [7]
- An important ingredient of each cultural network is class. Various taxonomies of English classes have already been produced, but in order to determine the inner workings of Englishness it seems more appropriate to concentrate on foregrounding "the subtleties of English thinking about class" [8] on topics such as "*precisely* how you arrange, furnish and decorate your terraced house; not just the make of car you drive but whether you wash it yourself on Sundays, take it to a car wash or rely on the English climate to sluice off the worst of the dirt for you" [9].
- Just as important in defining one's culture and understanding that of the other is the concept of race. Even more complex however proves to be the issue of immigrant populations, who "adapt to, adopt and in turn influence the culture and customs of their host country, particularly over several generations". [10] It has been shown that, "although ethnic minorities constitute only about six per cent of the population" [11] of the UK, they have become part of the overall cultural mosaic and have heavily contributed to outlining discernable "degrees of Englishness" [12], due to acculturation processes, some institutionally imposed, others willingly and consciously assumed.
- Englishness, rather than Britishness, is under the lens (expressing opposition to mainstream practices), some of the reasons enumerated being that "England is a nation, and might reasonably be expected to have some sort of coherent and distinctive national culture or character, whereas Britain is a purely political construct, composed of several nations with their own distinctive cultures", that "although there is a great deal of overlap between these cultures [they should not be] lumped together under 'Britishness'" and that "'Britishness' seems […] a rather meaningless term: when people use it, they nearly always mean 'Englishness' – they do not mean that someone is frightfully Welsh or Scottish". [13]

The contents proper surveys and exemplifies conversation codes (in part one) and behaviour codes (in part two), with emphasis on: the weather, grooming-talk, humour rules,

linguistic class codes, emerging talk-rules (the mobile phone), pub-talk; home rules, rules of the road, work to rule, rules of play, dress codes, food rules, rules of sex, rites of passage. Participant observation is doubled by personal narratives, both being supported by references to scholarly sources and mirrored in self-reflexive commentaries which add a meta dimension to the text.

The ensuing discussions on the various modes and codes which are noticeable on the contemporary English scene are made within the frame of the ideas advanced in the introduction. The method of investigation chosen for the case studies presented stresses the awareness that the relatively high degree of subjectivity stemming from actual involvement in the situations analysed does, indeed, affect detachment and objective reasoning, but is the price one has to pay in order to carry out the research. The approach for conducting the assignment abides by the principle that the unwritten governs every day interaction more than the official (which induces counter-reactions more often than not) and that proper behaviour is just as worthwhile a topic as the predominant ones treating deviation and distortion. The theoretical input draws on culture as renewed/renewing puzzle to be solved, on individual cultures (the English one included) as having undergone change (not as having 'died' or been irrecoverably affected), on the politics of imagining clearly delineated cultural frontiers or, on the contrary, of finding umbrella terms to engulf smaller communities, and on the markers of class and race in present day multicultural societies.

In view of illustrating Kate Fox's manner of dealing with identity issues, linguistic and behavioural patterns, it is necessary to zoom in on the symptomatic samples of social rules and inter-relationships with a specific cultural component that the volume displays. A case in point is the rule of understatement and its effects, resumed in the following excerpt:

> The understatement rule means that a debilitating and painful chronic illness must be described as 'a bit of a nuisance'; a truly horrific experience is 'well, not exactly what I would have chosen'; a sight of breathtaking beauty is 'quite pretty'; an outstanding performance or achievement is 'not bad'; an act of abominable cruelty is 'not very friendly', and an unforgivably stupid misjudgement is 'not very clever'; the Antarctic is 'rather cold' and the Sahara 'a bit too hot for my taste'; and any exceptionally delightful object, person or event, which in other cultures would warrant streams of superlatives, is pretty much covered by 'nice', or, if we wish to express more ardent approval, 'very nice'. [14]

Practically foregrounding well known and obsolete stereotypical character traits, behaviour templates and language use, what makes the description appealing is the insider's ironic style and the brief comparison with possible formulations of similar statements by speakers of other languages, whose grammar, let alone cultural streak, would have generated more emphatic responses. The juxtaposition of auto-images and hetero-images becomes thus the enticing ingredient which satisfies all palates and establishes the connection with a wide range of readers.

This strategy of telling people what they want to hear about the English (because the information is unconsciously familiar and the question marks linger on) is in itself typically English, widely used and developed further on in the book, under 'self-deprecation', another manifestation of modesty and humour. As a result, the text is perceived as genuine, the story worthwhile, the incursion into this insular culture eye-opening – though forwarded in keeping with a deliberate marketing policy in the end.

The anticipated reaction of the potential outsider, decoding the message, but incapable of coming to grips with the successive layers of its cultural wrappers, is then used to corroborate the authenticity of the observations made and to obtain the expected effect: laughter, strangely induced by the absence of laughter.

> Needless to say, the English understatement is another trait that many foreign visitors find utterly bewildering and infuriating (or, as we English would put it, 'a bit confusing'). 'I don't get it,' said one exasperated informant. 'Is it supposed to be funny? If it's supposed to be funny, why don't they laugh – or at least smile? Or *something*. How the hell are you supposed to know when "not bad" means "absolutely brilliant" and when it just means "OK"? Is there some secret sign or something that they use? Why can't they just say what they mean?' [15]

Via understatement, self-deprecation turns into pertinent criticism here, with the foreigner (American, it seems) playing the role of comic character. Ultimately, the whole scene, its script and its actors play out the interactive film/game of intercultural clashes in which messages get across, communication works to a practical end, but cultures are not actually bridged.

Kate Fox's entire study is cleverly written in this vein, bringing the cultural debate closer for scrutiny and 'translating' its complex mechanisms for the benefit of all. It might be read as an extended paper on anthropology, as an essay on national identity, as a tourist guide for the traveller to the British Isles, but also as a creative and extremely enjoyable piece of writing taking on the features of an experimental autobiographical novel which covers three years and spans wide spaces. Its double ending endows it with the freedom of re-interpretation and of engaging in a dialogue with the scholar, as well as with the ordinary reader. In its 'Conclusions', it summarises the main points made, re-digests the data, then shows deprecation towards the whole demarche. In its 'Epilogue', it returns upon itself and, in so doing, relativizes the academic sounding conclusions, confesses to the insider's limited/flawed perspective, formulates a caveat against mistaking the representation for the truth and another against ever imagining that you are not being watched.

3. End remarks

Cultural studies are and will continue to be rooted in slippery ground. All the attempts at delineating scientific models, structures, diagrams, taxonomies, grammars and dictionaries of culture(s) will always have to be modified so as to accommodate newer findings. All the statements made and all the commentaries provided will have counterarguments, and different opinions will be brought forth from divergent angles, spaces and times. Regardless of these downsides, however, the act of culture-watching remains fascinating and challenging, as Kate Fox's *Watching the English. The Hidden Rules of English Behaviour* sets out to demonstrate. Its pages paint a clearer picture of Englishness than any fixed moulds specialised literature might hope to capture and the interested party discovers more about this nation from the collage of clippings from real life situations presented than from any manual on the ways and manners of the English.

REFERENCES

[1], [2], [3], [4], [5; 6], [7], [8], [9], [10], [11; 12], [13], [14; 15] Fox, K. (2005). *Watching the English. The Hidden Rules of English Behaviour*, London: Hodder and Stoughton Ltd, (pp. 2, 4, 3, 5, 10, 14, 16, 15, 16, 17, 20-21, 67).

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galaţi University Press
Editors: Gabriela Iuliana Colipcă-Ciobanu & Steluţa Stan
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunărea de Jos" University of Galaţi, ROMANIA
pp. 71-74

THE CONCEPT OF MODALITY AS ILLUSTRATED IN FEMININE AND/OR FEMINIST WRITINGS

Steluţa Stan[1]

[a] linguist deaf to the poetic function of language and
a literary scholar indifferent to linguistic problems and unconversant with linguistic methods
are equally flagrant anachronisms.
Roman Jakobson [1]

1. Language, Linguistics and Literature

Literature is written in language, so, if we need to discuss literary texts and how we understand them, we must, at least to some extent, concentrate on the language of those texts. However, what we should notice is that there are "two other heavyweight contenders in the competition for the 'Object of Criticism' crown, the author and the reader. Different schools of criticism have emphasized one or other of these three elements."[2] While intentionalist and reader-response theories have placed an emphasis on the author and reader respectively, Formalism and New Criticism have emphasized the text itself.

On the other hand, **linguistics** has exerted a major influence on literary studies during the twentieth century, whereas the linking of the language of linguistics and the analysis of literary texts is essentially the domain of **stylistics**, which, as H. G. Widdowson suggests, is "...the study of literary discourse from a linguistic orientation", being "...essentially a means of linking the two", involving "both literary criticism and linguistics, as its morphological make-up suggests and having no autonomous domain of its own." [3]

Furthermore, there could be drawn a possible relation between a stylistics which would take account of the reader's construction of meaning and recent movements in mainstream linguistics, roughly grouped under the heading **pragmatics**, a branch of linguistics focusing on the connection/bond between signs, their users and interpreters, on the 'non-realized' elements of communication, on phenomena such as presupposition, speech acts and implicature, i.e. what is presupposed in any utterance, what is implied and, conversely, what can be inferred.

In an approach such as this, the author proposes an analysis trying to take into account not only the formal elements, but also its implicatures, communicative function and role, and to lie bare the ideological assumptions and biases underlying texts.

2. Language and Gender in Feminine Writing

Feminine writing is not only about femininity and undoubtedly not necessarily about feminism either, but it is discourse written out of a concern with subjectivity, sexuality and language. It supports the belief that irrespective of the symbolic systems that exist currently – the most prominent of which is language, they have become inadequate and one of the most

[1] "Dunarea de Jos" University of Galati, steluta.stan@ugal.ro, stelutastan@yahoo.com

powerful manners to transform the relation between the sexes is to transform the ways in which we *represent* these relations.

This type of discourse has its roots in the assumption that the obvious and indisputable physical differences between women and men, this has an influence on their relation to language. Feminist literary criticism has moved with time from the criticism of men writing and women writing to a questioning of what it means at all to engage with or in language: "If all language carries a world within it, assumptions and values that lie embedded in the simplest of utterances, then how can women take up such language, the language of patriarchy, and hope to use it to forge a better world for women?" [4]

Therefore, it is rather important to establish whether women have a way of writing which is intrinsically different from that of men or not. Within feminism there is a long-standing tradition of debate on this issue. For instance, Virginia Woolf suggests in *A Room of One's Own* that language is gender influenced and, for example, a woman's sentence will be characterised by clauses linked in looser sequences, whereas a man's will be rather attentively balanced and patterned.

Fay Weldon's texts fit the woman's sentence model proposed by Virginia Woolf:

> Philip, she feels, has failed her. Philip does not take her out to lunch, admire her, hold her hand, tell her she is beautiful, take her to his hotel room and cover her with love bites, reduce her to all orgasm and then politely take her to tea at the Ritz where she can satiate eccentric desires with cucumbers sandwiches and lemon tea; then put her in a taxi and send her home in time to take the dog for a walk and have a bath before supper. [5]

Such French feminists as Hélène Cixous, Luce Irigaray, Julia Kristeva approached this issue from a psychoanalytical angle (heavily drawing on the theories of Freud, Lacan and Derrida), and suggested that there is a need for an alternative form of language to express this difference/otherness adequately.

3. Feminist 'Modalities' with Fay Weldon

For the purpose of this study, various concepts expressed by the anomalous finites and other verb forms will be highlighted in the excerpts chosen as representative to support the interpretative hypotheses. This strategy will hopefully help to identify some of the ways in which the literary text modalises the characters' relation to reality.

Fay Weldon is a feminist who writes "in a survivalist spirit (anger, hate, bitterness, laughter taken as signs of life)." [6] Her novels, which she refuses to describe as feminist, are concerned with every aspect of female experience, this kind of 'normal' life being their stuff. Partly narrated in the first person, with the plural pronouns 'we', 'our', and 'us' comfortably and reassuringly suggesting that the narrator is pointing out something we all indulge in, so that we do not have to feel alone in this world/situation/misery, and partly in the third person, her writings are "less interested in demonstrating inner tensions or splits within women's experience than with showing the simple awfulness of lives" [7] at the end of which they "may have cooked a hundred thousands meals, swept a million floors, washed a billion dishes." [8]

The modal structure **may+perfect infinitive** is usually used to indicate a past possibility not put to the test, and in the excerpt above this interpretation may be correct. Yet, many of Weldon's utterances should be taken with a pinch of salt because satire and parody are at home in her novels, being her most powerful weapons. She does not have to test or count anything; like any other woman she knows that even if she exaggerated a bit, she is not far from reality. So, in the structure mentioned above, the epistemic value of 'may' would rather be interchangeable with that of 'must', taking the reader closer to logical deduction.

Weldon's stance is not one of simple hostility to men: "I don't hate men. I pity them. They are inadequate creatures. They cannot bear to be with their equals. They must always seek out their inferiors. In bed or in the pub, it's just the same." [9] **Cannot bear** signals what I took the liberty to call pitiful lack of ability to treat the 'other' as equal. In 'must seek' the interpretation of '**must'** is ambiguous between its deontic value of inner necessity (a personal obligation men feel bound to comply to) and its epistemic value of probability, i.e. the narrator's cautiousness as to the assumption made.

Men in Weldon's novels may feel discriminated against simply because they are not given favourable treatment – an idea which is reminiscent of Virginia Woolf's remark in *A Room of One's Own* about how women have served as "looking glasses possessing the magic and delicious power of reflecting the figure of men at twice its natural size; without that power probably the earth would still be swamp and jungle." [10] An awful, even unfair possibility. Or maybe not?

Still, Weldon is not a typical feminist. She notes the weaknesses of women, as well. In an interview with John H. Haffenden, she comments that women have to fight as much against their own natures as against men's behaviour and the tendency to lapse into "the belief that you don't have to work and struggle because somebody will always be there to look after you." [11] Here the deontic **don't have to** (work and struggle) suggests lack of necessity, being replaceable by **needn't/don't need to**, whereas the epistemic 'will' means recurrency, regular/frequent (in our case, due to the adjunct **always**) permanent state of affairs.

How could any woman today, let alone a feminist, accept total dependence? Men in her novels may well be selfish and unreasonable in the demands they make on wives and lovers, but it is equally true that women consent to their own exploitation because they are unwilling or unable to accept the challenge of independence: "One likes to serve." [12]; "It is true that others of my women friends live quiet and happy married lives, or would claim to do so." [13] Here, the epistemic **would** is employed to indicate tentativeness, a cautious opinion, being reinforced by the semantic content of the verb '**claim**' itself (rather obstinate insistence on hiding true feelings). The writer does not seem to trust the happy mask; in fact, she goes on with: "Then why do they look so sad? ...There is nothing more glorious than to be a young girl, and there is nothing worse than to have been one." [14].

Or, another example, even more illustrative of the ambiguity of modals can be the last quotation: "She does not like little men. She waits and will wait for ever for a tall handsome bully who will penetrate her secret depths... What she means is, 'if only there was someone who would stay long enough to listen, go deep to touch my secret painful places, so I would feel again I was alive.'" [15]. The deontic values of '**will'** in the structure 'will wait', those of willingness and determination, would be obvious. But, considering the co-text (the previous sentence beginning with 'She does not like …' and the last sentence starting with 'What she means is…'), there is ambiguity between these deontic values, on the one hand, and the epistemic value of probability, on the other.

The mere futurity interpretation of '**will**' here is out of the question due to the adjunct ' for ever', as well as due to the co-text, unlike the use of 'will' in 'will penetrate'. In the latter structure there is ambiguity between futurity and the epistemic value of probability. The colloquial '**was**' subjunctive expresses ardent wish or hope, presupposing at the same time the awareness of its impossible realization. It is also associated with the deontic '**would**' in 'would stay', used with its value of willingness, and with 'would' in 'would feel', which is between the conditional marker and the epistemic 'would' of certainty. As one can easily notice, the concept of wish is a very important one here, because the woman talking has not been able or lucky enough to keep a man beside her, and that is exactly what she desperately wants, as 'would feel' proves. This one is followed by another colloquial 'was' subjunctive, presupposing unreality, paraphrasable by 'as if I were alive'.

Final remarks

Obviously, this kind of analysis on/of the boundary between language and literature could be furthered and made to cover the whole work, the interpretation of which would, thus, only gain in substance and depth.

On the contemporary literary stage, as the novel under focus shows, Weldon is probably more successful than any other novelist at bridging the gap between the 'popular' and the 'serious', and this is mostly achieved by means of a careful (un)conscious handling of modality in language. Everything she writes is lucid, in a sense 'simple', and totally accessible, and yet her work has substance. She has voiced things about women's lives that required to be said and that have been welcomed by readers grateful to find in print what they could not put into words for themselves. Her central focus is on the personal relationships between men and women but she relates the personal to social change: "Down here among the women who like to describe people by relationship with others. It makes us feel more secure or as if someone might notice when we die." [16]

REFERENCES

[1] Jakobson, R. (1967). "Linguistics and Poetics" in S. Chatman and S. Levin (eds). *Essays on the Language of Literature.* Boston: Houghton Mifflin (p. 322).

[2] Short, Mick. (1991). "Literature and Language" in M. Coyle, P. Garside et al. (eds). *Encyclopedia of Literature and Criticism*. London and New York: Routledge (pp. 1082-3)

[3] Widdowson, H.G. qtd in K. Green and J. LeBihan. (1996). *Critical Theory and Practice*. London and New York: Routledge (p. 11).

[4] Rivkin, J. (1992). "Feminist Paradigms" in Maggie Humm (ed). *Feminisms. A Reader*. London: Harvester (p. 531).

[5], [8], [9], [12], [13], [14], [15], [16] Weldon, Fay. (1971). *Down Among the Women*. London: Penguin Books (pp. 161, 83, 75, 62, 6, ibid., 10, 30).

[6] Sage, L. (1992). *Women in the House of Fiction.* London: MacMillan (p. 153).

[7] Stevenson, R. (1993). *The British Novel Since the Thirties.* Iasi: Institutul European (p. 199).

[10] Woolf, V. (2008). *A Room of One's Own and Three Guineas*. Oxford: OUP (p. 28).

[11] Haffenden, J.H. (1985). *Novelists in Interview*. London and New York: Harvester (p. 312).

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galati University Press
Editors: Gabriela Iuliana Colipcă-Ciobanu & Steluța Stan
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunarea de Jos" University of Galati, ROMANIA
pp. 75-83

REDESIGNING THE FOREIGN LANGUAGE COURSES IN THE NON-PHILOLOGICAL TERTIARY EDUCATION. A PROPOSAL

Yolanda-Mirela Catelly [1]

1. Background

It has become a matter of general interest worldwide to ensure a high level of both linguistic and intercultural ***proficiency*** in English – or another language of international circulation – to graduates that emerge from the higher education institutions that are not philological (e.g. technical, medical, law schools etc.). When young graduates of the engineering higher education institutes, for instance, are trying to penetrate the job market at national and/or international level, a high L2 proficiency is one of the employers' essential expectations from them.

For quite some time now, and due to the imperatives coming from everyday experience and practice in multinationals, for example, there have been new views on the conditions of employability; thus, the candidates' portfolios of skills are interesting not only as far as their strictly technical qualifications and abilities are concerned (***hard skills***), but, to an equal if not higher extent, what matters is their so-called ***soft skills***, viz. a set of non-technical abilities. They include communication—in the mother tongue and/or in a foreign language, as well as elements of time management, personal development, creativity and innovation, team work etc.

Consequently, the development of such soft skills has become, in many university environments, a concern for most stakeholders in higher education curriculum policy and development: academics and academic managers, curriculum makers, teachers and students, but also potential employers that collaborate with the former in designing the appropriate educational paths of the future engineering graduates. The forms taken by these activities include special centres providing support to students, specialized courses already existing in the curriculum, meant to respond to the students'—would-be graduates'—needs.

We will start our revisitation of the main policy setting documents at ***international*** level, mainly for Europe, with an approach that is focused on the main teaching/learning options and priorities, by analyzing what has been done so far in order to give a new shape to the tertiary education, with a special focus on foreign languages.

An important landmark underlying the most current activity in higher education Europe-wide is the Bologna Declaration [1]. Its significance for the present and future of higher education is that of a ***quality standard*** for the 29 signatory states, in the attempt to reform, in a coherent, convergent manner, their educational systems. The recognition of the value of coordinating reforms and implementing coherent changes that should have a common denominator conducive to mutual validation of studies is precisely the merit of this convention. A thorough analysis of common problems, but also of local specific conditions and needs, is the answer provided by this document to the demands of the period for higher education.

[1] Department of Professional Communication in Modern Languages, Faculty of Engineering in Foreign Languages, "POLITEHNICA" University of Bucharest, yolandamirelacatelly@yahoo.com.

In the same vein, the spirit of the Bologna process was continued by the documents signed in Prague [2]. Its main additions to the former are listed as follows:

- to answer the needs of life-long education;
- to involve the higher education organizations and their students in this reshaping process;
- to promote European values in higher education worldwide;
- to implement quality assessment policies in all countries with a view to ensuring a climate of mutual trust required for the validation of studies carried out abroad.

In support of the above policy launching documents, in 2001, another significant document was launched and ever since applied in Europe under the aegis of the Council of Europe, viz. *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment – CEFR* [3]. It is a landmark for foreign language education, as it provides explicit, quite objective modalities of describing the level of proficiency attained by learners of foreign languages, and it has become widely used in most European countries.

That foreign language knowledge has become a real must for graduates at the stage of entering the work market (inter)nationally is emphasized in other post-Bologna documents [4]. It is stipulated, for instance, the need to ensure that at least 20% of the new graduates from the European Higher Education Area (EHEA) should have had a study or training period abroad. This obviously implies higher responsibilities for the foreign language education, which should take into account the new reality, by anticipating moves and reformulating curricula.

In Romania, a signatory country of the Bologna Declaration and further documents, there has been an effort to devise the new policy at country level, in line with the main imperatives and expectations of the general European trend. There is a series of documents designing the present and the future changes that are to be implemented. However, the direct response of higher education organizations is still rather slow, in our opinion.

We have analyzed a range of such documents [5, 6, 7, 8, 9] and we could extract some ***main directions*** emerging from them:

- compatibility of our educational policies with the European ones as regards ensuring equal opportunities and chances for all students, the mobility in the area of higher education and a European dimension of education;
- a higher importance and, implicitly, status given to the ***foreign language education*** – against the background of Romania's integration as a Member State of the European Union: what is required/expected from graduates is not only general technical knowledge in the domain of study that could ensure the understanding, innovating and creating of new knowledge later on, but also the skill of effective oral and written communication in the technical field, in various cultural contexts, in a foreign language, as well as assuming the responsibility of devising a personal program of self-improving one's own soft skills further on;
- the effort to understand the features of the current stage of the Romanian education, by identifying the main sensitive issues, anticipating potential challenges and designing policies to answer them innovatively;
- learning the lesson of acting together in a coherent way so as to develop a permanent attitude of creativity and adaptability while undergoing the sometimes uneasy process of change over the education system but also on ourselves.

At the current stage, there are some ***general ideas in implementing the new English language education policy in European countries***, as they emerge from Phillipson (2008). They are mentioned below in order to show the main areas of interest for language policy makers, but it can be seen from this range of concerns that there is room for innovation in the spirit of taking into account the local specific features of each concrete educational context.

That is the reason why this study tries to provide ***an analysis of a Romanian technical university's approach to shaping the English language courses***, of the ESP (English for Specific Purposes) and CLIL (Content and Language Integrated Learning) types, seen as a ***case study*** offered for discussion and optimization to fellow teachers in our country and abroad.

Thus, according to Phillipson (2008), we should take into consideration the "processes of globalisation and Europeanisation, such as the adoption of English as a corporate language in many of the larger businesses based in continental Europe". English has been more intensively used not only in business, but also in the other key domains of human endeavour, of which one that should not be disregarded is that of international conferences and publications associated with the scientific research activities. This has been conducive to a necessary reshaping of the content of the English courses, quite different, as pointed by the same author, from "the traditional mould of a foreign language" [10], with the communicative principles of teaching/learning/evaluation coming to the fore.

As shown above, with this new approach and the increase in status and demand of English, ***language teacher training*** and ***teacher competences and qualifications***, respectively, have necessarily come under focus at continent level, with special programmes being created (e.g. "Education and Training 2010").

This remark is confirmed by other authors, such as Grenfell, Kelly and Jones [11], as well, who analyzed and presented the current diversity of approaches to foreign language teacher training. They strongly recommend CLIL as one type of approach "more likely to achieve success than the traditional methods".

We agree with Phillipson [10] that there is still a rather severe shortage of appropriately qualified teachers, which may explain the relatively low rate of success in implementing the new vision in English language teaching, particularly in the non-philological tertiary education.

We have analyzed the manner in which the teaching of foreign languages, particularly English, is carried out in some European countries and we could note that, in countries such as the Czech Republic or Denmark and other Scandinavian countries, there are no language courses of any type provided in technical universities at Bachelor and Master levels. If tuition is offered in English in these universities, then a certain level of proficiency according to the CEFR, certified by an international certificate, is required and considered sufficient for the candidate to be accepted in the program.

In Romania, we identified, for instance, at the Technical University of Cluj-Napoca [12] optional General English and EST courses, but not CLIL type ones.

Moreover, as we are convinced that ***soft skills could be taught by teachers of English in the form of CLIL courses***, we would like to support our opinion with arguments; the graduates' developed range of soft skills would thus:

- answer the market expectations,
- ensure a better mobility of the young learners in working and/or studying,
- be conducive, ultimately, to attaining a much higher employability potential.

As all this should be integrated in the curriculum more than at present, we must be aware of the pressures on the academe, expected to enhance the ***soft skills status***, which should become a compulsory discipline, a real priority for our students. Numerous voices, internationally even, point out that "there are chances that, during the recruitment stage, people with excellent technical skills but lacking communication skills of the soft type should be less successful in getting employment", as Ziegler [13] shows. In the work of De Vee Dykstra we can find a prioritized list of the main sought after soft skills to be found in "an ideal job candidate": "communication skills and critical thinking, followed in order, according to specialized research, by honesty and integrity, analytical and problem-solving skills, [...] flexibility and adaptability". [14]

In maintaining the idea that foreign language teachers in non-philological universities can – and should - embark upon teaching not only ESP courses but also CLIL ones, as a realistic option for all levels (Bachelor, Master and Doctoral) in our higher education system, we list a series of advantages of such an approach: if the main learning material, focused on a soft skill, is integrated into the language course, a lot of time and effort is diminished. If flexibility and modularity of the approach in accordance with the students' needs are allowed and achieved, then the students' motivation and determination have good chances to be enhanced, particularly in those cases where the students' level of proficiency is already quite high (in the range B2/C1, according to the CEFR). As a form of ***interdisciplinary flexible modular approach***, with aspects of complementarity and fusion, it can ensure more exposure of the learners to the language input without extra time consumption in the curriculum. Moreover, there are good chances that the soft skills developed via English could be transferred onto their use in the first language, or in other foreign languages, as well.

Certainly, such an undertaking requires a high amount of motivation and effort from the teachers of English willing to develop professionally and personally along this path. It is a real challenge, and, in what follows, the manner such an action line was initiated is analyzed, the author being fully aware that local conditions are always diverse, but good practices can be extended with care to other educational contexts with some benefit.

2. Reshaping the approach to English language teaching in UPB – a case study

The case study presented here should be read as a backwash type of analysis which may have a positive forward effect over a concrete educational context that definitely has a range of specific features to be taken into consideration in devising the general policy as regards foreign language courses.

The ***case study*** format allows for presenting the rationale underlying each of the decisions taken in the Department of Communication in Modern Languages of the POLITEHNICA University of Bucharest over the last decade in implementing the change required by the above mentioned documents of the EU.

A word of warning is necessary, and it will refer to the ***limitations*** we have had to face, resulting in a range of stop-gap or short-term solutions, while the long-term ones were being devised: time constraints, lack of training at all levels among the teaching staff, the university management policy, which, although supportive and permissive, would sometimes not fully coincide with our views, the position and status of a Humanities type subject such as English within a technical university a.s.o.

The educational context is analyzed mainly in order to present the changes operated so far and those envisaged for the not-so-distant future, in our opinion, at all three levels of education: Bachelor, Master and Doctoral, as far as the design and teaching of English courses are concerned.

We are trying to probe into the current curricular provisions, looking for the rationale underlying the already made decisions. Then, we will advance a proposal of redesigning the foreign language(s) courses, mainly the English language one, with the necessary methodological refreshing, thus offering to both the internal stakeholders and fellow teachers in relatively similar contexts an open arena of debate upon the best solutions.

It may be necessary to mention that such an approach has emerged from consistent needs analysis in our educational context, our experience as course designers and (co)authors of ESP and CLIL course books, as well as feedback obtained in time from the main actors interested in increasing the quality and efficiency of the teaching of English in the Bucharest Polytechnic University.

Similarly, the concrete objectives of the existing courses have always been decided upon based on a detailed analysis of the job market expectations from the university—in that

respect, feedback from employers has always been invaluable, and so have the (in)formal discussions with fellow teachers of technical subjects in UPB, as well as with curriculum/policy makers. The foci have been on issues such as content, expected level, choice of skills, teaching and learning options and priorities.

The stages we have passed through so far are briefly presented in what follows. Thus, the last decade of the previous century could be labelled as a "***self-development***" period for the teachers in the department, under the umbrella of the hugely impacting PROSPER project supported by the British Council. During that fertile effervescent period, several generations of teachers received professional training at high level, with the communicative approach to the teaching of English becoming the core of our professional interest.

In 1996, when we could already give evidence of a basic level of sustainability in terms of professional expertise, a ***first ESP course book*** was co-authored - ***English for Science and Technology – Prosper with English*** [15] and used in our Bachelor level classes. The book comprises both units meant to cover the most important areas of study in a technical university, as well as units that can be of interest irrespective of the specialized field of the students. It is a product of collaborative writing under the remarkable guidance and support of professionals from the UK, and it has become a basic material, later supplemented by original in-house additions, focused particularly on the needs of ESP type of our learners.

Some of these originally created materials became course books published by some of our colleagues in response to the needs of specific faculties, while some remained only components of a large resources base at the disposal of the staff teachers, should the need for them appear.

Given the fact that the general expectation from our students, when they come from high school, is that they should have at least a B1 level of English proficiency—although there are, naturally, individual differences among groups and even faculties, the level at which most course books are written is an upper intermediate/advanced one, roughly corresponding to B2/C1 in CEFR terms.

With the advent of the 21st century, and taking into consideration the policy lines designed at European higher education level starting with the Bologna documents, we can speak about a new phase in the department's approach to the shaping up of our courses and general approach to the teaching of English—we could call it the "***effort at sustainability***". Its main fruit was the ***English for Professional Communication*** course book [16], also for the Bachelor level. It was a totally different experience for the teachers in the department, from many points of view:

- it was created by several mixed teams of unit co-authors, comprising both more experienced/UK trained teachers and younger colleagues who would thus learn together how to design a course book for our specific context;
- it is basically an ESP type of approach to the teaching/learning of English, but the topics chosen make it a special sort of material, viz. it is situated somehow in between ESP and CLIL, as it deals with the teaching of skills that are more closely connected with the ***soft*** ones, which are so very necessary and expected from our young graduates for identifying employment and successfully accessing the job market;
- although the communicative principles are at the centre of the book, a more eclectic approach was favoured in designing it, with focus also on reconsidering grammar, collocations a.s.o. and having good potential in being used with various e-learning supporting forms;
- the choice of topics itself reflects the reality of the period during which the book was conceived, with a good realistic blend of engineering and business focused themes;

- the book can be used in a flexible modular manner, the choice of units being the result of the yearly needs analysis carried out by the teachers;
- as such, it provides material for two terms if fully exploited, but due to the fact that the faculties in the Bucharest Polytechnic University have different autonomous views on the weighting of this discipline in their students' tuition, a shorter version and a full one actually coexist – a situation that had been taken into account at the time the course book was created, with priorities and options being made by negotiation between teachers and students at the beginning of each academic year.

In recent years, i.e. after the reorganization of education based on the three levels, a new phase began—perhaps the best name for it would be "***pioneering innovation***". At that stage, some of the teachers in the department, who had acquired experience in the design of the previously mentioned course books, were able to answer the university's invitation for specialized Master level materials, this time of the CLIL type.

One such example is Catelly's ***Scientific and Technical Communication in English – Course Slides*** [17]. The course book is entirely based on e-learning support in delivery and applications, and it was conceived as a modular course for Master students of the Computer Science, Engineering in Foreign Languages and Electrical Engineering faculties, as it can be taught in one to three one-term modules, depending on the selection based on a needs analysis operated in the source material. As it is a CLIL type of course, with ***English*** blended, implicitly or explicitly, with content (Scientific and Technical Communication – therefore ***soft skills***), it means one step forward in the effort of a teacher of language to design and teach not only language but also content that requires specific information and special preparation in order to be presented to the engineering students.

Based on an eclectic approach with a communicative core, the course is organized as essential information to be conveyed in a flexible interactivity-oriented manner, while the applications and assignments complement, develop and extend the input based on the same teaching/evaluating/learning principles as the course itself.

Summing up here, the current department policy is to cover the two up to four terms of the Bachelor level based on the ***EST*** and ***English for Professional Communication*** course books, with flexibly operated selections/additions, while, for the Master level, CLIL type of course materials are recommended, as they answer not only the need for language proficiency of the students, but, at the same time, the demand for a higher level of soft skills of our young graduates.

Another aspect that should be included at the end of this case study is what course books and/or course materials we are planning to create for the immediate future, based on our current level of expertise and a realistic analysis of the students' needs.

Thus, the main lines of development in front of us are the following:

(i) At Bachelor level – designing more narrowly ***specialized EST course books*** for the various domains of the UPB faculties, for instance ***English for Computer Science*** or ***English for Mechanical Engineering***, which would cover the learners' interests to study based on their specific language needs.

(ii) Also at Bachelor level, but with the possibility to use some modules flexibly at Master level with multicultural groups, as well – designing an ***English for Engineering Academic Study course book***, meant for the Faculty of Engineering in Foreign Languages (FILS) multicultural groups. The course book should be of the CLIL type, with a double focus, on developing the learners' language skills, as well as on creating and developing the necessary essential skills in order to effectively and successfully study technical subjects in English. The course will be of the eclectic-communicative type, oriented to the learning process and the learner's central role in the instructional process, with applications designed on

the basis of the same principles. It is really necessary as the FILS students, who come from a variety of cultural and educational backgrounds, are rather heterogeneous when they come to Romania to study - in point of previously acquired study skills, language learning and using strategies etc.

(iii) It may be of interest as well to enlarge the portfolio of ***soft skills-oriented CLIL courses***, with a focus on other important elements, such as team working, time management, personal development a.s.o.

3. Conclusions

Although the above lines of development are, in our opinion, the advisable directions of research and course design, there are, of course, a number of ***limitations*** in applying them, such as the fact not all the teachers are open to making the unavoidable effort required by creating the CLIL type of courses – a new special pedagogy, combining English with content in a domain such as soft skills, that must be internalized.

Abrupt borrowings from other contexts/countries' experience would obviously not work, so time is necessary to analyze the experience presented in the literature of the field and validate those elements that can be fruitfully used locally. Involvement in international projects is also a must, in order to avoid 'reinventing the wheel' and allowing for students' and teachers' mobility internationally.

The classroom reality has shown that time is also necessary for remedial work with students with a lower level of proficiency. Hence, huge differences may appear between the teachers of foreign languages who teach the students of different faculties in the university, in terms of time constraints.

Similarly, it may be rather difficult to attain a unique manner of flexible standardization within the same technical university, with only 15 faculties, let aside at the country level, due to a variety of entry levels as far as the foreign language is concerned.

In order to involve more recent members of the teaching staff in course design, a certain – relatively high – amount of teacher training is required, as well as training in team authoring and, later on, in piloting under the form of peer teaching. Course book design is a multiple-stage process, and our colleagues would really welcome professional training in this respect.

An adequate form of response to our proposals is also a must, namely there should be more openness for our soft skills CLIL type of courses proposals at Master level in the university, as at present 95% of the Master courses are strictly of the technical/hard type. In turn, teachers who propose such courses should document their research intentions on needs analyses and accurate baseline studies meant to demonstrate the necessity to implement a change of mentality of the curriculum makers at university and country levels.

Teachers of English should be more open in approaching CLIL courses, as there are numerous advantages in delivering them, for example:

- good exposure to the foreign language without supplementary time consumption;
- the fact that the learners would use English as a vehicle in content learning, which can be conducive to increasing their motivation, once they have perceived the utility of this approach for their future workplace;
- they provide the students with soft skills which can be then transferred by the learners while using L1.

An aspect not to be neglected is the fact that course book authoring requires a high level of internal sustainability from the university and department management, which is rather difficult to attain under the current recession conditions. The preparatory phases in course design require maintaining good rapport not only with the students but also with

teachers of technical subjects, employers and other stakeholders. All this means financial effort, which, in general, is reputedly not easy to face.

We would like to consider these conclusions as ***open*** ones. The challenges that teachers have to take into consideration can be answered by a sincere wish to develop professionally and personally.

Therefore, the case study sketched here should be seen mainly as an invitation to debate on an open arena for fellow teachers interested to really make a difference, share experience and good practices and thus enrich themselves and support their students.

REFERENCES

[1] *** (1999). *The Bologna Declaration of 19 June 1999. Joint declaration of the European Ministers of Education,* available from: <www.bologna-berlin2003.de/pdf/bologna_declaration.pdf>.

[2] *** (2001). *Towards the European Higher Education Area. Communiqué of the meeting of European Ministers in charge of Higher Education in Prague on May 19th 2001*, available from: <http://www.ond.vlaanderen.be/hogeronderwijs/bologna/documents/MDC/PRAGUE_COMMUNIQUE.pdf>.

[3] *** (2001). *A Common European Framework of Reference for Languages: Learning, Teaching, Assessment.* Cambridge University Press and the Council of Europe, available from <www.coe.int>.

[4] The Bologna Process 2020 - The European Higher Education Area in the new decade. (2009). *Communiqué of the Conference of European Ministers Responsible for Higher Education, Leuven and Louvain-la-Neuve, 28-29 April 2009*, available from: <http://www.ond.vlaanderen.be/hogeronderwijs/bologna/conference/documents/leuven_louvain-la-neuve_communiqu%C3%A9_april_2009.pdf >.

[5] Ministerul Educaţiei şi Cercetării din România. (1999). *Strategia învăţământului superior românesc pe perioada 2002-2010*, available from: <www.edu.ro/index.php/articles/2884>.

[6] Parlamentul României. (2004). *Legea nr. 288 din 24 iunie 2004 privind organizarea studiilor universitare*. In *Monitorul Oficial*, Partea I, nr. 614 din 7 iulie 2004. .

[7] Andreescu L, Curaj, A., Gheorghiu, R. and Zulean, M. (2011) *CARTEA ALBĂ - Pentru calitate şi leadership în învăţământul superior din România în 2015*. Bucureşti, available from: <http://edu2025.ro/UserFiles/File/Principale%20rezultate/cartea_alba_2_final.pdf>.

[8] *** (2011). *Procesul elaborării documentului de viziune şi a strategiei pentru învăţământul superior românesc la orizontul de timp 2025*, available from: <http://www.edu2025.ro/UserFiles/File/Despre%20proiect/OS1_Procesul_Viziune_QLHE_26%2003%2012.pdf>.

[9] *** (2011) *Viziune – Învăţământul superior din România în 2025*, available from: <http://carteaverde.edu2025.ro/docs/Viziunea_Invatamantul_superior_din_Romania_in_2025.pdf>.

[10] Phillipson, R. (2008). "Language Policy and Education in the European Union". In S. May and N. Hornberger (eds.), *Language Policy and Political Issues in Education*, volume 1 of *Encyclopedia of Language and Education*, New York: Springer, available from: <www.cbs.dk/.../Langpol%20education%20EU%20Encyclopedia.pdf>.

[11] Grenfell, M., Kelly, M. and Jones, D. (2003). *The European Language Teacher. Recent Trends and Future Developments in Teacher Education*, Oxford, Bern, Berlin, Bruxelles, Frankfurt/M., New York, Wien: Peter Lang..

[12] Universitatea Tehnică din Cluj-Napoca, Departamentul Studii Universitare de Masterat. (2010). *Ghidul disciplinelor din cadrul programelor de studii universitare de masterat 2011*, available from <http://utcluj.ro/educatie/download/Ghid_discipline_din_cadrul_progr_stud_univ_masterat_2011.pdf>.

[13] Ziegler, R. (2007). "Student Perceptions of 'soft' skills in Mechanical Engineering". In *International Conference on Engineering Education – ICEE 2007*, Coimbra, Portugal, available from: <icee2007.dei.uc.pt/proceedings/authors/Z.html>.

[14] Dykstra, De Vee E..(2008). "Integrating Critical Thinking and Memorandum Writing into Course Curriculum Using the Internet as a Research Tool". In *College Student Journal*, Vol. 42, No.3/Sept. 2008, 920-929, available from: <http://findarticles.com/p/articles/mi_m0FCR/ is_3_42/ai_n28008987/> .

[15] Adam, E., Andronovici, D., Avădanei, C. et al. (1996). *English for Science and Technology – Prosper with English*. (Ed. A. Mihăescu, Consultant Ray Williams), Bucharest: Cavallioti Publishing House & The British Council.

[16] Blându, M., Catană, S., Catelly, Y. M. et al. (2004). *English for Professional Communication*, Bucharest: Printech.
[17] Catelly, Y. M. (2009). *Scientific and Technical Communication in English – Course Slides*. Bucharest: Printech.

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galati University Press
Editors: Gabriela Iuliana Colipcă-Ciobanu and Steluța Stan
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunarea de Jos" University of Galati, ROMANIA
pp. 84-86

ABSTRACTS

Ruxanda Bontilă, "Dunarea de Jos" University of Galati, ROMANIA

Ada *in Romanian or the Trial of Translation*

The translator of a Nabokov novel, besides having a sound knowledge of the rules of the trade, has to meet the exigencies of an author who is trilingual, obsessed with design, etymology, and paronomasia. In my essay, I discuss if and how the Romanian translation (*Ada sau Ardoarea,* trans. H. F. Popescu, 2004) of Nabokov's novel *Ada or Ardor: A Family Chronicle* (1969) corresponds to the demands of a language-culture Nabokov has brought to perfection. I here claim that in front of such an insurmountable edifice like Nabokov's *Ada*, the translator can only be a chameleon, taking the guise of the other in order to cope with the task in hand. The language(s) twists/shifts as well as the maddening language games in three languages—English, French, Russian—from Nabokov's novel, turn the process of translation into the trial of translation/translator —a trial wherein the arch judge Nabokov can no longer give a verdict.

Keywords: 'language-culture', transitional translation, creative translation

Yolanda-Mirela Catelly, "POLITEHNICA" University of Bucharest, ROMANIA

Redesigning the Foreign Language Courses in the Non-Philological Tertiary Education – A Proposal

Proficiency in a foreign language of international use is one of the musts when the young adult, having graduated the non-philological higher education system, is facing the difficult demanding stages of the job search process. In most countries, employability highly depends on the graduates' portfolio of skills, of both the ***hard*** (purely professional) and ***soft*** type - which include communication in foreign languages among other areas. The latter have lately come to the attention of stakeholders in the area of curricular changes. The first section of the paper revisits the state-of-the-art in the field in an attempt to reshape/improve the foreign language course status, as well as the approach to the teaching of foreign languages in the tertiary education system. The concrete educational context of the author – a non-philological engineering university, viz. "POLITEHNICA" University of Bucharest – is discussed as a case study, illustrative in terms of the changes which are necessary at the present stage, in the author's opinion, at Bachelor and Master levels, as far as the teaching of English as a foreign language is concerned. The current curricular provisions are analyzed, with an emphasis on the general views and rationale underlying them. Furthermore, a proposal of redesigning the foreign language course(s), with the necessary methodological updating and an enlargement of the time given to it, is made in the hope that it will provide food for further thought to the deciding actors in the educational area.

Keywords: course design, tertiary education in engineering, soft skills, ESP, CLIL

Gabriela Iuliana Colipcă-Ciobanu, "Dunarea de Jos" University of Galati, ROMANIA

Humanist Historiography and Shakespearean Reflections on Power Dynamics in *1 Henry VI*

The paper starts from the assumption that, without ranging among Shakespeare's great chronicle plays, *1 Henry VI,* this 'history' of controversial authorship, is, however, a good example of how coexisting Renaissance discourses on history contaminated the literary text. Drawing the attention upon the mixture of providentialist and humanist perspectives on the past in *1 Henry VI*, the present critical endeavour tends to focus, though, mainly on the latter. It thus aims at emphasising the playwright's reflections on Englishness and especially on the dynamics of individual will/ personality and power structures, seen as the very 'engine' that would set in motion the destructive 'machine' of war, whether at home or abroad.

Keywords: history, humanism, Renaissance drama, masculinity, collectivism/ individualism.

Ana-Elena Costandache, "Dunarea de Jos" University of Galati, ROMANIA
Structures poétiques dans la prose d'Alexandre Macedonski

The present paper aims at exploring the most modern elements of Alexandru Macedonski's extremely original prose. The stylistic forms and the versification elements are worth considering especially due to their surprising correspondences or to the amalgamation of all the senses, reminding one of Charles Baudelaire's previous models. The love story between two young people (Calliope and Thalassa) is given a tragic note because the death of the characters in the closing act is synonymous with the death of the author's own true self.
Keywords: prose poem, poetry, symbol(s), love, epic poem

Oana Celia Gheorghiu, "Dunarea de Jos" University of Galati, ROMANIA
***Translating Feminist Discourse in Fay Weldon's* Big Women**

Relying on a theoretical framework which combines translation theories and feminist studies, the paper proposes an analysis of the way in which the feminist discourse of the '60s and '70s is 'literaturized' in Fay Weldon's novel *Big Women* and, subsequently, of how the translator attempts to preserve the metafictional feature of the ST in the Romanian TL.
Keywords: feminism, adaptation, metafiction, literary translation

Petru Iamandi, "Dunarea de Jos" University of Galati, ROMANIA
The Golden Age of Detective Fiction

No-one believed in the depth of the 19th century that Edgar Allan Poe's detective stories heralded the appearance of a literary genre that was going to be, through Arthur Conan Doyle's decisive contribution, ever more complex and vigorous, gaining a well-deserved reputation in the academic circles too. Fascinating by its psychological and sociological implications, detective fiction experienced a period of grace in the first half of the 20th century when it imposed its rules, put the finishing touches to its subgenres and became part of the readers and cinema-goers' experience as an ingenious intellectual cathartic game.
Keywords: plot, characters, subgenres, rules

Mihaela Ifrim and Daniela Macovei, "Dunarea de Jos" University of Galati, ROMANIA
Extreme Modernisms with Virginia Woolf and Aldous Huxley

Seen as a necessity to innovate the novel and as a reaction against the realism which governed the writing of the 19th century, modernism is a never-ending source of debate. Along these lines, the objective of the article is to shed new light on the topic by bringing together two apparently different modernist writers and attempting to understand their need of change as a shift in the mentality of their times through applying Foucault's concepts of knowledge, power and truth. The use of Foucault's philosophical concepts allows the shift in the angle of perceiving the transition from realism to modernism, literature (knowledge) being seen as part of a system in which the modifications in mentality (truth) easily break norms (power).
Keywords: modernism, realism, truth, power

Anca Manea and Monica Eftimie, "Dunarea de Jos" University of Galati, ROMANIA
Intertextuality or Literature in Context

The contemporary debate on the Canon and on how writers, texts and readers are influenced by its alleged centrality and exclusiveness is enlarged upon here in a discussion on intertextuality as processed at the level of three novels: *Wide Sargasso Sea* by Jean Rhys, *The Golden Notebook* by Doris Lessing and *Possession* by Antonia Susan Byatt. By studying the intertextual references within and outside these novels, the present paper aims at revealing the perspectives their authors share (or not) regarding canonical writings, concepts or techniques.
Keywords: transtextuality, reader, writer

Lidia Mihaela Necula, "Dunarea de Jos" University of Galati, ROMANIA
Mirrors, Doubles and Film Metaphors in David Lodge's Writing

The current paper looks into the way the television production of David Lodge's *Nice Work* has incorporated a wide range of art forms and media (making them part of its explicit subject matter): the film foregrounds art, in fact, it mostly backgrounds it, and this can induce a rather curious tension,

since the reflexive presence of art threatens the seductive flow of the fictional world within the film with a spasm of viewer self-consciousness. Moreover, as inter-mediating media, both the novel and the television production of *Nice Work* express, manipulate through affective power and rhetoric, communicate, formulate the writer's/director's mind, and negotiate meanings, which implies that both mimesis and fantasy are employed.

Keywords: mimesis, representation, film self-consciousness, ekphrastic textualisation

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

Challenges of Accessing Englishness. An Insider's Perspective

Cultural rituals form the network underneath various expressions of national identity. The explicit or understated conversation and behaviour codes which are operative in English society and which define the very core of Englishness pose numerous problems to all those involved. If, for insiders, they are manageable, for outsiders they become a burden, sometimes a barrier, in engaging with the foreign culture. This article looks into the norms and the deviations from norms, as illustrated by Kate Fox in her *Watching the English. The Hidden Rules of English Behaviour* (2005), and attempts to show how intercultural communication might be affected as a consequence.

Keywords: cultural studies, identity, intercultural communication

Steluța Stan, "Dunarea de Jos" University of Galati, ROMANIA

The Concept of Modality as Illustrated in Feminine and/or Feminist Writings

The paper aims at identifying some of the ways in which the literary text modalises the characters' relation to reality. Feminist writing, through polyphony and open-endedness, seems to be the appropriate ground for a possible analysis of the interplay of numerous attitudes towards the "other". Narrative mode, grammatical mood and the concept of "modality" are under focus so as to illustrate the epistemological crisis at work within the postmodern world as text.

Keywords: feminist writing, modality, postmodernity

Translation Studies: Retrospective and Prospective Views **ISSN 2065-3514**
2012, Year V, Issue 13
Galaţi University Press
Editors: Steluţa Stan and Gabriela Iuliana Colipcă-Ciobanu
Proceedings of the 7th Conference *Translation Studies: Retrospective and Prospective Views*
25-27 October 2012, "Dunarea de Jos" University of Galati, ROMANIA
pp. 87-89

RÉSUMÉS

Ruxanda Bontilă, Université «Dunarea de Jos» de Galati, ROUMANIE

Ada *in Romanian or the Trial of Translation*

Le traducteur d´un roman de Nabokov doit, sans doute, s´y connaître en son métier, mais, de plus, se plier aux exigences d´un auteur trilingue aux prises avec pas mal d´obsessions liées à la forme/design, à l´étymologie et à la paranomase. Mon essai propose une discussion sur la réussite et, si c´est le cas, sur la manière dont la traduction en roumain (*Ada sau Ardoarea,* trad. H. F. Popescu, 2004) du roman *Ada or Ardor: A Family Chronicle* (1969)/*Ada ou l'ardeur, chronique familiale* s´est prise pour rendre les astuces d´une langue-culture dans laquelle Nabokov est passé maître. La thèse y avancée affirme que le traducteur confronté à une tâche à la limite du possible telle la traduction du roman de Nabokov n´a que le choix du caméléon s´identifiant totalement à l´auteur du livre. Les tours linguistiques, les trois langues alternées ainsi que les jeux de mots en anglais, français et russe dans ce roman convertissent le processus de la traduction en *procès* de la traduction/ du traducteur, un procès auquel Nabokov, en tant qu´autorité suprême, n´est plus présent pour poser son verdict.

Mots clés: langue-culture, traduction transitive, traduction créative

Yolanda-Mirela Catelly, Université Polytechnique de Bucarest, ROUMANIE

Redesigning the Foreign Language Courses in the Non-Philological Tertiary Education – A Proposal

La maîtrise d'une langue étrangère internationale este une qualité obligatoire pour les jeunes personnes qui, après avoir été licenciées dans un domaine autre que la philologie, se confrontent avec les étapes difficiles et exigeantes de la quête d'un travail. Dans la plupart des pays, l'employabilité dépend d'un portfolio de compétences des licenciés, à la fois ***fortes*** (purement professionnelles) et ***faibles***, la communication en langues étrangères ci-inclus. Cette dernière catégorie de compétences a récemment attiré l'attention des personnes habilitées d'opérer des changements dans les programmes universitaires. La première partie de cet article reconsidère les repères les plus modernes du domaine tout en essayant de reformuler/ améliorer le statut des cours de langues étrangères, aussi que les façons d'aborder l'enseignement des langues étrangères dans un système d'enseignement supérieur. Le contexte pédagogique concret de l'auteur – une université non philologique, c'est-à-dire l'Université Polytechnique de Bucarest – est analysé en tant qu'exemple éloquent pour les changements qui, selon l'avis de l'auteur, doivent être opérés aujourd'hui au niveau des programmes de licence et de master dans l'enseignement de l'anglais en tant que langue étrangère. Les exigences des programmes actuels sont analysées, tout en soulignant les principes généraux et particuliers qui les soutiennent. De plus, on y fait une proposition de reconsidérer les cours de langues étrangères, tout en tenant compte des adaptations nécessaires du point de vue de la méthodologie et de la période de temps passé au cours et tout en espérant que cette communication encourage les acteurs responsables des changements décisifs dans le domaine éducationnel d'y réfléchir.

Mots clés: structure du cours, enseignement supérieur dans le domaine de l'ingénierie, compétences faibles, ESP (anglais spécialisé), CLIL (Enseignement d'une Matière par l'Intégration d'une Langue Etrangère)

Gabriela Iuliana Colipcă-Ciobanu, Université «Dunarea de Jos» de Galati, ROUMANIE

Humanist Historiography and Shakespearean Reflections on Power Dynamics in *1 Henry VI*

Notre démarche prend comme point de départ l'hypothèse selon laquelle, sans être parmi les plus accomplies pièces historiques de Shakespeare, *1 Henry VI*, cette «histoire» à paternité controversée, est, pourtant, un bon exemple de la façon dont de divers discours sur l'histoire, qui coexistaient pendant

la Renaissance, ont contaminé le texte littéraire. Attirant l'attention sur le mélange des perspectives providentialistes et humanistes sur le passé dans *1 Henry VI*, la présente analyse du texte shakespearien tend, toutefois, à se concentrer sur les dernières et se propose, donc, de mettre en évidence les réflexions du dramaturge sur l'identité nationale des Anglais et surtout sur la dynamique de la volonté/la personnalité de l'individu et des structures du pouvoir, conçues comme le «moteur» qui met en marche la «machine» destructrice de la guerre, que ce soit chez soi ou à l'étranger.
Mots clés: histoire, humanisme, le théâtre de la Renaissance, masculinité, collectivisme/ individualisme

Ana-Elena Costandache, Université «Dunarea de Jos» de Galati, ROUMANIE
Structures poétiques dans la prose d'Alexandre Macedonski
Notre démarche se propose d'analyser les éléments nouveaux de la prose d'Alexandru Macedonski, prose d'une extrême originalité. Les formes stylistiques et les éléments versifiés attirent l'attention surtout par les associations surprenantes et le mélange de tous les sens, selon le modèle proposé autrefois par Charles Baudelaire. L'histoire d'amour des deux jeunes gens (Calliope et Thalassa) est traitée d'une manière tragique car, à la fin, l'auteur tue ses personnages, en tuant en même temps son propre moi.
Mots clés: poème en prose, poésie, symbole(s), amour, épopée

Oana Celia Gheorghiu, Université «Dunarea de Jos» de Galati, ROUMANIE
***Translating Feminist Discourse in Fay Weldon's* Big Women**
Fondé sur un cadre théorique qui combine les théories de la traduction et les études féministes, cet article propose une analyse de la manière dont le discours féministe des années '60 et '70 est transposé en fiction dans le roman *Big Women* de Fay Weldon, suivie par des commentaires sur tes tentatives du traducteur de préserver la fonction métafictionelle du texte source dans la langue cible (ici le roumain).
Mots clés: féminisme, adaptation, métafiction, traduction littéraire

Petru Iamandi, Université «Dunarea de Jos» de Galati, ROUMANIE
The Golden Age of Detective Fiction
Au 19ème siècle, personne ne soupçonnait que les nouvelles policières d'Edgar Allan Poe annonçaient l'apparition d'un genre littéraire qui, grâce à la contribution décisive d'Arthur Conan Doyle, allait devenir de plus en plus complexe et vigoureux, gagnant ainsi une réputation bien méritée dans les cercles académiques aussi. Fascinante par ses implications psychologiques et sociologiques, la fiction policière a joui d'une période de grâce dans la première partie du 20ème siècle quand elle a imposé ses propres règles, a réussi à raffiner ses sous-genres et est devenue une partie de l'expérience des lecteurs et des cinéphiles en tant que jeu intellectuel, ingénieux et cathartique.
Mots clés: intrigue, personnages, sous-genres, règles

Mihaela Ifrim and Daniela Macovei, Université «Dunarea de Jos» de Galati, ROUMANIE
Extreme Modernisms with Virginia Woolf and Aldous Huxley
Vu comme nécessaire pour l'innovation du roman et comme une réaction contre le réalisme qui avait gouverné les écritures du 19ème siècle, le modernisme este une source incessante de disputes. L'objectif de cette communication est alors celui d'éclaircir le sujet, en rapprochant deux écrivains apparemment différents pour mieux comprendre leur besoin de rénovation perçu comme un changement dans la mentalité de leur temps. Tout en s'appuyant sur les idées philosophiques de Foucault concernant le savoir, le pouvoir et la vérité, les auteurs de cet ouvrage cherchent à percevoir d'une perspective différente la transition du réalisme au modernisme, la littérature (le savoir) étant conçu(e) comme une partie d'un système où les changements de mentalité (la vérité) transgressent facilement les normes (le pouvoir).
Mots clés: modernisme, réalisme, vérité, pouvoir.

Anca Manea and Monica Eftimie, Université «Dunarea de Jos» de Galati, ROUMANIE
Intertextuality or Literature in Context
Le débat contemporain sur le Canon et sur la façon dont les écrivains, les textes et les lecteurs sont influencés par sa présumée centralité et exclusivité est ici agrandi par une discussion sur

l'intertextualité au niveau de trois romans: *Wide Sargasso Sea* [*La Prisonnière des Sargasses*] (Jean Rhys), *The Golden Notebook* [*Le Carnet d'Or*] (Doris Lessing) et *Possession* [*Possession*] (Antonia Susan Byatt). En étudiant les références intertextuelles au sein et en dehors de ces romans, notre démarche vise à révéler les perspectives que leurs auteurs partagent (ou non) en ce qui concerne les œuvres, les techniques ou les concepts considérés canoniques.
Mots clés: transtextualité, Genette, lecteur, écrivain

Lidia Mihaela Necula, Université «Dunarea de Jos» de Galati, ROUMANIE
Mirrors, Doubles and Film Metaphors in David Lodge's Writing
Notre démarche analyse la manière dont la version télévisée du roman *Nice Work* de David Lodge arrive à incorporer une grande variété de formes d'art et de médias (tout en les insérant dans son sujet): le film rend une médiation de l'art et , en effet, il soutient l'art, ce qui peut entraîner une tension assez étrange, car la présence réflexive de l'art met en danger et corrompt le séduisant monde fictionnel du film avec une convulsion de la conscience de soi du spectateur. Par conséquent, vu leur nature entre-médiatrice, le roman aussi bien que le filme *Nice Work* expérimentent, manipulent par le biais du pouvoir affectif et rhétorique, communiquent, donnent forme aux idées de l'écrivain/ du régisseur, ce que signifie que la mimèsis et le fantastique sont simultanément employés.
Mots clés: mimèsis, représentation, conscience de soi du film, textualisation ekphrastique

Michaela Praisler, Université «Dunarea de Jos» de Galati, ROUMANIE
Challenges of Accessing Englishness. An Insider's Perspective
Les rituels culturels forment le réseau qui sous-tend les diverses expressions de l'identité nationale. Les codes conversationnels et comportementaux, soient-ils explicites ou implicites, qui sont opérationnels dans la société anglaise et définissent la nature de l'esprit anglais, posent bon nombre de problèmes à tous ceux qui sont concernés par ces aspects. Si, pour les membres de la société anglaise, ces codes sont gérables, ils constituent un vrai problème pour les étrangers qui peuvent les ressentir comme une barrière dans la tentative d'immersion dans la culture étrangère. Cet article approche les normes et les écarts à la norme, tels qu'ils sont illustrés par Kate Fox dans *Watching the English. The Hidden Rules of English Behaviour* (2005) et tâche de montrer la manière dont la communication interculturelle peut être affectée en conséquence.
Mots clés: études culturelles, identité, communication interculturelle

Steluța Stan, Université «Dunarea de Jos» de Galati, ROUMANIE
The Concept of Modality as Illustrated in Feminine and/or Feminist Writings
Notre démarche se propose d'identifier quelques-unes des façons par lesquelles le texte littéraire modalise la relation des personnages avec la réalité. Les écritures féministes, par polyphonie et indétermination (fin ouvert), semblent le terrain propice pour une possible analyse de l'interaction des nombreuses attitudes envers «l'autre». Le mode narratif, celui grammatical et le concept de «modalité» sont le centre d'intérêt afin d'illustrer la crise épistémologique au travail dans le monde postmoderne en tant que texte.
Mots clés: écriture féministe, modalité, postmodernité