UNIVERSITATEA TEHNICĂ DE CONSTRUCŢII BUCUREŞTI

BULETINUL ŞTIINŢIFIC

Seria: Limbi străine şi comunicare

Volumul VI Nr. 1 / 2013

C O L E G I U L   D E   R E D A C Ţ I E

ISSN 2068-8202

REDACŢIA BULETINUL ŞTIINŢIFIC
B-dul Lacul Tei nr. 124
Sector 2, Bucureşti
Tel. +40-21-242.12.08 – int. 206
Fax. +40-21-242.07.81
e-mail: buletinstiintific@utcb.ro

BULETINUL ŞTIINŢIFIC AL UNIVERSITĂŢII TEHNICE DE CONSTRUCŢII BUCUREŞTI

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Nr. 1/2013

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PROGRESSIVE –*ING* MORPHOLOGY IN CHILD ENGLISH L2 ACQUISITION

Tsvetelina Harakchiyska

Abstract: The article examines the stages of grammatical development of the L2 English verb marker *-ing* in the acquisition of English as L2 in the Bulgarian young learner classroom. To address this issue it focuses on the specifics of the aspectual system in English. It also examines the theoretical framework of the Processability Theory (PT) and shows the key features underlying each of the stages of L2 morphological acquisition. A 14-month longitudinal study is then presented to test this hypothesis with data obtained from the speech production of six Bulgarian primary school pupils acquiring English as L2. Though the results comply partly with the hypothesized by the PT developmental schedule of the *–ing* verb morpheme in the L2 oral samples of the study subjects, they also provide evidence that classroom instruction influences the acquisition of L2 verbal morphology.

Keywords: Child L2 Acquisition, Aspect, Verb Morphology, Inflections. Processability Theory, Developmental Trajectory

1. Introduction

The theoretical attempts focusing on the study and research of the developmental paths followed by young second language (L2) learners cover a diverse scope of issues among which the individual differences of children in the acquisition of the target language, the intrinsic link between the verbal and cognitive processes underpinning the L2 acquisition, the effect of sociocultural factors and many more. One of the theoretical frameworks within the context of the developmental approach in second language acquisition (SLA), which has gained considerable impetus in the recent years and which has been applied across a number of languages, is the Processability Theory (PT) (Pienemann, 1998; Pienemann, 2005; Pienemann and Kessler, 2011). Based on the study of the interconnectedness of the mental, psychological and cognitive processes at the heart of L2 acquisition, it claims that L2 learners follow systematic and hierarchically organized developmental stages while acquiring the L2 grammar.

Within the context of the theory, which combines elements from cognitive linguistics and lexical functional grammar (Levelt, 1989; Kempen and Hoenkamp 1987), it is assumed that L2 learners can process only those grammatical structures which they have acquired. Moreover, developmental stages cannot be skipped and learners follow the strictly described sequences of morphological and syntactic development. It is important to note that the reliability of the PT has been largely tested in a number of cross-linguistic studies exploring the acquisition of English, German, Swedish, Arabic, Italian, Japanese and Chinese as L2 (Manasouri, 2008; Hakansson and Norby, 2007; Kessler, 1998; Dyson, 2009; Yamada-Yamamoto, 1995; Jiang, 2009 among others). Although these studies give a detailed overview of the issues related to the acquisition of L2 morphosyntactic forms of the above mentioned languages, there is no consistent information of the development of English verb inflectional morphology in the L2 context of the Bulgarian young learner classroom.

This article, therefore, aims to fill in the existing gap by examining the acquisition of the bare *-ing* forms and *be* + *-ing* forms in the L2 production of L1 Bulgarian speaking children. To do so it provides an outline of the aspectual systems of English in Section 2, then in Section 3 develops a hypothesis for how the progressive aspect in L2 English is acquired in the light of the Processability theory and advances the predictions. Section 4 presents and discusses the methodology underlying the study and Section 5 puts forward an analysis of the data from the L2 oral production of the L1 Bulgarian young learners.

2. The aspectual system of English

The aspectual systems of English are subject of interest in a large body of literature which outlines its main characteristics. However, the current section gives only a brief overview.

2.1. Aspect in English

Modern English language makes a clear aspectual contrast between the progressive and non-progressive verb forms. In this paper we will focus primarily on the *dynamic* verbs in English as they denote activities, events or processes (e.g. *play cards, eat dinner, drink wine, listen to music* etc.) and can occur in the progressive unlike the *stative* verbs (e.g. *know, want, own, love, agree, believe* etc.) which are not associated with notions such as "in progress" or "of limited duration".

This fundamental distinction between the dynamic and stative verbs in English has been traditionally based on the semantics of the verbs. As the progressive aspect is mainly used to refer to the duration or temporary validity of an action, it is dynamic verbs rather than stative that will be used in this form. Therefore, it is assumed that stative verbs will not normally appear in the progressive. The proponents of this view (Comrie, 1976; Leech, 1971; Spasov, 1972; Huddleston et al., 2002 among others) offer lists of verbs which they define as "stative" and point out that "stative verb meanings are inimical to the idea that some phenomenon is 'in progress'" (Quirk 1985: 198). The incompatibility of stative verbs with the progressive aspect in English can be further supported by the words of Givón (1993) who claims that "the progressive converts a compact event into a state. But stative verbs already signal a state through their inherent lexical meaning. It thus makes no sense to convert them into what they already are" (Givón 1993: 115).

However, recent interpretations of the progressive aspect and the use of stative verbs in it (Giorgi and Pianesi, 1997; Ionin 2008, Śmiecińska 2003 among others) have come to suggest that stative verbs can be employed in the progressive. This is particularly evident in British and American contemporary novels, short stories or popular daily newspapers. For example Spasov (1972) provides the following sentence from John Galsworthy's trilogy *End of the Chapter* to illustrate this theoretical assumption: *I'm glad you feel like that, but the fact is your position queer, Hubert, I've just been hearing* [in Spasov, 1972: 121], where the progressive form of the stative verb *hear* indicates "an activity immediately preceding the present moment" (Spasov, 1972: 121).

We will leave aside the issue of the circumstances under which stative verbs can appear in the progressive as it falls out of the scope of the present paper. Since our focus is on the acquisition of the progressive aspect of dynamic verbs by Bulgarian young learners of English, we have to determine why the Simple Present tense does not have a continuous, ongoing interpretation and why the Present Progressive forms *be + verb +-ing* makes such an interpretation possible. In order to do so we will apply the theoretical claim of Giorgi and Pianesi (1997) which states that English eventive verbs have a [+perf] (perfective) feature. The presence of such a feature – [+perf] makes it possible to propose that the event denoted by the verb is a completed event, while the ongoing, continuous event (which usually denotes a non-completed action) is marked by the absence of this feature – [-perf]. Therefore, sentence (1) cannot have a continuous interpretation of the event of Peter drinking coffee.

(1) *Peter drinks coffee.*

According to Giorgi and Pianesi (1997) the eventive predicates in the English Present Simple tense do not denote an ongoing event, but rather a habitual-generic meaning especially when followed by an expression such as *every day* or *every morning.*

On the other hand, eventive verbs in English may have a continuous, ongoing interpretation only when the progressive morphology *be* + *verb* + *-ing* is applied. In this case Giorgi and Pianesi (1997) propose that the progressive forms in English possess the feature [+perf] but the event denoted by the verb is completed in a "possible world rather than in the real world" (Ionin 2008:21). Since all eventive verbs denote events, actions or activities in process, it is this processual feature of their meaning that has an ongoing interpretation.

Thus, Bulgarian young L2 learners of English need to acquire that the Present Simple tense does not allow continuous interpretation, while the progressive morphology *be* + *verb* + *-ing* allows for such an interpretation.

3. Theoretical underpinning: Acquiring the progressive aspect in English

The research studies exploring the acquisition of progressive aspect in English by L2 learners (e.g. Slabakova 2003; Ionin 2008;Gavruseva 2004; Haznedar and Schwarts 1997; White 2003 among others) have documented that children and adult speakers go through a stage in which they omit inflectional morphology. The morphological inflectional markers that are most often omitted include the 3rd person present tense singular *-s,* the past tense *-ed*in regular verbs and the copula *be.* On the other hand, the morpheme order studies focusing on child L2 acquisition of English (Dulay and Burt 1974) and on adult L2 acquisition of English (Bailey, Madden and Krashen, 1974) have found out that the Present Progressive *–ing* suffix is acquired earlier than the *be* auxiliary.

Thus, it can be said that regardless of their L1 background child L2 learners of English follow a similar developmental trajectory which comprises of stages in which L2 speakers use bare verbs (*He read)* and *-ing* forms (*He reading)* with ongoing interpretation (e.g. Harakchiyska 2013, Gavruseva 2003).

The use of both forms mentioned above could be a result of L1 interference, but they could also mark a general feature of the L2 acquisition process. The present paper, therefore, will attempt to give answers to the following questions:

1) *Do L1 Bulgarian learners of English follow the same developmental pathway in the acquisition of the Present Progressive tense morphology?*
2) *How L2 Bulgarian child learners of English learn that bare verbs in English do not have an ongoing interpretation?*

3.1 The Processability Theory and its role in the acquisition of aspect in English

One possible approach that will be able to provide a clear explanation of the acquisition of the Present Progressive morphology (*be* + *verb* + *-ing*)is the theoretical framework of the Processability theory (PT) (Pienemann 1998, 2005) which explores the paths of L2 development and sheds light on the procedures underlying the acquisition of morphology and syntax.

The PT has a strong empirical foundation built upon two models for language generation – Levelt's model of speech production (1989) and Kempen and Hoenkamp's (1987) computational model. Based on the proposition of Levelt (1989) about the existence of a language processor which plays a key role in the creation, grammatical and semantic shaping of an utterance, Pienemann claims that language processing is incremental as it comprises of a set of complex skills (i.e. procedures) which 'feed into each other' (Pienemann and Kessler 2011: 35). The interconnectedness of these language processing procedures is twofold: 1) the lower level procedures serve as input for the higher level ones; 2) the higher level procedures can only operate if the lower level procedures are acquired. Applying these premises five stages in the acquisition of L2 English morphology are hypothesized:

I. *The word / lemma stage;*
II. *The category procedure;*
III. *The phrasal procedure;*
IV. *The S-procedure (the structural procedure);*
V. *The S-Bar procedure (the subordinate clause procedure).*

The PT implements the principles of Lexical-Functional Grammar (LFG) (Bresnan, 1982; Kaplan and Bresnan 1982; Bresnan 2001), which is a unification grammar theory, as a reference point to explain the hierarchy of acquisition of grammatical structures of English and at the same time to analyze the psycholinguistic processes of exchange of grammatical information. The LFG consists of three parallel structures – the *a-structure* (the argument structure), the *c-structure* (the constituent structure) and the *f-structure* (the function structure). In fact the *a-structure* contains lexical information about the type and number of arguments that will be mapped into a syntactic structure. The *c-structure* resembles the Phrase Structure in Chomsky's Standard Theory of Transformational Grammar (Chomsky 1965). It is language specific as it represents the structure of different parts of a sentence which are arranged in a specific way according to the grammar rules of that language. Contrary to the *c-structure,* the *f-structure* has a universal character as it explains the grammatical relations between the sentence constituents. The most important characteristic feature of LFG is "feature unification", i.e. the matching of grammatical information between the constituent structures so that the sentence is grammatically and semantically correct. Figure 1 presents an example of the *c-structure* and feature unification in the sentence *John is walking*.

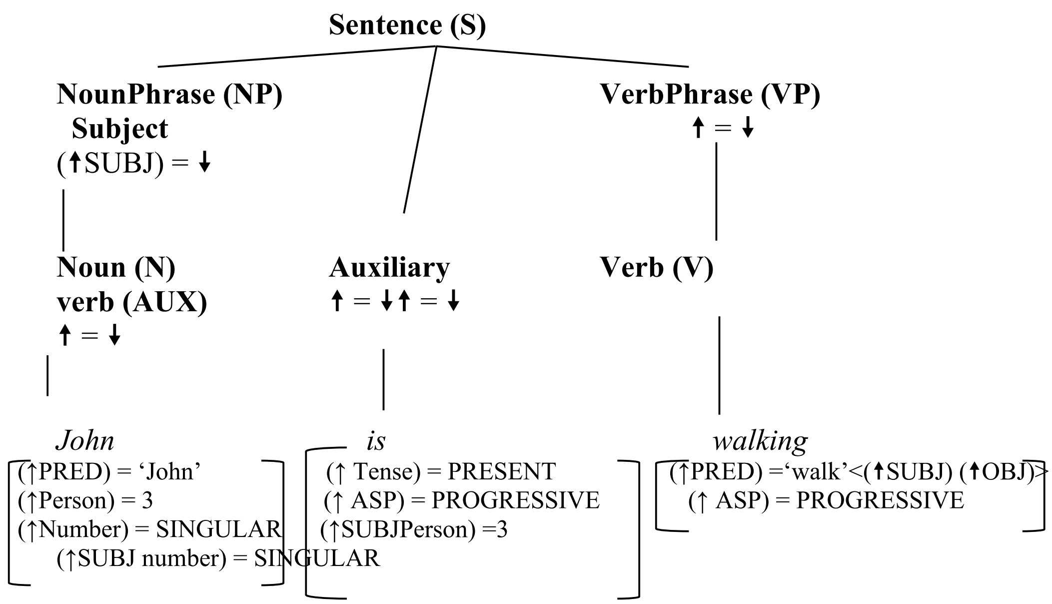

Fig. 1 - *C-structure* and feature unification in LFG

In the sentence in Figure 1 (*John is walking*) the lexical entries of the noun 'John' and the auxiliary verb 'be' have value '3' and 'SG' (singular). Information exchange is possible not only between the NP (Noun Phrase) and the VP (Verb Phrase) but also within the constituents of one and the same phrase. In the example *John is walking* the feature for ASP (Aspect) (i.e. progressive aspect) is unified between the AUX (auxiliary verb) and the V (verb). We need to clarify that according to the theoretical framework of the PT the unification of verb phrasal morphology is possible only after the procedures for the Noun Phrase morphology are in place.

In this respect it is important to point out the hypothesized order of acquisition of the English morphology (and of progressive morphology in particular) made by the PT (see Table 1).

Table 1

A hypothetical hierarchy of processing procedures involved in the acquisition of L2 English morphology[1]

PROCEDURE	MORPHOLOGICAL OUTCOME	STRUCTURE	EXAMPLE
Subordinate clause procedure (S-Bar procedure)	Interclausal morphology	Subjunctive clause marking	*I suggest she sleeps more* *It's time we left*
Structural procedure (S-procedure)	Interphrasal morphology	3rd person singular -*s*	*Simon sleep**s***
Phrasal procedure	Verb phrase (VP) morphology	**Auxiliary (AUX) + Verb (V):** *AUX have + V -ed* *Modal AUX + V* *AUX be + V-ing*	 *They have walk**ed*** *We **can** walk* *John **is** walk**ing***
	Noun phrase (NP) morphology	Phrasal plural marking	*these boy**s*** *many ball**s***
Category procedure	Lexical morphemes	Possessive *'s* *-ed* (past tense verb form) *-ing* (progressive verb form) Plural -*s*	*Mary**'s** dog* *John walk**ed*** *walk**ing*** *cat**s***
Word / Lemma	Lack of variation of morphological forms	Single words Formulas	*dog* *Good morning!*

In the PT the progressive morphology is hypothesized to appear in the third stage – the *Phrasal Procedure Stage* where the capacity of L2 speakers to exchange information between the constituents of a phrase emerges.

In the case of present progressive tense morphology we can claim that although this sequence follows a clear order of development in which each procedure is a necessary prerequisite for the next procedure, it is well-known (cf. Harakchiyska 2013; Gavruseva 2004) that L2 learners of English produce both bare verb forms and *-ing* forms until the Phrasal procedure becomes automated.

3.2 Hypothesis and predictions

On the basis of the discussions in the previous sections, the following hypotheses can be put forward:

1) The acquisition of the present progressive morphology (*be* + *verb* +*-ing*) follows the predicted by the PT order of development;
2) L2 learners pass through a stage in which they produce both bare verbs and *-ing* forms with ongoing interpretation.

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[1]After Pienemann and Kessler (2011: 63) – Table 4.7

The present study examines those two hypotheses by using a corpus of longitudinally collected data from L1 Bulgarian children who study English as L2 in the primary school.

4. The empirical study

In the following section the methods for data collection and data analysis and interpretation are presented along with the profile of the study participants.

4.1 Methods for data collection

The data used in this study come from transcripts of the L2 oral production of the child L1 Bulgarian L2 learners of English which were obtained during a 14-month longitudinal case study carried from October 2010 to May 2012.

4.1.1 Participants' background

The participants in the study are six Bulgarian primary school pupils (aged 9;00 to 11;1) – three boys (Diyan, Martin and Nikita) and three girls (Eliza, Michaela and Tsvetelina). None of the children had studied English as L2 in their pre-primary education. All of them attended the same comprehensive school and used the same course book in their English language lessons, which presupposed that their lexicons contained the same group of words due to the completion of similar tasks.

4.1.2 Audio recordings of the oral production of the study subjects

The audio recordings of children's L2 oral production took place after the regular classes of the children. Each audio-recording lasted from 45 up to 60 minutes. The speech elicitation tasks were: Describe a picture (Session 1), Spot the differences and Describe a picture (Session 2), Predict the story (Session 3), Make a story (Sessions 4, 5 and 7), Describe a day of your life (Session 6), Role play (Session 8). The audio-recordings were transcribed immediately after the end of each session following the CHILDES[2] format.

The audio recordings started one month after the beginning of the 2011/2012 school year. The period between each data collection session was 8 weeks (Table 2).

Table2

Exposure to English before each data collection sessions

Time (T) of thedatacollectionsessions	T_1	T_2	T_3	T_4	T_5	T_6	T_7	T_8
Exposure to English (weeks)	63	70	77	84	91	98	105	112

4.1.3 Coding procedure

All L2 utterances produced by the six Bulgarian children (transcribed in the CHILDES format) containing progressive morphological marker *-ing* were coded for presence or absence of the auxiliary *be* (AUX *be*). Additionally, all verb forms containing the auxiliary *be* and a verb without *-ing* were also coded for aspectual interpretation.

4.1.4. The data analysis

The speech corpus of the Bulgarian L1 learners of English as L2 was examined qualitatively and quantitatively by conducting a *distributional analysis* (Harris 1951, Larsen-Freeman and Long 1991, Robinson 2001) of the suppliance, omission and oversuppliance of verb markers

[2]CHILDES (Child Language Data Exchange System) – http://childes.psy.cmu.edu [Accessed 15 August 2013]

in obligatory and non-obligatory contexts. As the main focus of the study was placed on the stages of acquisition of L2 English verb morphology by Bulgarian young learners, we had to calculate the number of verbs in each utterance produced in the data collection sessions. For this purpose the empirical base of the study, which contained 5578 transcribed utterances, was additionally segmented to *clausal units* (Shutterheim 1986, Sloin 1993) comprising of a 'major argument (e.g. an agent, patient, recipient, instrument) and a predication about the argument' (Granger, Hung and Petch-Tyson 2002: 87).

On the basis of other PT studies, the *emergence criterion* was applied to determine the acquisition points of the analyzed verb markers. A morphological marker was considered acquired if it had been used productively more than once in contexts which were linguistically or structurally varied (Pienemann 1998).

5. Results and discussion

The results of the distributional analysis of the verbal morphology acquired by the L2 learners in the longitudinal study are presented in Table 3.

Table 3

Distributional analysis of the L2 acquisition of verb morphological structures by the study participants

Study participant	Morphological structure	T_1	T_2	T_3	T_4	T_5	T_6	T_7	T_8
Diyan	**AUX be + V-ing**	+12 - 5	+18 - 6	+11 -1	0	+43	0	0	0
	V-ing	+11 - 0	+18 - 0	+ 6 - 0	0	>12	0	0	0
Eliza	**AUX be + V-ing**	+15 - 6	+38 -10	+9 - 2	0	+39	0	0	0
	V-ing	+20 - 0	+ 9 - 0	+ 9 - 1	0	>14	0	0	0
Martin	**AUX be + V-ing**	+11	+33	+10	0	+32	0	0	+4
	V-ing	+12 - 6	+17 - 6	+10 - 2	0	>13	0	0	>1
Michaela	**AUX be + V-ing**	+11 - 3	+38 - 3	+5 - 2	0	+42	0	0	0
	V-ing	+16 - 2	+16 - 2	+7 - 2	0	>14	0	0	0
Nikita	**AUX be + V-ing**	+12 - 4	+23 - 2	+10 - 5	0	+35	0	0	+ 3
	V-ing	+11 - 2	+11 - 4	+ 5 +3	0	>12	0	0	> 3
Tsvetelina	**AUX be + V-ing**	+14 - 2	+43 - 7	+11 - 2	0	+45	0	0	0
	V-ing	+19 - 2	+8 - 2	+ 8 + 3	0	>17	0	0	0

Note: '+' = supplied *-ing* form in obligatory context; '-' = not supplied in obligatory context; '>' = overgeneralized *-ing* forms

In Time 1 the repertoire of the Bulgarian young learners of English as L2 includes mainly the 'lexical' morpheme (**V-ing**) but the 'phrasal' morpheme (**AUX *be* + V-ing)** is also used productively. To illustrate this we will present the L2 speech samples of two of the study subjects – Diyan and Nikita (Table 4).

Table 4

'Lexical' and 'phrasal' morpheme use in the L2 production of three of the study participants in T_1

Participant's Name	**Age** (years; months. days)	**L2 speech production**	
		'Lexical' morpheme (V-ing)	**'Phrasal' morpheme (AUX *be* + V-ing)**
Diyan	**9;00.11**	*They **playing** with a ball.* *She **eating** breakfast.* *He **sleeping**.* *She **painting** picture.* *She **playing** a computer.* *She**playing** football.* *She **cooking**.* *He **writing**.*	*He **is riding** a bike.* *She **is jumping.*** *They **is playing** basketball.* *She **is playing** a teddy.* *They **are driving.*** *He **is flying***
Nikita	**9;06.12**	*She **playing**piano.* *He **driving**car.* *She **drinking**milk.* *He **jumping**.* *She **drawing**.* *He **walking**.* *He **playing** a basketball.* *He **running.*** *She **eating**orange.* *They **going** school.* *They **going** in park.* *He **eating**cake.* *He **driving**a car.*	*She **is studying**.* *They **are playing** tennis.* *He **is listening**a music.*

Along with this it is necessary to note that in the L2 oral samples of the six Bulgarian children in Time 1 show tokens which contain the auxiliary verb *be* followed by a bare verb (Table 5).

Table 5

Morphological outcomes in Time 1 following the pattern AUX be + V

Participant's Name	**Age** (years; months. days)	**L2 speech production (AUX *be* + V)**	
Eliza	9;03.00	*He **is eat**chocolate.* *He **is swim.*** *She **is ride** her bicycle.*	*They **are go** to park.* *He **is ride** motor.*
Michaela	9;04.22	*He **is play** piano.* *She **is write.*** *She**isdance.***	*He **are sleep**.* *He **is go** the tree.*
Tsvetelina	9;06.11	*He **is cook.*** *He **is play a ball.***	*He **is go to school.*** *You **iswatch TV.***

Though the percentage of these grammatical structures (**AUXbe + V**) is relatively low – 9,81 %, they suggest that the 9-year-old children are in a proto-morphological state of linguistic development in which the forms used resemble the target forms to be acquired, i.e. **AUXbe +V-ing.**

If we compare the L2 utterances of the three girls (Eliza, Michaela and Tsvetelina) with the L2 verbal production of the three boys (Diyan, Martin and Nikita) in Time 2, we establish the following: the speech sample of the girls uncovers a solid trajectory of development from 'lexical' to 'phrasal' morphology processing procedures, while the L2 oral production of the boys is still amorphous in the hierarchy of morphemes (Figure 2).

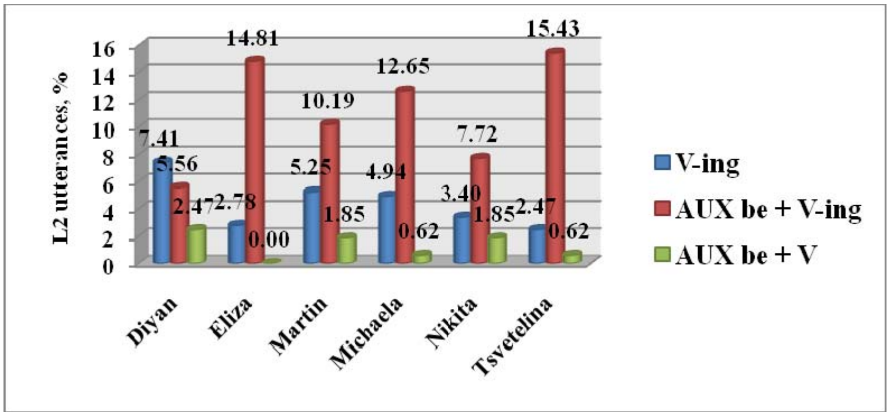

Fig. 2 - Morphological outcomes in the L2 verbal production of the study subjects at Time 2

The lack of systematic application of the 'lexical and 'phrasal' morphology in the L2 oral samples of the Bulgarian boys leads to the appearance of a rudimentary interlanguage system which differs considerably from the target language grammar. Despite the fact that present day psycholinguistic research does not provide a solid explanation of this phenomenon, we find a plausible explanation of it in the theoretical framework of the PT. According to it the Bulgarian young learners of English as L2 experience difficulties in the acquisition of the 'phrasal morphology' (AUX be + V-ing) because they still haven't acquired the grammar unification procedure required for the exchange of information between the phrase constituents.

The data obtained in Time 2 gives us ground to think that the grammatical features of the first language (L_1) of the study informants play a considerable role in the acquisition of the morphological characteristics of the English verb. If we refer to the *Failed Functional Features Hypothesis* (Hawkins and Chan 1997), which states that the interlanguage of the L2 learners is constrained by the L1 system, we can claim that the L1 Bulgarian speakers of English as L2 will be impaired in the acquisition of the Present Progressive verb forms (AUX be + V-ing) for two reasons. Firstly, the Modern Bulgarian language has no present tense which corresponds to the Present Progressive in English. While the English language Present Progressive is used to denote continuous actions taking place at the moment of speaking, the Present tense in Bulgarian expresses an action which coincides with the present moment (regardless of when the action has started and when it will be completed). Secondly, the Modern Bulgarian Present tense is structurally simple because it is formed by means of inflections (marked for person and number) attached to the verb stem, while the Present Progressive in English is structurally complex as it is formed by means of the auxiliary verb *be* in the present and the *-ing* morpheme attached to the main verb.

The distributional analysis of the L2 speech samples of the Bulgarian children obtained in Time 3 portrays a similar picture to the results in Time 2. Despite the apparent systematic use of the 'phrasal' morpheme structure (AUX be + V-ing) in the L2 oral production of the three girls, the relatively small percentage of such tokens in the target language utterances of the boys reveals that they still haven't mastered the phrasal procedure (Figure 3).

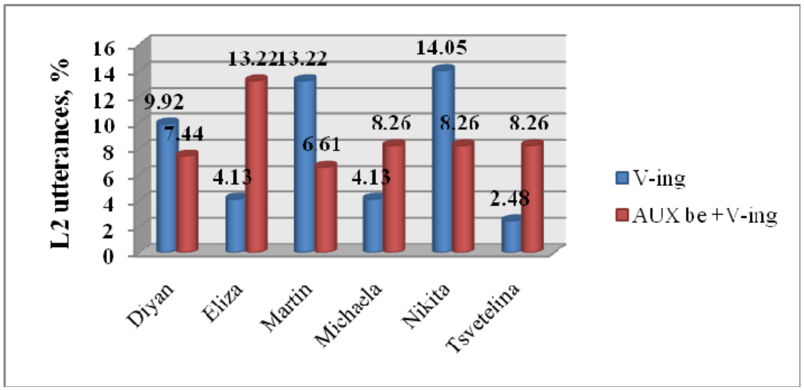

Fig. 3 - Verb forms with the –ing morphological marker in the L2 oral production of the study subjects in Time 3

This morphological diversity can be pinpointed by a sample of the L2 speech production of the boys (see examples below).

Time 3	* Diyan (Age: 9;02.08)

@ Diyan: *He isbig … and* ***heissinging*** *and he* ***dancing****.*
@ Researcher: *Can he sing?*
@ Diyan: *Yes. And he can drive.*
@ Researcher:*And what is he doing now?*
@ Diyan: ***He watching TV*** *... and* ***he is reading books****.*
@ Researcher: *And he having a computer ...* ***He playing*** *on computer.*
...
@ Diyan: *He* ***running****. They* ***running****. They are bad.*

Time 3	* Martin (Age: 9;08.10)

@ Martin: *She* ***going*** *at home.*
...
@ Martin: *She* ***is walking*** in town.
@ Researcher: *And?*
@ Martin: *Wolf* ***is coming*** *..and snake* ***coming****. It is big … and green.*
....
@ Martin: *She is home. She* ***reading*** *book.*
@ Martin: *She* ***sleeping*** *and she in book.* (= He wants to explain that wha happened to the girl was just a dream).

Time 3	* Nikita (Age: 9;10.11)

@ Nikita: *He is rockstar. He* ***is singing*** *…* ***dancing***
@ Nikita: *And what are they doing?* (посочва към публиката)
@ Nikita: *They* ***watching****. They* ***is jumping.***
….
@ Nikita: *He* ***eating*** *in restaurant.*
@ Researcher: *And what is he eating?*
@ Nikita: *He* ***eating*** *pizza.*
@ Researcher: *And what is he drinking?*
@ Nikita: *He* ***is drinking****Coca-Cola.*

The L2 verbal morphology of the study informants has under gone annex pans ion during Time 4 as in the data collected in Time 5 we observe a morphological gap filled, i.e. Bulgarian young learners of English as L2 use productively and systematically the forms of the Present Progressive tense (see Table 3). He phrasal procedure stage is evident via the high percentage of verb forms marked successfully for the Present Progressive.

Time 5	*** ELIZA (Age: 10;03.02)**
@ Eliza: *Wanda and Wiz **are flying** in plane.*	
@ Eliza: *The engine stops. They **falling** down.*	
@ Eliza: *Wanda and Wiz are in lake.*	
@ Eliza: *They are not happy.*	
...	
@Eliza: *They **are climbing** at a mountain.*	
@ Eliza: *They **are finding** the plane.* (вм. *They are looking for their plane*).	
@ Eliza: *Wanda **is mending** the plane.*	
...	
@ Researcher: *And where is Wiz?*	
@ Eliza: *He's the mountain. He **is running**.*	

This sample displays that the L2 learners of English mark correctly the morphological forms of the verbs for the Present Progressive tense by successfully applying the unification of grammar features of *person* and *number* between the auxiliary verb*be* and the subject of the sentence.

The acquired productive use of the verb phrase morphology at the phrasal stage is not only a result of the increased number of words accumulated in the L2 lexicon of the Bulgarian children, but also of the specialization of the cognitive system of the young learners regarding the morphological markers of the verb. If we apply the theoretical concepts of Dressler (1997) about the acquisition of L1 morphology by children to the results obtained in the current study, we can point that there are certain similarities in the acquisition of L1 and L2 verb morphology – the transitory stage (i.e. the Proto-morphology stage) manifests itself with morphological forms which are part of the L2 lexicon and which are constructed by analogy, but which have not become grammatical schemas functioning productively.

The analysis of the L2 utterances produced in Time 6, 7 and 8 is not presented in this article as it contains mainly tokens of the *-ed* verb morpheme.

In sum, the distributional analysis of the developmental schedule of the *–ing* verb form shows that the six Bulgarian young learners of English started the study at the category procedure stage and progressed to the phrasal morphology stage. Although the order of acquisition of the morphological marker (V-*ing*) is compatible with the hypothesized PT sequence, it does not confirm the prediction made by the PT that the first verb marker that the L2 learners will acquire is the 'lexical' morpheme.

6. Conclusions

In conclusion, the qualitative and quantitative results obtained in the current study, confirm the formulated hypotheses. They also reveal that the presence of both forms – **V-ing** and **AUX be + V-ing** in the L2 speech production of the study subjects in Time 1 is not so much a result of the low level of development of the processing procedures for grammatical unification between the phrase constituents. Rather, it may be a result of the systematic error correction on behalf of the English language teacher, which leads not only to the memorization of words and chunks of the language by the L2 speakers, but also to the application of cognitive strategies in the acquisition of the target language morphological features, i.e. strategies for deduction and integration of the target language input to the existent cognitive schemes for grammatical encoding of L2 utterances.

The results also suggest that the developmental sequence of the present progressive morphology (AUX *be* + verb + *-ing*) in English L2 acquisition by Bulgarian L1 children is compatible to an extent with the predicted by the PT sequence. Obviously the automatization of the L2 processing procedures is accompanied by inaccurate use of morpheme markers, which comes to suggest that L2 morphological acquisition does not develop steadily.

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About the author:

Dr. Tsvetelina Harakchiyska is an Associate Professor at the University of Ruse (Bulgaria), Faculty of Natural Sciences and Education, **e-mail**: tharakchiyska@uni-ruse.bg

THE EUROPEAN UNION TODAY: IS THERE A NEED FOR HEGEMONIC STABILITY? CASE STUDY: GERMANY

Carmen Ardelean

Abstract: De nos jours, l'Union Européenne paraît rapprocher le rêve de ses ancêtres d'une Europe unie, fondée sur une démocratie et une coopération économique à long terme. Même si elles reposent sur une égalité parfaite entre les États membres, qui doivent respecter les mêmes exigences au niveau national, les voix de certains acteurs d'importance majeure de l'Union Européenne sont plus fortes que celles d'autres, en soulevant par conséquent la question de la position dominante et des pôles de puissance dans l'Union. Ces dernières années, l'Allemagne s'est distinguée comme un important leader d'opinion et d'action à tous les niveaux, en ouvrant ainsi la voie à des interprétations complexes. Est-ce qu'il serait possible que l'Allemagne devienne prochainement le *primus inter pares* - la puissance hégémonique de notre Europe unie du XXI^{ème} siècle, qui est encore profondément affectée par la crise?

Mots clé: *Union Européenne, stabilité, hégémon, démocratie à long-terme*

1. States, alliances, organizations – an overview

A simple definition of states should take into account, besides the geographical outline of their borders, the fact that they represent a community of territory, political and economic interests, as well as a common culture and history. A state is a well *organized structure* whose components work together for the benefit of its inhabitants. Oxford English Dictionary defines the state as an "organized political community under one government"[1], while Merriam-Webster speaks of "a politically organized body of people usually occupying a definite territory" and adds an important reference to "sovereignty" (which, along with integrity, independence and non-interference has grown into a major element of any national security strategy) - for those states which are independent and do not depend on a greater power for their existence – and "hegemony" - for cases in which "the ultimate sovereignty lies in another state"[2]. But history has shown us that the above characteristics are not enough to guarantee the existence of any state in its original form and, ever since England and Portugal's agreement of 1373 – a treaty of "perpetual friendships, unions and alliances"[3] which is still valid today - alliances have become a basis for further security and cooperation between states around the world.

Alliances are meant to prevent aggressive actions, as well as to maintain peaceful relations between international actors, especially when they have common goals or interests, on a political or economic level. Therefore a presumed equality is bound to exist between the members of an alliance, in spite of the fact that one of the allies is always perceived as "the leader". In time, alliances have grown in complexity along with the increasing degree of complexity of the modern world. Alliances now also have a significant role in preventing asymmetrical, unconventional and cross-border threats. Today, military and peace keeping

1 See the Concise Oxford English Dictionary (9th edition), OUP 1995

2 Merriam-Webster Dictionary online, http://www.merriam-webster.com/dictionary/state

3The data referring to this treaty were retrieved from http://en.wikipedia.org/wiki/Anglo-Portuguese_Treaty_of_1373 (on Jan. 29, 2012) alliances such as NATO provide clear references to various types of mutual aid in case of risks or threats, according to the so-called “musketeer principle”[4].

But alliances, however complex in purpose and action, cannot cover all international issues, and various types of *organizations* are needed in order to fill these gaps. Unlike alliances, organizations – be them inter-state or non-governmental structures – have a clear hierarchic framework, each sub-unit having specific tasks in connection to a certain area of human life – social, political, economic, cultural, environmental humanitarian or other. They are based on cooperation among their members (sovereign states) and aim to solve all disputes through negotiation and agreement upon common interests and goals. They also outline such interests and goals in a fundamental document (a treaty or a charter) which is compulsory for all its members.

Today, the most important international organization is the United Nations and its world relevance and strength derives from the fact that it groups the largest number of member states: 193. However, its powers are limited, on the one hand, by the fact that members are not brought together by their democratic interests, but rather by geopolitical imperatives; on the other hand, its range of actions towards solving regional disputes is limited by the multi-polarity of Security Council members. A relevant example is the ongoing Syrian crisis – and the failure of the Security Council members to reach an agreement and put forward a resolution condemning violent action, by authorities, against civilian protesters, due to Russia and China’s veto in the matter.

Regional international organizations have a greater chance of success, because members have a wider range of common economic and political interests. The European Union is such an organization and, especially in the last two decades, it has managed to set up a common Parliament and unitary economic legislation for its member states, providing a compulsory *acquis communautaire* which is observed by all. In spite of the deep economic and financial crisis undergone today by most European states, the EU continues to be a successful story and leaders from all member states are seeking common ground for a long-term solution of this crisis. However, one issue remains to be solved: does the existing structure have the necessary tools for survival in the absence of an official leader? The eclectic structure of the Union officially places the sign of equality between large and small states, between “centre” and “periphery” – now consolidated democracies - in spite of the fact that several of its members are former imperial or colonial powers, which are constantly using economic means to assert their leadership status. Does the European Union need *a hegemon* in order to move forward?

2. The European Union – past and present

When, back in 1950, Robert Schumann proposed the unification of several Western European countries under the name of the Coal and Steel Community, few people would have guessed the scale of development that this (mainly economic) union would lead to. Yet, only sixty years after, the European Union as we know it today has become a solid inter-state structure whose members share much more than common economic interests.

For all theoretical purposes, the European Union is an *inter-state organization*, yet it does not operate according to the hierarchic principle, but rather sticks to the equality principle specific for alliances. This state of things may partially account for the existing disagreements

4 Article 5 of the North Atlantic Treaty states that “The Parties agree that an armed attack against one or more of them in Europe or North America shall be considered an attack against them all[...]” (http://www.nato.int/cps/en/natolive/official_texts_17120.htm)

between member states, with regard to a common monetary policy, as well as to the means to achieve convergent decisions regarding the ongoing economic and financial crisis.

3. Hegemonic stability – a theory worth examining closely

According to Snidal (1985: 579) the theory of hegemonic stability could represent "an explanation for the successful operation of the international system in certain circumstances and the failure of international cooperation in other circumstances."[5] In all cases, hegemony refers to regional *dominance* on a political, economic or military level. By imposing its views and way of life, the hegemon ends by subordinating other states and widely using their resources for its own purposes, arguably with a common positive result for all involved, at least in security issues.

During its long history, Europe has bowed to a number of hegemonic practices, if we were to mention only the Dutch dominance of European trade, or the 17th/18th century French empire, but the most relevant examples are those of Nazi Germany and post-war USSR. By progressively increasing their spheres of influence through military and terror, these two countries sought to achieve continental (or even global) hegemony. In Gramscian terms, in both cases a *political*, as well as an *ideological* hegemony was at stake – that is, coercion and submissiveness needed to be doubled by an openly accepted ideology; however, both the German National Socialism and the Soviet Communism ended in failure, mainly because a solid economic foundation was lacking.

In today's Europe hegemonic practices of the type defined by Gramsci have so far been avoided and even the former communist countries which are now making efforts to consolidate their democracy are reluctant to place their interests at the mercy of a greater power, in spite of their difficult adjustment to a capitalist, free market society.

3.1. Theoretical premises

The hegemonic "project" that Gramsci refers to in his *Prison Notebooks* reflected the author's Marxist view of a unitary society, in which a dominant class (or state), actually had the power to impose its ideas and institutions. But today's complex world issues demand a different viewpoint on inter-state relationships. Gilpin (1981: 9-10) adopts a realist position and proposes a "hierarchy of power *within* the system" which, once legitimized, determines the stability of the entire structure[6]. Gilpin actually favours hegemony at the expense of bipolarity, the latter being fragile because "the delicate balance between the two sides can be easily disturbed by a minor change, with grave consequences […]"[7]

On the other hand, as far back as 1977 Keohane and Nye[8] stated that an international hegemonic structure similar to that imposed by the USA after the Second World War was no longer possible. Speaking about the "transition" towards a new understanding of international relations in a world where, in spite of a "multitude of different agendas that come to the forefront" Keohane (2008: 1) points out that in the current status of "world politics" (his preferred synonym for "international relations") "collective action on a global scale, for good

[5]Snidal, Duncan: "The Limits of Hegemonic Stability Theory", in *International Organization*, vol. 39, no. 4, autumn 1985, pp. 579-614
[6]Gilpin, Robert: *War and Change in World Politics*, Cambridge, CUP 1981
[7]Ibid, Chapter 2, p. 98
[8]Keohane, R. and Nye, Joseph S.: *Power and Interdependence: World Politics in Transition*, Boston, Little, Brown & Co., 1977 p. 23

or ill, is easier than it has ever been before."[9] Nevertheless, he points out that "multilateral institutions are constructed by states and maintained by states, and are weak relative to states. They do not overrule powerful states [but] they can change how states act" – thus giving a key for a better understanding of the changes undergone by the play for power in the 21st century.

Gilpin (1981: 186) also focuses on the "relative power" characteristic for any dominant state holding a hegemonic position; he states that, while states develop unevenly and the most powerful member of a system tends to create a so-called "increasing disjuncture between the existing governance of the system and the redistribution of power in the system", the power of the hegemon is bound to decrease, thus affecting the inner links which are holding the system together. At the other end, one can add, when a system founded on equality principles (similar to the European Union) discovers that its inner links are starting to come untied, the emergence of a hegemon among its members may result in stronger ties and thus in a powerful challenge to other competitors.

3.2. Case study: Germany – the new European Union hegemon?

In today's world no one dares to question the USA's status of world hegemon, yet potential challenges have emerged, at least on a local scale, from inside the European Union.

As Snidal (1985: 581) points out, according to the hegemonic stability theory, "the presence of a dominant actor will lead to the provision of a stable international regime" while, at the same time, "although the dominant leader benefits from this situation […] smaller states gain even more" – especially in the area of economic development and market trade. In the case of the European Union it is obvious that, in the last decade or so, Germany has managed to maintain a constant growth of its economy and the German share in the Union budget has risen to 20%. Trade exchanges with the emerging democracies of the Union determine a constant increase of the *space* covered by German economic interests – this being a fundamental requirement in its bid for hegemony within Central Europe. Indeed, according to Karl Haushofer, the pre-war ideologist of the German geopolitical theory, space (*Lebensraum*) is "vital" and it is acts as a fundamental element for gaining hegemony. Although Haushofer referred to the relevance of a strategic control over wider geographical regions, this concept of space can easily be adapted to the current economic domination that Germany is consolidating over large areas of Europe.

Much to the dismay of its critics, Germany seems to focus on reshaping the Union after the bitter experience of the financial crisis which started in 2008. In an article published in November 2011 Tony Corn, a specialist in European Studies for the US Foreign Service Institute in Washington stated that the ongoing financial crisis "has created within Europe a '*German unipolar moment*' and provided the kind of leverage that had eluded Germany earlier."[10] Adopting a realist view in his assessment of the current situation in the European Union today, the author advances the scenario of a Germany-centered Union of the future – one that would share dominance over Europe with no other than Russia. Indeed, a growing number of analysts now fear that, along with a decrease of the American influence in Europe, the two former European powers might attempt to re-create a bipolar Europe, with Germany as the hegemon of the Union and Russia as the dominating power over the rest of the continent. Meanwhile, another major European player (Great Britain) is adopting a reserved, isolationist position while France remains in close connection with the German exploits.

[9]Keohane, R.: Interview for Theory Talk, no. 9 / May 2008, retrieved from http://www.theory-talks.org/2008/05/theory-talk-9.html (Jan.31, 2012)

[10]Corn, Tony: *Towards a Gentler, Kinder German Reich*, in http://smallwarsjournal.com/jrnl/art/toward-a-gentler-kinder-german-reich (an article published on Nov. 29, 2011, retrieved on Jan. 30, 2012)

Thus, in the absence of a solid response from other European powers, a potential "correlation of forces" in the near future could lead to a "German hegemony in the 27-member European Union to approximate Prussian hegemony in the 27-member Bismarckian Reich", as the same author is warning us.

Similar scenarios are built by other analysts of the current German position within the European Union. Ulrike Guérot, a German representative to the European Council on Foreign Relations (ECFR) has recently stated that, as a consequence of the perceived ambition by Germany to become the next European hegemon, "a breakdown of trust in the relationship between Germany and Europe" with anti-European "populist" effects can now be noted in the position adopted by several of Germany's traditional economic partners[11].

But unlike Germany during Bismarck's time, this European economic leader as we know it today has no expansionist aspirations. However, as Markovits and Reich (1998: 2) note, successful regional leaders such as Germany "are powerful because of the consensual nature of their politics, which lends them legitimacy in the eyes of their regional partners."[12] The authors also state that, in a multi-polar post-Cold War world, the case of Germany is one of *regional*, not global hegemony - one that is based on consensual relationships with its co-members in the Union.

Europe has been shattered by wars and inter-state division for too long. Germany's emergence as its new leader may prove its efficiency, in spite of realist, Marxist or constructivist critiques. Germany's trading and financial arrangements with its European partners may result in mutual benefits that could scatter the fears related to its potential imperialist interests. "The hope is" – Markovits and Reich (1995: 8) are stating – "that the primary effect of Germany's involvement in organizations like the EU is that its economic strength will allow it to act as a locomotive for broader European development as its foreign investment grows and it reciprocates foreign trade." It may seem surprising that the above statement was made some 15 years ago, but its validity grew in importance in the last few years, as it still holds true in the context of today's Europe. But this is actual proof of the fact that Germany is keen on preserving its positive trend in the years to come. And maybe – just maybe – the emergence of a new hegemon on the world and European stage is not a bad thing. It is high time for Europe to become a leading economic and political world actor, just as its forefathers once hoped.

4. Conclusions

The future of the European Union, of which Romania itself is a member, deserves a closer scrutiny in the present international and geopolitical context. Ten years ago it seemed that the EU had opened its gates for all to join, provided there was a constant concern, in all stakeholders, for preserving a solid democracy and free market economy. Now it seems that the idealistic views of a perfect union have been replaced by a more realistic approach towards potentially appropriate ways to maintain unity within, in spite of a persisting financial and economic crisis and current disagreements regarding future reforms.

The equality status among members may be at the core of the present state of things in the Union, and Germany seems to have assumed the leadership role in our imperfect inter-state organization. Echoing memories of Bismarckian hegemonic dreams, analysts are now

[11]In a speech of June 2011 on "The New German Question: How can Europe get the Germany it needs?" at the Institute of International and European Affairs (video available at www.iiea.com)

[12]Markovits, Andrei S., and Reich, S.: The New Face of Germany – Gramsci, Neorealism and Hegemony, Harvard & Pittsburg University, Working Paper Series no. 28, 1995

suspicious of attempts, by German leaders, to place their country in a hegemonic position, using economic means instead of the military ones preferred by Bismarck once.

Today, Germany stands out as the major economic player within the European Union, and its economic status is reflected in the constantly growing market exchanges and investments in the emerging democracies which have joined the Union in the last few years. Its efforts to gain in dominance, at a time of receding interest in economic exchanges with the United States which are now perceived as a major challenger to the fulfillment of European common goals, may lead to the emergence of Germany as the new regional hegemon.

The European Union is in a constant search for an identity that would turn it into a strong, viable, long-lasting structure, able to provide economic growth, stability and security for its individual members, as well as for itself as a whole. The long leadership experience of a strong German state (albeit negative during the two World Wars) may prove useful in achieving these goals. Its economic momentum may assist weaker economies in recovering from the effects of this major crisis we are all going through.

Romania itself could largely benefit from Germany's emergence as the new European hegemon, if we are wise enough to follow in its footsteps and increase trade exchanges with this European state. Europe today is aiming to find alternative ways of preserving its status and of strengthening its ability to face crises, thus moving towards solving potential conflicts through cooperation, negotiations and other non-military means, at least within its own imaginary and geographical borders – and we must be proud to be part of this joint effort.

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Institute of International and European Affairs website www.iiea.com

About the author:

Carmen Ardelean is a Ph.D. Associate Professor at the Technical University of Civil Engineering, Bucharest – Department of Foreign Languages and Communication

e-mail: karenar65@gmail.com

LINGUISTIC MEMORIES OF ROMANCE LANGUAGES

Corina Gajea

Résumé: Le premier objectif de cet article est d'identifier l'évolution du système consonantique Latin en comparant le Roumain à d'autres langues Romanes au cours de leur histoire - en d'autres termes, d'identifier et de décrire l'origine et l'évolution du système consonantique Latin dans différents systèmes de langue. Le résultat est l'identification du système consonantique Latin comme une représentation générale de l'espace dans toutes les langues où un tel système existe. Cet aspect n'a pas d'équivalent dans d'autres systèmes même s'il peut présenter certaines similitudes dans l'une ou l'autre langue Romane. Ces éléments nous amènent à la conclusion que ce qui est négocié derrière ces opérations linguistiques est en fait la représentation de la personne dans une culture donnée. Les résultats de cet article fournissent une meilleure compréhension de l'effet du développement de langage sur la culture, la relation entre formes communicatives hybride et la puissance de la mémoire culturelle de l'Europe.

Mots clés: mémoire culturelle, évolution diachronique, langues Romanes, représentation spatiale.

1. Language in context

This article takes an interdisciplinary approach to the evolution of the main cultural paradigms of Romance languages viewed in a broader European context. Although this article is historical in content, it is also about modern Europe. The legacy of Latin language is still referenced in contemporary social and cultural discourse as the Romanian, Italian and France societies attempt to reconstruct and reinterpret their language histories. This article is about how the study of the ancient cultural and political history explains many aspects of modern Europe society, its culture and mentality, for a better understanding of the region and its people.

I will trace the history of the Latin consonantal system through all the ten Romance languages (the Portuguese language, the Spanish language, the Catalan, the Galician, the French (with its „d'oc" and „d'oil" dialects, the Italian language – with its Northern dialect (influenced by German) and its Central-Southern dialect, the Dalmatic (which today no longer exists) and the Romanian language, from Roman Empire to 21st-century Europe. I will take into account the relationship between different language systems (syntax, morphology, grammar) and the relation of those systems to the culture of different historical periods. I will also take into consideration the social and political events influencing language change, such as the Romanization, its limits and its characteristics, Christianity and educational policies, by using the theory of the lateral areas, theory according to which the more we are located in the centre of Europe, the more diversity is increasing, lateral areas being more conservatives (lat. formosus ("which has a noble shape") – rom. <<frumos>>, but lat. <<bellus>> – it. <<bello>>, fr. <<bel>>).

2. Visualizing the Past/ Founding the Present

This study was built on the comparative method of historical linguistics, initiated and promoted by Franz Bopp, according to which the Romance languages are a bunch of related languages, whose basis, the Latin, have preserved. (lat. *lactem*: it. <<latte>>, fr. <<lait>>, port. <<leite>>, sp. <<leche>>, rom. <<lapte>>, cat. <<llet>>). In turn, the Germanic languages (engl. <<book>> – flam. <<boeek>>, germ. <<Buch>> - we do not have a starting point, a basis, for this resemblance), the Slavic languages along with some languages of Iran, India and central Asia, are thought to descende from a single language known as Proto-Indo-European, spoken at least six thousand years ago, probably in a region extending from north of the Black Sea in modern Ukraine east through southern Russia. This common language was obscured by centuries, but it surely existed. From this point of view, Romance languages represent an ideal of related languages. Cultural evidence of the Romanian language's cognition with the other Romance language is still being found today, in countries with Latin roots:

Epigraphic sources:

- Inscriptions, especially the ones with private character (funerary inscriptions, commemorative or imprecations), where the transformation *ea>a* takes place. The inscriptions throughout the Romanesque have been published in the *Corpus Inscriptionu Latinarum* (CIL).
- Pompei’s graffiti.

2.1. Ancient literary sources

The phonetic features of vulgar Latin which are found in the writings of poets as Vergiliu (*Aeneida*): - the silencing of final “*m*”, the disappearance of the “initial *h*” and that of the “ final *s*”.

Some writers involuntary place in their texts vulgarisms – religious writings, of which I recall *Vulgata* or *Peregrinatio Aetheriae od loca sancta* (text in which the demonstrative ILLE stands out, pronoun which somehow announces the romanian postponed article. These enclitic definite articles are believed to have been formed, as in other Romance languages, from Latin demonstrative pronouns.

2.2. Modern sources:

Are those elements of Vulgar Latin which can be reconstituted by comparison of the Romance languages, knowing the laws specific to each language evolution:

<CARONIA> (hypothetical form), derived from CARO, -NIS (= meal)

Fr. <charognare> (c+a= cha, given that “h” is missing, we are dealing with a neologism)

Sp. <<carrona>>
Cat. <<carronya>>
It. <<carognia>>

2.3. Can the artistic, linguistic, and scientific spheres be bridged to certainly promote the past?

A turning point in the study of Romance language is the Friedrich Diez moment. F. Diez was brought up in the warm atmosphere of the German romanticists and he adopted the comparative historical method in the study of Romance languages. He started his *Introduction to the grammar of the Romance languages* (1854): with a phrase that has remained valid till today: “Six romance languages draw attention through their grammar’s originality and their literary importance: two to the East: Italian and *Valahian*, two to the S-V: Spanish and Portuguese and two to the N-E: *Provençal and French*. All these have their first and main spring in Latin. They do not come from the classical Latin, used by authors, but from the folk language which was used alongside classical Latin".

Dante, in his *De Vulgare eloquentia*, work written in the early years of the 14th century, had seen clearly enough the relationship between romance languages. In those times, the Romanian was not known.

During the Renaissance, appeared allusions to matters that proclaim the appearance of Romance Philology. For *Poggio Bracciolini*, Italian, the Romance languages came directly from Latin (including the Romanian language). In Spain, Antonio de Nebija drafted a Latin-Spanish dictionary, followed by a Latin-Spanish vocabulary and wrote the first Spanish grammar, published in 1492 (*Arte de la lengua Castellana*). In France, Gilles Menage published in 1650 *Origines de la langue française*. But the one who makes the connections between Romance languages, putting the basics of the Romance Philology, was Francois Raynouard. He was commissioned to collaborate at the 5th Edition of the dictionary of the Académie Française and realizes that a seriously study of the French language requires a thorough study of the ancient French documents and of the Old Provencal language. Though, he commits a mistake: he holds that the Romance languages are not a direct continuation of the Latin, and that from Latin would have developed a common language which could be identified with Provencal and that would be the basis of other Romance languages. But he was the first who exactly saw one important phenomenon of evolution within the Romance languages: the formation of the future tense with HABERE.

Valea cantare
Cantare habea = j'ai chanterai

3. Language variation in time and space

Linguistic transformations that lead to the appearance of new qualities does not occur suddenly, but gradually, they propagate from the individual to the collective speech, becoming the norm and, finally, if there are favourable conditions, invariant language system itself.

Diversification of languages in general and especially Latin has been the subject of numerous explanations for unequal value. According to some researchers (Saussure), the main cause of linguistic diversity would be the time. In his vision, the language evolves incessantly, so after a more or less long time, language's appearance changes.

Another explanation would be that relating to space: „a language spoken on a stretch of land, regardless of its size, differentiates itself because the contact between subjects speakers is so tight that they can maintain the initial linguistic unit. The distance that separates the inhabitants of a village/town of the locations of the other villages/cities disrupts the connections between them and maintains the unit" (Saussure) - hence the otherness of language theory.

Other linguists consider that, far from being the actual causes, time and space are only the framework within a language develops, claiming that the main role in linguistic diversification was played by the ethnological factor, especially the mixing of populations (locals and Romans or between Romance people and Germanic or Slavonic people). Thus, we speak about an ethnical substrate (the language of an older populations, which disappeared after the assimilation of the population settled afterwards, and in this case the substrate is the Geto-Dacian substrate), a superstratum (Slavonic or Germanic), which refers to the language of a population placed later and disappeared after the assimilation of the sieges (the Slavs have left behind only antroponyms and toponyms, which did not affect the grammar, the French took „trop” from Germans, and the Romans took „prea” from the Slavs).

We are dealing all the time with a process of ethnic and linguistic assimilation, the distinctive note consists of in the direction of achieving of this process.

The local population (Traco-Dacians) < the new derived population (the Latins, the Romans) (The local population is defeated by the new coming one).

The local population (the Romanians, the French, the Italians) > new-come population (the Slavs, the Germans) (the local population defeats the new coming one).

Specifically, the diversification of the Latin and as a sequel, the appearance of the Romance languages, resides in stages of long-lasting linguistic process. Gradually assimilating of the Latin and passing through more and more advanced phases of a local bilingualism, people used their old language increasingly rare (which meanwhile has become a family language), and in the end they completely forgotten it.

Each of the native population assimilated and spoke (developed) the language, in their particular way. This was characterized by what some linguists name the base of articulation (the way in which each pronounces Latin depended on the way in which they speak their mother languages)

Linguistics also invokes the audition base (the way in which the speaking of a certain language hears and registers a foreign language, the way in which its sounds and grammatical forms are perceived).

Ex. fr. *cauchemar* - rom. *coşmar*

4. Linguistic analysis of sound systems

After the previously stated, we would expect the linguists to stop only above facts of phonetic order, but, from the native people’s language the Latin has received words, meanings, constructions and grammatical features. All these elements are also present in Romance languages:

lat. FACTUM fr.<<fait>> (ct -> it)
it. <<fatto>> (ct-> tt)
sp. <<hecho>> (ct-> ch)
port. <<feito>>
cat. <<fet>>
rom. <<fapt>> (ct_> t)

lat. NOCTEM fr. <<nuit>>
it. <<notte>>
sp. <<noche>>
port. <<nuite>>
cat. <<nit>>
rom. <<noapte>>

The same situation is to be found in Spanish, where “initial Latin f” becomes an “h”.

lat. FACEO, -ERE sp. <<hacer>>
lat. FORMOSUS sp. <<hermoso>>
lat. FARINA sp. <<horina>>
lat. FERVEO, -ERE sp. <<hervir>>

For the Romanian language the ethnological criterion was used to explain the change of latin [ks] in [ps] (XPS): lat. coxa – rom <<coapsa>>.

Considering our ethnogenesis as being simultaneous with the other Romance people, we refer to a long lasting process, unable to report us to an exact date. Given the fact that the grammatical structure of the Romance languages is essentially Latin, that the main phonetic laws which gave the genius of the Romanian language has affected only the Latin background, result that the Romanian population was composed before the beginnings of the Slavic influence, thus, the Romanian language is an independent idiomand and has, like all other Romance languages, Latin as a constituent.

The reconstruction of the Consonantal system of the Romance languages, one of the triumphs of comparative and historical linguistics in the 19th and 20th centuries, allows us a glimpse into the society of this European people and examine the way in which populations and languages have co-evolved. Through comparison of modern and ancient languages, we can explore the basis of this reconstruction - the comparative method of historical linguistics - as well as the culture and society, as it relates to language use:

The suctioned consonant “h” must have been very low in Latin since ancient times. Probably since Cicero’s time “h” was only pronounced in words of Greek origin (those which contained consonantal groups like CH, TH, PH). For Quintilian the pronunciation of *dependere* for *deprendere* was normal. Then this “h” disappeared also from the initial position, and, starting with 3th century inscriptions with both missing “h” and the forms with hypercorrect “h” appeared.

Eg. *habeo= abeo (missing “h”)*
Osso = hosso (hyperrcorect)

Some investigations I have made try to offer historical explanations for numerous structural peculiarities of the Latin language and anomalies of Latin grammar, touch on the relationship of Latin with other language:

In Romance languages "h" represents a spelling problem, assimilated from school, due to the reintroduction of the "h", especially in a period in which Latin was the main language of education in learning institutions.

Eg. *l’homme qui a dit que...*

Some *consonant* letters, “c” and “k” were identical in the classical Latin pronunciation, and the usage of the second gradually diminished. Spellings with hypercorrect “k” appeared, as the words *dekem* and *parke* prove it.

After the III century, the palatal aspect of “c” becomes relevant, and, on the other hand, we have the nihilated consonant, such as „c” pronounced as an “s” (fr. <<ciel>>).

The palatal aspect of “G” is perfectly parallel with that of “c”, although *Epigraphic attestations* (gz) are of a later date.

Eg. *septuaginta -> septuazinta*

Instead, the intervocalic „G” tends to be removed: ego > eo -> eu (rom.)

The loss of the consonant occurred before palatalization, as we can see in the following examples:

Magistrum> maestro > măestru (rom)
Aqua > apă (rom.)

Concerning the labial-velar consonant “qu”, we note the tendency, since the archaic era, to remove the *palatal appendix* when sitting in front of another vowels than “a”. This tendency is often signalled by grammars (Appendix Probi: *equus non ecuus*) and proved by the inscription’s spellings (“quis non cis”).This phenomenon is also present in Romance languages:

Lat *laqueus laceus*
It. <<laccio>>
Rom. <<laţ>>
Sard. <<lazzu>>
Sp. <<lazo>>
Cat. <<llaç>>
Port. <<laço>>
Fr. <<lacet>> (=siret)

Lat. Quinque > cinque> cinci (rom)
<<cinq>> (fr)
<<cinque>> (it)
<<cinco>> (sp)
<<cinc>> (cat.)
<<kinbe>> (sard)

Groups such as CHE and fr. QUE seems like they come from a Latin QUID which was pronounced [kid].

These demonstrations in intellectual history explores the historical trajectory, from antiquity to the present day, of the idea that there once was, and again could be, a universal and perfect language to explain and communicate the essence of human experience in terms of development, relationship between communication and development and languages. Two languages drew my attention in a particular way: the Romanian and the Sardinian. Both languages present the labialization of “QU”, as it follows:

Lat. AQUA – rom APA
sard. ABBA

In the other Romance languages we have: -it. *acqua*
-sp. *agua*
-cat. *aiguna*
-occit. *aiga*

Lat. QUATTUOR > sard. <<battoro>>
rom. <<patru>> through metathesis, qu> p
port. <<quatro>>
fr. <<quatre>>

The two Romance languages, also shows the labialization of the “GU” group.

Lat. LINGUA > rom. <<limbă>>
Sard. <<limba>>
It. <<lingua>>
Cat. <<llengua>>
Sp. <<lengua>>
Port. <<lingua>>

The consonant X was used to represent two different consonantal groups ([ks] and [gz]). The outlying areas of Rome manifested very soon a tendency of reduction in the "x" to "ss, and the grammarians insisted that the right pronunciation is [ks]. Predominantly, in the Oriental side of the Empire, X was pronounced as a [ps].

Eg: coxa – rom. *coapsă*
fr. *cuisse*
it. *coscia*
maxila – rom. *măsea*

The shift of B (the voiced bilabial plosive, like in *bane*) to V (the voiced labiodental fricative, like in English *vane*) – the process is known under the name of *betacism* - is particularly common in inscriptions, as well as in the phonetic trends of Romance languages. Ex: verbex > vervex/berbex (fr)

veteranus > bătrân (rom)
corvus > *corb* (rom)
corbeau (fr)
corvo (provens)
corvo (it)
cuervo (sp)

cervus > cerbus > *cerb* (rom)
cervo (it)
ciervo (sp)
cerf (fr)

The "gn" consonantal group must have been pronounced in classical Latin as an Spanish "n", and "g" have rather Greek letter „gamma" 's value. In Sardinian, the "gn" group keeps a double "n" (linna < lignum). In Romanian, this consonantal group "gn" shifts to "mn", as it follows: lingus > lemn(u), cognatus > cumnat, signum > sămn > *semn*

>*sign* (fr.)
> *segno* (it)

The Latin group TL, which in the archaic Latin have passed to CL, maintained the same tendency in Vulgar Latin (Appendix Probi: *vetulus non veclus*)

lat. vetulus > vetlus> veclus : > *vechi* (rom)
>*vecchia* (it)
>*vieil* (fr)
> *viejo* (sp)
>*vell* (cat.)
> *velho* (port.)

lat. astula > ascla > așchie (rom)
ascia (sard.)

This tendency (tl-cl) manifests itself in all Romance languages even in the posterior eras, as it happens in Romanian language in cases where a *Hungarian word* has been *borrowed* by it.

magh. hitlen > vitlen > rom. viclean

The "ct" consonantal group knows an interesting evolution due to the influence of the substrate:

lat. lactem > *lapte* (rom) – ct pt
latte (it)
lait (fr)
leche (sp)
leite (port.)
llet (cat.)
la (prov.)

lat. octo > *opt* (rom)
otto (it.)
huit (fr.)
ocho (sp.)
oito (port.)
vuit (cat.)

The “ns” consonantal group represented in Latin only a spelling, because it have dwindled to an double “s” and then to an simple “s”.

Mensis > *mese* (it.)
>*mois* (fr.)
>*mes* (sp.)

Mensa > messa >mesa > measă > masă
Insula > *isola* (it.)
Isla (sp.)
Île (fr.)
Isola (sard.)
Illa (cat.)

In Romanian, the word “*insula*” it’s a neologism, old term being “*ostrov*” (from Slav.)
A special mention deserves the final consonant "m", which generally in the Romance languages is not stored in short words.

lat. rem > *rien* (fr.)
>*ren* (prov.)

Final “t” vanished everywhere, fact attested in inscriptions as well as in Romance languages.

lat.caput >*cap* (rom.)
>*capo* (it.)
> *cap* (cat.)
> *cap* (port.)
> *cabeza* (=diminutive)
>*chef* (fr.)

Popular Latin’s lexicon underlying Romance language must have been fundamentally similar with that of the classical Latin as both form (with phonetical exceptions) and meaning.

Many words were used without important semantic diverges (*casa, canis, panis*). Other words, instead, have known the evolution of meaning.
- To designate fire, Latin had an older word “ignis”; instead, by “focus” they designated the fireplace. In Vulgar Latin, “focus” begins to get the sense of “ignis” in phrases such as“focum facere” (=making fire). Romance languages do not keep any trace of "ignis", but they all keep the descendants of “focus”.

Fuoco (it.)
Foc (rom)
Fuego (sp.)
Fogo (port.)
Feu (fr.)

5. Knowledge and Identity

When we examine the dynamic relationships among languages and nations within a changing linguistically context and investigate the transformation of Romance Languages from the viewpoint of historical linguistics (by using the rubrics of phonology/phonetics, morphology, and syntax, aspects of semantics as well as the general socio-linguistic character of Romance Languages) and explore the intimacies of subject formation within imperial contexts- past and present- especially in relation to ideas about history and belonging, the relationships between popular culture and state formation starting from the Roman Empire as the one of the few great world states-one that unified a large area around the Mediterranean Sea must be taken into consideration. Although the great achievements of the Romans were in the pragmatic spheres of ruling and controlling subject peoples, conquering and integrating them under the aegis of an area, this area never subsequently united as part of a single state.

Conclusion

For more than a half century, global communication theory has been shaped by interaction between worldwide geopolitical developments on the one hand, and theoretical trends in the social sciences and humanities on the other hand. In recent years, studies of memory (both individual and cultural) have rivalled those of history, and have produced alternative narratives of events. At the same time, research has also focused on the rupture of narrative, the inability to find appropriate forms of telling, and the experience of a loss of words.

An additional benefit of studying Latin and Romance languages is that they are performed today or in living memory, so the cultural, performative, and social contexts are not obscured by centuries. Cultural awareness is enhanced through exposure to an array of target-language media as well as through the exploitation of regularity in linguistic reconstruction.

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About the author:
Corina Gajea is an independent scholar at the “Babes-Bolyai” University, Cluj-Napoca
E-mail: corinagajea@gmail.com

TEXTUL LITERAR ŞI ECRANIZAREA – FIDELITATE ŞI ECHIVALENŢĂ

Maria Cătălina Radu

Résumé: Cet article vise à présenter la transposition de l'œuvre littéraire dans le film, en identifiant les éléments communs entre ces deux arts, ainsi que l'incompatibilité de ces deux systèmes sémiotiques. L'un des aspects principaux de cet article est constitué par le problème de la fidélité de l'adaptation par rapport à la source littéraire. A partir de cette problématique, j'ai développé le thème central de l'article – l'impossibilité de trouver une équivalence parfaite entre le texte et l'image. Cependant, à partir de ce rapport de l'équivalence et de la fidélité, j'ai analysé les similitudes entre le processus de l'adaptation et celui de la traduction. La conclusion de cet article est que la littérature et le cinéma sont deux systèmes différents, deux arts distincts, mais semblables par l'originalité.

Mots clé: adaptation cinématographique, transposition, traduction, fidélité, équivalence.

1. Literatura şi filmul – arte separate?

Adaptarea este un fenomen omniprezent în societatea contemporană; întâlnită sub cele mai variate forme – adaptări cinematografice și pentru televiziune, jocuri video, site-uri web, benzi desenate, spectacole de operă, spectacole de balet, piese de teatru şi radiofonice – prin abundența formelor sale, adaptarea pare să se fi ajustat de-a lungul timpului tuturor mijloacelor de promovare prin care putea ajunge la public. Oricine experimentează adaptarea are, conștient sau nu, o teorie asupra acesteia. Adaptarea reprezintă atât un produs, o entitate formală, cât și un proces de creație și receptare. Ca orice fenomen cultural, adaptarea nu ia naștere și nu se manifestă într-un vid, ci este produsul unui context – timp și spaţiu, societate și cultură.

În lucrarea *Literatura și celelalte arte: (pentru o didactică a interconexiunilor)*, Mihai Nebunu afirmă că literatura contemporană, dominată de imagine și tehnologie, nu se putea limita la utilizarea exclusivă a cuvântului, din moment ce, în film, în artele spectacolului, în pictură și grafică, în artele luminii și multimedia, se produsese deja simbioza dintre imagine (ca întindere) și cuvânt/sunet (ca profunzime). (Cf. Mihai Nebunu, 2009: 8). Transpunerea operelor literare în film apare, așadar, ca o consecință firească a tendinței de transgresiune a granițelor dintre arte.

Cinematografia a fost legată de literatură încă de la începuturile sale, iar textul literar a constituit o sursă de inspiraţie pentru cineaşti în toate timpurile, în întreaga lume. Cu toate acestea, nu trebuie uitat că filmul şi romanul reprezintă genuri estetice diferite cu mijloace de exprimare diferite. Una dintre problemele ce s-a ridicat dintotdeauna în abordarea ecranizării cinematografice, a fost aceea a fidelității ecranizării față de sursa literară. Fidelitatea absolută pare un obiectiv imposibil de atins, deoarece, făcând o analogie cu traducerea, ecranizarea presupune, în primul rând, un proces de interpretare; în cazul de faţă, viziunea regizorului sau a scenaristului intervine în text, respectiv în transpunerea acestuia în film. Cele două genuri au în comun elemente cum sunt personajele, naraţiunea, limbajul, însă toate acestea sunt relevate sau exprimate în moduri diferite.

2. Ecranizarea – de la text la imagine

„O traducere nu trebuie să spună mai mult decât originalul, adică să respecte reticențele textului-sursă.” (Umberto Eco, 2008: 331). În mod similar, se poate conchide că o ecranizare trebuie să se încadreze în limitele mesajului originalului, să respecte intenția scriitorului, altfel spus, să fie fidelă sursei literare. În acest caz, în ce măsură mai poate fi ecranizarea un element inovator, ce mai poate aduce nou față de original și care mai este sensul ei? Care ar fi motivul pentru care s-ar realiza o ecranizare dacă aceasta nu ar aduce nimic nou față de original și s-ar limita la a fi doar o copie fidelă a acestuia? Plecând de la premisa că s-ar dori acest lucru și s-ar încerca o transpunere fidelă a unui text în film, respectând toate criteriile care ar face din noul produs o copie exactă a originalului, în ce măsură acest lucru ar fi într-adevăr posibil? Cât de fidelă poate fi o ecranizare fidelă?

Fiind vorba despre două medii semiotice diferite, diferențele de la scris la imagine sunt, în mod clar, inevitabile. A vedea o poveste nu este același lucru cu a ţi se spune o poveste. Ecranizările sunt transpuneri intersemiotice de la un sistem de semne (în cazul de față, cuvintele) la altul (imaginile), medieri între două sisteme semiotice diferite. Procesul de transpunere a unui text în imagini presupune astfel o transmutare sau transcodare, care implică la rândul ei o recodare într-un nou ansamblu de semne și de convenții. (Cf. Mihai Nebunu, 2009: 16)

Prin ecranizare, sunt, dacă nu corect interferate, cel puțin puse față în față realități semiotice și estetice diferite. Revenind la analogia cu traducerea, la fel cum nu se poate realiza o traducere literală, care să redea în mod identic textul sursă, nu se poate realiza nici o ecranizare literală, cu atât mai puțin când aceasta presupune modificarea mediului. Prin trecerea de la scris la imagine vor fi în mod invitabil câștiguri și pierderi. Atât traducerea, cât și ecranizarea, presupun existența unei surse, a unui original, prin urmare, relația care se instituie între original și ecranizare va fi tratată în mod inevitabil prin prisma fidelității şi a echivalenței.

Adaptarea textului literar în forma discursului fotogramatic antrenează toate formele de conversiune descrise de Roman Jakobson (traducerea, reformularea și transmutarea). Traducerea presupune trecerea dintr-un limbaj în alt limbaj a mesajului textual. Reformularea vizează adaptarea textului la exigențele ritmice ale filmului, prin raportarea la fluxul fotodinamic, dat fiind că semnificația filmică nu se naște exclusiv din semnele autonome (verbale sau iconice), ci din juxtapunerea lor. Transmutarea sau traducerea intersemiotică constituie un proces de interpretare complex în sensul decodării/recodării unui sistem de semne, în particular, lingvistice (textuale) într-o altă formă de scriitură de tip verbo-iconic, în speță, discursul filmic.

Roman Jakobson atrage atenția, de altfel, asupra faptului că nici un gen de transformare nu poate echivala semantic textul literar, întrucât cartea și filmul sunt lucruri diferite, recurgând la mijloace și suporturi diferite. Orice „traducere” este prin natura sa un proces reconstructiv, un agent de rupere a relației dintre expresie și sens. Forma și conținutul funcționează, la nivelul operei de artă, solidar, ca unitate indestructibilă, astfel încât este numai o iluzie faptul că semnificatul poate rămâne același, în condițiile în care se schimbă forma semnificantului. (Cf. Mihai Nebunu, 2009: 323).

Prin urmare, ecranizarea, prin natura sa, nu poate fi un produs identic sursei literare. Cinematografia are capacitatea de a transforma literatura în imagine respectiv opera literară în film. Plecând de la ideea că arta derivă din artă, scopul unei ecranizări cinematografice nu este de a crea un produs identic operei literare, ci de recrea opera prin mijloacele proprii. Însă, faptul că ecranizarea nu poate și nu trebuie să fie o copie a textului literar nu rezolvă totuși în totalitate problema fidelității acesteia față de sursa originală. Întrebarea care se ridică este în ce măsură poate fi o adaptare originală, cât trebuie să păstreze din textul literar, fără a-și afecta autonomia și cât poate inova, fără a pierde mesajul operei care îi stă la bază?

Opera adusă pe ecran presupune anumite restricții și libertăți, motiv de permanente polemici, care au de cele mai multe ori ca temă centrală problema fidelității. Pentru o lungă perioadă de timp, fidelitatea a fost considerată principalul instrument de evaluare în studiul ecranizării, în special în momentul în care se analizau lucrări canonice, precum cele ale unor scriitori ca Pușkin sau Dante. În zilele noastre însă, această perspectivă a suferit modificări profunde. Ca şi în cazul traducerii, pentru ecranizare problema fidelităţii rămâne un subiect controversat, mereu deschis dezbaterilor. Spectatorii pasionaţi de literatură doresc să găsească în film ceea ce le-a plăcut în carte şi să descopere în film propria lor interpretare a romanului. (Cf. Sue Perrill, 2002: 9). În cele mai multe cazuri, aceştia sunt şi cei mai duri critici ai ecranizărilor, cea mai frecventă critică fiind aceea că filmul nu se ridică la nivelul operei literare.

Însă, așa cum am văzut, chiar şi cea mai fidelă ecranizare nu poate fi o reproducere exactă a originalului. Fidelitatea absolută este imposibil de atins, deoarece, pe lângă toate motivele de ordin semiotic, intervine problema interpretării. Orice ecranizare presupune doi factori esențiali – cel care realizează ecranizarea și publicul care o receptează. În ambele cazuri, este vorba despre un proces de interpretare. Ecranizarea plasează opera literară într-o nouă perspectivă generată de comportamentul intelectiv-creativ al cineastului. Trecând dintr-o materie în alta, interpretarea este mediată de autorul ecranizării, și nu este lăsată la voia destinatarului. Cu toate acestea, fidelitatea faţă de roman şi faţă de intenţia autorului ar trebui să constituie un criteriu de bază în realizarea unei ecranizări.

Modificările sunt inevitabile în trecerea de la text la imagine, procesul ecranizării implicând transformări mutuale; vor exista întotdeauna elemente care se pierd şi elemente care se câştigă. Ceea ce trebuie însă remarcat este efectul pozitiv pe care adaptarea la un context socio-cultural diferit îl are asupra originalului. Textul se înnoieşte permanent datorită tranziţiei prin diferite mijloace media; astfel ecranizarea poate fi privită ca o parte a procesului de recreare care menţine textul „viu".

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About the author:

Maria Cătălina Radu is a Ph.D. Lecturer at the Technical University of Civil Engineering, Bucharest – the Department of Foreign Languages and Communication.
E-mail: catalinaradu2004@yahoo.com

REPRESENTATIONS OF LONDON IN VIRGINIA WOOLF, GRAHAM SWIFT AND HANIF KUREISHI

Irina-Ana Drobot

Résumé: Le but de cette étude est d'examiner la façon dont la ville de Londres est représentée dans les romans des trois auteurs. Virginia Woolf, Graham Swift et Hanif Kureishi appartiennent à deux époques différentes, et on peut dire le même pour l'image de Londres décrite dans leurs romans. L'article examine les différences entre les représentations modernistes et postmodernistes de la ville. Il mettra également l'accent sur le lyrisme trouvé dans les descriptions de Londres et dans la façon dont la ville se reflète dans la conscience des personnages.

Mots-clés: *représentations modernistes, représentations postmodernistes, les stéréotypes, les banlieues de Londres*.

1. Motivation

Virginia Woolf and Graham Swift belong to two entirely different epoques, and so does the image of London they describe in their novels. One aspect their novels have in common is that they present London by means of characters' perception. Moreover, both authors offer a detailed description of real places, real streets in London.

Virginia Woolf's novels *Mrs Dalloway*, *The Years*, *Flush, Jacob's Room* offer a detailed description of London in terms of streets and areas. *Mrs Dalloway* takes place in post World War I England. *The Years* includes periods of time from 1880 to 1918. London is also present as exterior reality and as a result of characters' perception in Woolf's novels *Night and Day* and *Orlando*. *Flush* is an autobiography of Elizabeth Barret-Browning's cocker spaniel. *Jacob's Room* is set in pre-war England.

As Jean Moorcroft Wilson states, "Only *To the Lighthouse*and *Between the Acts* are set completely outside London" (2011: 124)

Graham Swift's novel *The Light of Day* offers a very accurate description of London (Wimbledon area) in terms of streets. Everything is very clearly depicted, described in detail. Some parts of the novel *Tomorrow* also describe London – the area of Putney. The action in *The Light of Day* takes place during one day in 1997. Past events recalled and analyzed by George Webb have taken place approximately two years before 1997. *Tomorrow* takes place in the 1990s. The present date is precisely stated at the beginning of Chapter I by narrator Paula: "It's almost midsummer, 1995." Her memories go back as far as the 1960s.

Hanif Kureishi is a contemporary of Swift's. His novel *The Buddha of Suburbia* takes place in suburban South London in the 1970s. *The Black Album* presents us 1980s London, focusing on its Southern part. *Intimacy* is set in contemporary London and so is *Gabriel's Gift*. *Something to Tell You* brings the reader into 1970s London. Kureishi is said to belong to Postcolonial literature. Indeed, his novels offer insight into national identity aside from characters' inner world. His characters are usually struggling with a mixed identity, half-English and half-Indian.

Megan Teigen (2006-2007: 31) identifies a feeling of "ambivalence toward the modern city" of London in Woolf's novel *Mrs Dalloway* and in her short story *Street Haunting*. This "ambivalence toward the modern city" is, according to Teigen, "rooted in ambivalences of modern identity". Ambivalence consists in feelings of peace, rest, and violence found in the streets of the city, as well as connectedness and isolation, as Teigen claims in her paper *Woolf's Modernism: Ambivalence of Identity in Mrs Dalloway and Street Haunting*.

The aim of this paper is to find such instances in Woolf and Swift, as characters' perception of London seems to be similar. Moreover, this paper will try to point out a connection between ambivalence and the lyrical novel as defined by Ralph Freedman and Karen Kaivola. According to Freedman (1963: 185), modern lyrical fiction is a blending of poetry and prose. HanifKureishi's novels will be examined to see where they fit as compared to Woolf's and Swift's novels.

2. London as setting

London is present as a setting in the novels of Woolf and Swift that were previously mentioned.

Characters are presented during their walks on the streets of London, with their own thoughts, their own perceptions on the city and described as they go on certain streets or areas in a realistic manner.

Chiper (2003) notices differences that concern the representation of the city in Realism, Modernism and Postmodernism:

> "With modernism, descriptions aiming to provide a faithful copy of reality were very much discarded in favour of subjective descriptions rendered by an intra-diegetic consciousness. There was a shift, then, from the reality of the outside world to the reflective consciousness' inner states.

The move away from objective mimesis has been further pursued by postmodern writers. Where realist writers used to indulge in long pages in the pictorial mode, postmodernists use descriptions scarcely and in a very fragmented manner."

However, boundaries between trends are sometimes not as clearly-cut. The reader may visualize the city of London in the majority of Woolf's and Swift's novels, where accurate descriptions of streets are given. The streets and other places in London are also presented very accurately, in a realist manner. However, characters' perception of the city is never missing in their novels. Characters perceive subjectively certain aspects of London.As William James states in *Principles of Psychology* (1890), "reality was not an objective 'given' but was perceived subjectively through consciousness" (Bradbury 1973: 123).

According to Chapman (1996), "The Modernist view of the city leaned towards a pessimistic sense of urban failure, and a feeling of mixed fascination and revulsion is discernible in their writings."

The image of the city is, thus, contradictory. Chapman's view is close to Woolf's representation of the city as experienced by Rose.

The city is presented as dangerous and violent in the perception of young Rose. In *The Years*, Rose's exploration during her "mission" to buy "the box of ducks in the window" from Lamley's proves to be full of dangers for the little girl:

> She was riding by night on a desperate mission to a besieged garrison, she told herself. She had a secret message - she clenched her fist on her purse--to deliver to the General in person. All their lives depended upon it. The British flag was still flying on the central tower - Lamley's shop was the central tower; the General was standing on the roof of Lamley's shop with his telescope to his eye. All their lives depended upon her riding to them through the enemy's country. Here she was galloping across the desert. She began to trot. It was growing dark. The street lamps were being lit. The lamplighter was poking his stick

> up into the little trap-door; the trees in the front gardens made a wavering network of shadow on the pavement; the pavement stretched before her broad and dark. Then there was the crossing; and then there was Lamley's shop on the little island of shops opposite. She had only to cross the desert, to ford the river, and she was safe. Flourishing the arm that held the pistol, she clapped spurs to her horse and galloped down Melrose Avenue. As she ran past the pillar-box the figure of a man suddenly emerged under the gas lamp.
>
> "The enemy!" Rose cried to herself. "The enemy! Bang!" she cried, pulling the trigger of her pistol and looking him full in the face as she passed him. It was a horrid face: white, peeled, pock-marked; he leered at her. He put out his arm as if to stop her. He almost caught her. She dashed past him. The game was over.

Rose's exploration is both fascinating and dangerous. Danger leads her to a pessimistic view of the city. The man scares the little girl and later she appears affected by her meeting with him.

Eleanor Pargiter from the same novel enjoys exploring the city. Walking on its streets relaxes her and makes her enjoy her freedom:

"She relaxed; she breathed in the soft London air; she heard the dull London roar with pleasure. She looked along the street and relished the sight of cabs, vans and carriages all trotting past with an end in view."

What is more, it also offers her a lyrical experience, a "moment of being": "The uproar, the confusion, the space of the Strand came upon her with a shock of relief. She felt herself expand."

Teigen (2006-2007: 32) claims that, "While Woolf appears in both works to present a strikingly romanticized London, a closer look at her structure and style reveals a fragmentation of identity that is a direct effect of the city's rapid modernization, and whose only resolution, for Woolf, lies in her characters' inevitable isolation." These remarks hold for the image of London previously presented through the perception of young Rose and of Eleanor.

Teigen (2006-2007: 32) also draws attention to "The close bond Clarissa Dalloway feels to the city as she walks up Bond Street is tied to the romanticized beauty of Woolf's London in *Mrs. Dalloway* and *Street Haunting* which appears, on the surface, to inspire near-ecstasy in its street-haunters. In *Mrs. Dalloway*'s opening pages, Clarissa, overcome by the vitality of a summer morning in London, is unable to contain her emotion:

"In people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June."

Eleanor's reaction to the beauty of London is similar to Clarissa's. Both of them experience moments of being, which are lyrical experiences in Woolf's novels.

To Septimus, London is a reality which he experiences differently, in the sense that he lives in a world of his own. He doesn't notice what Rezia shows him. To Rezia, London becomes a city which she feels as foreign, together with its inhabitants, once she feels Septimus is in a world of his own.

Jean Moorcroft Wilson states that, in Woolf's novels, "[…] London is very rarely used simply as a convenient setting […] (2011: 125). She refers to Mrs Ambrose's emotions as she is "walking with her husband near the Thames, just before her departure to South America" in *The Voyage Out* (Mrs Ambrose "fails to see the beauty of the scene because she is weeping at the thought of leaving her children") (2011:124) but also to "Clarissa's view of Bond Street" in *Mrs Dalloway* which "clearly reflects her own priorities in life – her deep respect for social order and her strong aesthetic sense" (2011: 125) and to "Septimus's view of Regent Park" which "shows us that he, like Clarissa, loves Nature" and "he endows it with a terrifying life, indicative of his unstable state of mind" (2011: 125).

In *Night and Day*, while waiting for Ralph to arrive from his office in Lincoln's Inn Fields, Katherine's "rapture is shown not so much by a direct description of her mental state but by a physical description ofhow she sees London at that moment" (Moorcraft Wilson 2011: 126). Katherine "prefers to be in Lincoln's Inn Fields rather than Chelsea because its bustle and purpose entirely suits her mood" (2011: 127).

In *The Waves*, characters see the beauty of London. Only Louis and Rhoda have a "bleak vision" of London. Rhoda "sees an even more sordid and horrifying London, particularly in its commercial centres" (Moorcraft Wilson 2011: 128-129).

According to Chapman (1996), "Susan […] "despises the futility of London" (*The Waves*: 89), preferring the quiet domesticity of the country." Woolf reveals her characters and their inner world partly through setting (Moorcroft Wilson 2011: 127).

Racial identity is one of the main themes in HanifKureishi's novels. His London is a contemporary one, a London inhabited by strangers, by other nationalities, not by the stereotypical Englishmen. In *The Buddha of Suburbia*, there is an opposition between suburbs (Bromley) and the city of London. This is in fact Karim's progression. This progression includes both physical movement and progress with respect to social class. Karim's perception of London is connected to his own national identity:

> "My name is Karim Amir, and I am an Englishman born and bred, almost. I am often considered to be a funny kind of Englishman, a new breed as it were, having emerged from two old histories. But I don't care – Englishman I am (though not proud of it), from the South London suburbs and going somewhere."

While in the suburbs, Karim imagines London as follows:

> There was a sound that London had. […] There were kids dressed in velvet cloaks who lived free lives: there were thousands of black people everywhere, so I wouldn't feel exposed; there were bookshops with racks of magazines printed without capital letters or the bourgeois disturbance of full stops; there were shops selling all the records you could desire; there were parties where boys and girls you didn't know took you upstairs and fucked you; there were all the drugs you could use. You see, I didn't ask much of life; this was the extent of my longing.

To Karim, London is ambiguous too, in the sense that the suburbs are linked with his insecurities about his English-Indian identity, while in the city he feels safe in anonimity. To Karim, the city of London is beautiful, while the suburbs are unglamorous.

Karim, like Woolf's characters, experiences the pleasure of walking in London: 'So this was London at last, and nothing gave me more pleasure than strolling around my new possession all day'. London means freedom, unlike the suburbs.

For Shahid in *The Black Album*, South London and the centre of London (high society) are linked to parties, to having fun.

Malcolm (2003: 197) notices that, in Graham Swift's novel *The Light of Day,* the reader may visualise every street named, "the wilderness of Wimbledon Common" and "the bleak vastness of Putney Vale cemetery". Malcolm also points out to place setting seen as local and rendered with a particular meticulous observation, by Taylor, who even calls this 'cab-driver accuracy'. Most action happens in the South London districts, "Chislehurst and Wimbledon, with excursions north of the Thames to Fulham and Heathrow. This is not such a restricted (or really suburban) area". The narrator "informs the reader of the route he takes". In chapter 5, for instance, George travels to Beecham Close, the street Sarah used to live on: 'From Wimbledon's lower end (my end) to the snooty Village on the hill. Past Worple Road. Then at Woodside I turn right, and then left into St. Mary's Road.' The only fictional street is Beecham Close.

The same detail is seen in *Tomorrow*: the geography of Putney, London is presented in minute detail. Through Paula's reflections, we find out about Paula and Mike, a couple living in the London suburb of Herne Hill. Often, even street numbers are given, e.g. *number seven Napier Street, Kensington*.

Paula refers to their old home in Davenport Road where the twins grew up. She also refers to their neighbourhood, Putney. The streets are connected to both happy and unhappy memories, such as the loss of their cat, the search for it, its return and then its disappearing forever. However, the cat's loss is immediately followed by the news that they would have children.

In *Mrs Dalloway* and *The Years* we may also find names and numbers of streets and precise directions throughout London.

The same precision is to be found in *Flush* in the following fragment, for instance:

> [...] Thus, one day, probably in the early summer of the year 1842, a remarkable couple might have been seen taking their way down Wimpole Street--a very short, stout, shabby, elderly lady, with a bright red face and bright white hair, who led by the chain a very spirited, very inquisitive, very well-bred golden cocker spaniel puppy. They walked almost the whole length of the street until at last they paused at No. 50. […]

That is the moment when Flush's former mistress, Miss Mitford, brings him to the Barretts' house to offer him as a gift to Elizabeth Barrett. On this occasion, the surroundings are described in minute detail.

In the second chapter, we are told about the summer of 1842 and Flush's walks with his mistress Elizabeth on the streets in London. To Flush, "It was a summer spent in London, spent in the heart of civilisation." His mistress' walk through London is described as an "adventure": "The day came when Miss Barrett could safely risk the huge adventure of going shopping with her sister." Flush is described as "satiated with the multiplicity of his sensations" after his walk through London.

> And next day, as the fine weather continued, Miss Barrett ventured upon an even more daring exploit--she had herself drawn up Wimpole Street in a bath-chair. Again Flush went with her. […] as he trotted up Wimpole Street behind Miss Barrett's chair he was dazed by the passage of human bodies. Petticoats swished at his head; trousers brushed his flanks; sometimes a wheel whizzed an inch from his nose; the wind of destruction roared in his ears and fanned the feathers of his paws as a van passed. Then he plunged in terror. Mercifully the chain tugged at his collar; Miss Barrett held him tight, or he would have rushed to destruction.

The walk in the city proves to be, for Flush, both interesting and dangerous.

In *Jacob's Room*, "The streets of London have their map; but our passions are uncharted. What are you going to meet if you turn this corner?

> "Holborn straight ahead of you" says the policeman. Ah, but where are you going if instead of brushing past the old man with the white beard, the silver medal, and the cheap violin, you let him go on with his story, which ends in an invitation to step somewhere, to his room, presumably, off Queen's Square, and there he shows you a collection of birds' eggs and a letter from the Prince of Wales's secretary, and this (skipping the intermediate stages) brings you one winter's day to the Essex coast, where the little boat makes off to the ship, and the ship sails and you behold on the skyline the Azores; and the flamingoes rise; and there you sit on the verge of the marsh drinking rum-punch, an outcast from civilization, for you have committed a crime, are infected with yellow fever as likely as not, and--fill in the sketch as you like. As frequent as street corners in Holborn are these chasms in the continuity of our ways. Yet we keep straight on.

A walk through London is presented here too as an occasion to explore. However, on another occasion, we are given a negative image of London: "For, he said, there is nothing so detestable as London in May."

In *Jacob's Room* too we are told of the vitality of London noticed by Tiegan, of "the indescribable agitation of life."

The image of London comes into discussion in *Night and Day*. Mrs. Hilbery perceives London as follows: "[…] I was thinking of the big gardens and the dear old ladies in mittens, who read nothing but the "Spectator," and snuff the candles. Have they ALL disappeared? I told her she would find the nice things of London without the horrid streets that depress one so."" Mary thinks of "the wonderful maze of London". On some other occasion, she says: "London's a fine place to live in. I believe I could sit and watch people all day long. I like my fellow-creatures..."

In *Orlando*, the title character and the Princess are shown as they walk through the crowd in London: "[…] all the riff-raff of the London streets indeed was there, jesting and jostling, here casting dice, telling fortunes, shoving, tickling, pinching; here uproarious, there glum […]". London is seen mostly from a distance in the beginning of the novel. London's ambivalence may come from its diversity. The crowd is formed of various people, who have various reactions: "here uproarious, there glum". Diversity, in terms of race and culture is also a feature of the city of London for Kureishi's characters, in contrast with the suburbs.

Urbanism is an aspect Ihab Hassan links to Modernism (1984: 49) in *Paracriticism*. In Woolf's novels we are mainly shown the central area of London, while in Swift we often move through suburban areas. In *The Sweetshop Owner*, we are shown a London suburb which evolves. Shops on High Street evolve especially due to the real estate office of Hancock, Joyce, and Jones. Modernization of the city was also pointed out by Tiegan (2006-2007) in Woolf.

William Chapman remembers one of his early days of marriage, when he used to walk with Irene: "We walked back over the grass of the common, under the trees. How green this part of London always was." (1993: 175).

In *The Light of Day*, the streets are seen in connection to the sun's light. For instance, such a moment is described by George Webb below: "The florist's is only just starting its day. Trails of silvery bright drips across the floor. Here, on the other side of the Broadway, at ground level, the sun comes in from behind, through a back window, so the girl who's serving becomes for a moment a silhouette against a sheet of light." (2003: 12)

As he walks on the streets or drives, George reflects on happenings in his past. For example, when he thinks of Sarah's dead husband, he addresses him imaginarily: "Look what you did […]" and as he continues on his way in the city he notices that "The sun's shining down on me and I'm black with hate." (2003: 73).

The image of the city as dangerous appears in *The Light of Day* too, as George reflects, while imagining scenes about Bob and Kristina: "On Wimbledon Common. Why not? Things happen there, in broad daylight. People get mugged, raped, killed. Or pump themselves full of chemicals. These chunks of wilderness." (2003: 80).

George remembers an area of London where his father used to meet another woman and where he followed her. Dangerous secrets are revealed in the streets. In the present he works as a detective and follows Kristina and Bob on the streets in London.

Chistlehurst is depicted as a place where Napoleon and Empress Eugenie were safe after their escape (2003: 313).

Following someone on the streets of London is also present in Swift's novel *Shuttlecock*. Prentis is followed by his son. He finds out when he asks him: "Dad, why do you walk in that funny way on your way home from the station?" (1981: 155).

The city is seen as dangerous in *Shuttlecock* as well, at the moment when someone gets sick in the tube. Prentis sees how "someone had been taken ill in one of the carriages" (1981: 159).

It is in the city that Prentis deals with finding out the truth about his father's past:

> I stopped off at the pub I know, by Wimbledon Common. I was already tipsy from the gins I'd drunk. I hadn't eaten all evening and it was by now past the time when, had I been to see Dad as usual, I would have returned home for the supper Marian kept for me. But I stopped at the pub, ordered a large gin and tonic and took it outside to drink. People were sitting at wooden tables, chatting and laughing. It seemed I'd emerged out of some confinement. Perhaps the people were happy because of the warm summer twilight wrapping round them and making the world grow soft and dim. Perhaps it was all a case of the pathetic fallacy. Then I thought: these people are happy because of what they don't know. (1981: 203).

Here Prentis may be said to deal with a moment of revelation. However, even the poetic aspect of this moment is questioned, as Prentis looks at it with irony, thinking of it as "a case of the pathetic fallacy".

In Kureishi's novels, London's suburbs represent, in terms of characters' inner world, their past:

> With exception of parts of *The Buddha of Suburbia* and *The Body* the plot is constantly set in London. The country, which is in most cases represented by the London suburb, is featured exclusively in short flashback sections which narrate events from the childhood of the protagonists. Because of this, England literally represents the past. Fittingly, the retrospective sections centre almost always on the parents, accentuating the sense of generational difference. In the suburban sphere are the roots of the protagonists, whereas individual development takes them into the city, which in turn represents the agency of history and its progress.(Ramin Djahazi)

Travelling from suburbs to the city finds its equivalent in terms of the inner world as well: "In *The Buddha of Suburbia* the geographical itinerary that leads Karim from suburban Beckenham to London is clearly symbolical of the inner journey he embarks on – socially, mentally and culturally speaking - trying to manage the transition from heritage to choice." (Misrahi-Barak 89)

In Kureishi's novels, "London is celebrated as a space where cultural difference is accepted." "[…] London becomes a site in which all kinds of identities can exist outside the restraints of the demand to form a coherent national culture. It is the ideal place to avoid the demand of assimilation into an English community." (Ramin Djahazi) This supports the view of the city as connected to freedom. However, "In *The Black Album*, the eighties city is a host of different social groups, who do not connect to a coherent whole." (Ramin Djahazi)

According to Karen Kaivola (1991), ambivalence, the existence of contradictions are features defining the lyrical novel. Indeed, the city of London is seen as both a positive and as a negative image in the eyes of characters in the novels of these authors. Sometimes, poetic reflections are the result of perceiving the city.

3. Conclusions

Various areas in the city of London, described in detail by these authors, offer characters the opportunity to explore, to walk, while reflecting on inner issues. Sometimes the city is seen as dangerous; sometimes it is seen as relaxing and beautiful for a walk. The image of the city is contradictory, ambivalent, reflecting the features of lyrical novels. Even in Kureishi, there are sometimes rather lyrical reflections of the characters, although his novels are not lyrical like Woolf's or Swift's. Both positive and negative views on the city are revealed. Characters experience moments of being during their walks in the city, they discover something about themselves or they discover other characters' secrets by following them. Walking on the streets is reflected in characters' inner world, as exterior spaces bring back memories. Hanif

Kureishi focuses on characters' outside, cultural and racial identity as well. His characters are partly strangers and they see London the city as a space of freedom, and a space of the young. However, such freedom and diversity also implies the inability of various groups to connect. Boundaries between trends are sometimes not so clear; in this case, trends may be seen as continuing one another instead of opposing one another. Woolf may be included in Romantic Modernism and Victorian Modernism, judging by the influences of Romanticism and Victorianism on the larger movement of Modernism which is visible in her novels and especially in her description of the city. With Swift, one may notice a return to Modernism but also to Romanticism and Victorianism as in Woolf's case. Something similar may be seen in Kureishi.

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About the author:

Irina-Ana Drobot, a Ph.D. candidate, is a Junior Assistant at the Technical University of Civil Engineering Bucharest - Department of Foreign Languages and Communication

E-mail: anadrobot@yahoo.com

EDWARD DE BONO'S SIX THINKING HATS APPLICATION IN A CLASSROOM TO DEVELOP CREATIVITY

Denisa Kovács

Résumé: Le présent article a pour objectif de présenter la "Méthode des six chapeaux" par Edward de Bono et son application dans le système éducationnel. Cette méthode peut être appliquée dans plusieurs manières et environnements, mais le but est de démontrer comment elle peut être utilisée dans la classe afin d'améliorer et développer la créativité. Pour trouver des solutions, la méthode consiste à analyser la situation de plusieurs points de vue.

Mots clés: *Edward de Bono, Méthode des six chapeaux, créativité, système éducationnel*

1. Introduction

"The thinking process is the supreme source of humankind. In the thinking process, the main difficulty is confusion" (De Bono, 2006). This is how Edward de Bono starts explaining the method of the Six Hats. It seems that we try to do so many things at once, that we are overwhelmed with emotions, logics and creativity. What Edward de Bono tries in his book is to give people tools that they can use in order to help them do each thing at a time. This way, people become able to separate emotion from logics, creativity from information and so on. Wearing one of the Six Hats defines a certain way of thinking and helps us focus our minds towards the purpose of the Hat. From de Bono's experience, people are reticent at first when they are explained the method of the Six colored Hats. While they are very busy people with real and difficult problems, it seems rather silly to think that six funny hats could be the solution to all their problems. Nevertheless, this is the beauty of the method: while remaining simple, it helps people think in the most difficult situations because the focus is not on "what is", but on "what could be". In order to demonstrate how this method works, it was applied in a classroom with the purpose of finding solutions to improve the public speaking skills of the students.

2. Lateral and parallel thinking

Edward de Bono is considered nowadays the number one authority in creative thinking and in teaching thinking as an acquired ability. He is the author of 70 books translated in 40 languages and has travelled around the globe to share his knowledge in conferences. De Bono invented the concept of lateral thinking, which has been included in the Oxford Dictionary.

There are various definitions on the internet about what lateral thinking and parallel thinking are, but these were considered misleading by Edward de Bono, so he offered a few definitions of his own, ranging from the illustrative to the technical[13].

Regarding lateral thinking he offered four definitions:

1. "You cannot dig a hole in a different place by digging the same hole deeper"
2. "Lateral Thinking is for changing concepts and perceptions"

[13]http://www.edwdebono.com

3. "The brain as a self-organizing information system forms asymmetric patterns. In such systems there is a mathematical need for moving across patterns. The tools and processes of lateral thinking are designed to achieve such 'lateral' movement. The tools are based on an understanding of self-organizing information systems."
4. "In any self-organizing system there is a need to escape from a local optimum in order to move towards a more global optimum. The techniques of lateral thinking, such as provocation, are designed to help that change."

Briefly, these definitions state that changing direction is much more useful than trying harder in the same direction. The purpose of lateral thinking is not to operate with the existing material, but try to change the assumptions since lateral thinking is concerned with the perception part of thinking.

Concerning parallel thinking, de Bono states that “it is best understood in contrast to traditional argument or adversarial thinking”. Plato, Socrates and Aristotle have established a type of thinking that is based on each position attacking the other side. De Bono argues that adversarial thinking is intended to discover the truth, and not build anything, since it lacks any constructive or creative element. In parallel thinking, all sides think in the same direction, even though this does not mean that there is agreement. The most practical way of carrying out parallel thinking is the Six Hats, a method invented by Edward de Bono and which is now widely used in schools, universities and organizations to speed up the thinking process and boost the creative skills of the participants[14]. In order to illustrate parallel thinking, De Bono gives the example of a house. One person is in front of the house, one is behind the house, one on the left and one on the right side of the house. They are all arguing on the phone and saying that their perspective is correct. The beauty of the method lies in the fact that finally, these four people watch together the front of the house, the back, the left side and then the right side. They all focus in the same direction, and instead of arguing and trying to convince one another, their way of thinking is put in parallel with the other ones’. The essence of parallel thinking is that at any moment, all people are looking in the same direction – but the direction can be changed.

3. The method

De Bono uses the thinking hat metaphor because it is a tangible object that one can literally wear or that one can visualize putting on or taking off (Walter John Carl, 1995). The artificiality of the hats is in fact their greatest asset. They provide a convenient and formal way to request a certain type of thinking (de Bono, 1985). The color of each hat identifies with six different modes of thinking[15]:

White hat: facts, figures, and objective information;
Red Hat: emotions, feelings, hunches, intuition;
[redacted]: logical negative thoughts, "devil's advocate," why something will not work;
Yellow Hat: logical constructive thoughts, positive aspects of why something will work;
Green Hat: creativity, generating new ideas, provocative thoughts, lateral thinking;
Blue Hat: control of the other hats, thinking about the thinking process, directs attention to other hats to facilitate “mapmaking” thinking.

The White Hat is like a computer. It is neutral and objective. It has no opinion, it does not give interpretations. The Red Hat allows the speaker to say how he/she feels, but he does not

[14] http://www.selfgrowth.com/articles/how-parallel-thinking-can-improve-creativity
[15] http://www.debonogroup.com

need to give arguments to sustain his /her feelings. The Black Hat should be used to present the risks and problems that might appear if you put in practice a suggestion. The Yellow Hat is positive and optimistic, searches opportunities and allows visions and dreams. The Green Hat is creative, it searches alternatives and is used to generate new ideas and concepts. Finally, the Blue Hat is the control hat; it establishes the focus on a subject, it draws conclusions and ensures discipline.

Application

The method of the Six Thinking Hats can be used in any problem solving activity, so I wanted to use it in a classroom. Most of my students, especially first year students, are afraid to speak in public. For each course, they have to prepare speeches for interpretation and then they have to interpret the speech. Since by the end of the university they are supposed to become interpreters, this means that they should be able to speak in front of a large number of people. During interpretation classes, I noticed that their interpretations were so poor not because of the content, but because of their fear of public speaking. The students managed to understand the speech of the speaker, but they were so overwhelmed by the fact that twenty people were staring at them that they just couldn't find their words and focus on what they were supposed to say. Here I decided to use this problem in order to put in practice the method designed by Edward de Bono.

First of all, I introduced the theme: *Public Speaking*. Then, I explained how the method worked. Instead of hats, I used post-its that students could stick to their clothes. Each of them received a set of white, red, black, yellow, green and blue post-its that they would stick to their clothes in function of the hat they were using and I allocated only 1 minute per hat. This way, I could make them focus more on what they were supposed to answer. Students came up with a few ideas on how to develop public speaking skills:

- Attend public speaking courses;
- Receive feedback from colleagues;
- Watch videos with good speakers;
- Students should just listen to the speech, not talk among them;
- Students should mind their mimics and body language so that the speaker doesn't feel judged.

The White Hat

Under this hat, students focused on information: what is available, what is needed and how this can be obtained. For this purpose, I asked the following questions (Nicolae, Moulder, Lixandru, 2010, p 25):

- What information do we have?
- What information is missing?
- What information would we like to have?
- How are we going to get that information?

The main problem with the white hat was that students tended to start their phrases with "I think" or "It seems" and they tried to explain themselves. Nevertheless, according to de Bono, the White Hat puts aside all opinions, proposals, beliefs and arguments. Finally, students arrived at the following information:

- We have been delivering speeches regularly for 6 months – 1 year.
- We deliver around six speeches per week.
- We don't know is we are good or not at delivering speeches.
- We don't know what it means to be a good speaker.
- We will continue to deliver speeches at least for the next two years.

The Red Hat

Students wearing the Red Hat explored their feelings, whether they were positive or negative. Again, they tried to explain their feelings and opinions, so the questions for the Red Hat were:

- How do you feel about this?
- What is your opinion about it?
- What does your intuition tell you about it?

After using the Red Hat we had the following conclusions:

- I enjoy being at the center of attention
- It's amazing to see other speakers talking so coherently.
- I feel shy with all these people looking at me
- I often think what people are thinking about me when I speak
- I feel embarrassed when I say something wrong.
- I am afraid of making mistakes in from of my colleagues.
- I am afraid of being judged.

The Yellow Hat

When using this hat, students were optimistic, looked for benefits and feasibility and they came up with the following information:

- If the feedback begins with positive things I will feel encouraged;
- If the feedback presents what I should improve and not what I have done wrong I will feel good about myself;
- It is cheaper to watch videos on the internet teaching you how to be a good speaker;
- If I have to prepare speeches on the same theme I will have more time to concentrate on preparation

The Black Hat

I advised my students wearing this hat to be cautious and careful. This hat allowed them to consider the situation critically and logically. I chose to use this hat towards the end because if used to early, it can easily kill creative ideas with early negativity. Here are some of the ideas produced under the Black Hat:

- Public Speaking courses can be expensive;
- We are too busy with homework for other courses to spend more time on preparation;

- If the feedback is negative I feel discouraged;
- I don't know what to look for if I watch a good speaker;

The Green Hat

Under this hat, students searched for ideas that were not thought of before, regardless of whether these ideas were feasible or not. These were a few new ideas that students came up with:

- What if I delivered a speech with no one looking at me?
- What if we each presented a few ideas on how to become a better speaker?
- What if for the feedback, students addressed directly the speaker, and not the teacher?
- What if the public used positive body language during the presentation and the interpretation?
- What if each week we had a certain theme to deliver presentations about?

The Blue Hat

The purpose of this hat is to control and organize the others so that the thinking process becomes more productive. Students wearing the Blue Hat suggested the next step in the thinking process and asked for a summary or a decision, so we began and we ended with the Blue Hat and had the following results:

- I am an OK speaker; I am looking to develop my skills in order to become a better interpreter. I am going to start with the White Hat to establish facts, explore our emotions with the Red Hat and then use the Yellow, Black and Green Hats to decide whether we continue with the proposals or not;
- Each week we will have one theme to talk about. During the presentation, students forming the public will use positive body language. For the feedback, students will begin with the positive aspects and then continue with what the speaker needs to improve. They will address the speaker directly.

4. Conclusion

The worst enemy for the thinking process is complexity, because it leads to confusion (De Bono, 2006). The method of the Six Thinking Hats is very easy to understand and to put into practice. The purposes of this concept are clear: to simplify thought by enabling people to think one situation at a time and to enable a change of thought. This method has very clear results that have taken it into the meeting rooms of the greatest organizations. Firstly, everybody focuses and works in the same direction. Secondly, it saves time. Numerous reports show that discussions that took hours are now finalized in 15 minutes (De Bono, 2006), and this is due to parallel thinking. Thirdly, it creates ideas. Instead of answering to what other colleagues said, we add an idea that will be discussed later on. This way, the creative flow is open and encouraged. Finally, and maybe the most important, it can be applied in any type of situation, anywhere, from an organization to a classroom and even for oneself.

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About the author:

Denisa Kovács is a Junior Assistant at the Technical University of Civil Engineering of Bucharest – Department of Foreign Languages and Communication.
E-mail:denisa.kovacs@gmail.com

BOOK REVIEWS – RECENZII DE CARTE
CRITIQUE DE LIVRES

BOOK REVIEW: THE LIFE OF TUDOR ARGHEZI, BY MIREL ANGHEL

MIREL ANGHEL (2013). ***Viaţa lui Tudor Arghezi***.
Bucureşti: Pro Universitaria.

The Life of Tudor Arghezi is an important book which resulted out of Mirel Anghel's love for the literary traditions and authentic Romanian language. It was initially a Ph.D. thesis, being afterwards published as a book by ProUniversitaria Publishing House Bucharest.

The book is divided into nine chapters: Tudor Arghezi's view on biography, The Family, The Beginning, Monasticism, The Swiss Experience, Arghezi's Prisons, Oscillations, The Communism Experience, The End. This monography is preceded by other writings dedicated to the author of the "fitting words" signed by Ov. S. Crohmălniceanu, Dumitru Micu, Emil Manu, Şerban Cioculescu, Nicolae Balotă et al. The novelty of Mirel Anghel's book lies in the fact that the approach to Arghezi biography is chronological, insisting on controversial issues related tothe poet's lifeand to thoseless known, all being designed to help us know him more closely as Ion N.Theodorescu (the real name of the poet) and enter into his intimacy which was shown and subjected to analysis. In fact, we are dealing with one of the credible monographies published so far, which is based on research done using original documentary sources: the Arghezian manuscripts found by Mirel Anghel at The Research Center of Arghezian Literature, from Arad, at The National Center for Study of Securitate Archives (CNSAS) and the poet's unpublished correspondence, owned by The National Museum or Romanian Literature and Library of the Romanian Academy, as well as conversations with the poet's son, Baruţu T. Arghezi, with the editor Gheorge Pienescu and the literary historian Constantin Popescu-Cadem and with other contemporaries of Tudor Arghezi.

The biography of the poet and journalist Tudor Arghezi was often left aside, thorough research on the subject not being done by literary critics. As was natural, Arghezi's life and work went into obscurity after the disappearance of the poet, in 1967. Only the devotion of some literary critics and historians removed the dust from the archives that hide numerous unsolved episodes of Arghezi's life. Among them we find Constantin Popescu-Cadem, Paul Ţugui, Dorina Grăsoiu and the well-known editor Gheorge Pienescu. The young researcher Mirel Anghel joins this circle, his passion for the Arghezian biography being easily ascertained from the first pages of the book. All this research work, undertaken with courage and dedication, investigating literary sources that other historians have not thought about allowed Mr. Mirel Anghel to elucidate some biographical episodes on which the work of his predecessors failed to give good answers. His passion, rightfulness and courage, enabled the young researcher to cover skilfully the territory of Arghezi's life, which hides many surprises. Mirel Anghel manages to combine successfully the analyticaland synthetic parts of his work and presents to his readers a complex book, rich in critical suggestions.

His book includes many challenging subjects about Tudor Arghezi's life. It's worth mentioning here the author's analysis of Arghezi's childhood and adolescence, his origin, the rich infromation concerning the years he spent in jail, the time spent in Switzerland, the years during which Arghezi was a monk, as well as his attitude towards the Communist political regime and the last part of the poet's life, described by Mirel Anghel as a „character of his own biography". These exciting aspects of Tudor Arghezi's life are revealed as we read this book, surprising us through the novelty and richness of the information which is offered.

They are completed with the outline of the poet's friendships such as those with Gala Galaction, the Orthodox Bishop Iosif Gheorghian, the renowned industrialist Nicolae Malaxa or, on the contrary, te adversity he had with many writers: Nicolae Iorga, Ion Barbu, Eugen Lovinescu, Pamfil Şeicaru, M.R. Paraschivescu, S. Toma, suchs pages written by Mirel Anghel revealing his big talent, erudition and dedication to his analysis, and in which his critical attitude in transformed into ontological tendency.

MARINELA DOINA NISTEA
Associate Profesor Ph.D
Department of Foreign Languages and Communication,
Technical University of Civil Engineering Bucharest
E-mail: ddmarilena@yahoo.com

EVENTS

P A S T   E V E N T S

The *Department of Foreign Languages and Communication* (DLSC) and the *Research Centre for Specialised Translation and Intercultural Communication* (TSCI) are constantly focusing on research and professional development. One of the most significant ways in which the directions for research are expressed is the organisation of national and international events. The main purpose of these events is to make known the results of our colleagues' research, as well as to provide an exchange with other academics involved in activities related to translation and interpreting, at national, European and International level.

The Department's Annual Conference – May 2013

On 25 May 2013 the Department of Foreign Languages and Communication (DLSC) and the Research Centre for Specialized Translation and Intercultural Communication (TSCI) hosted the International Conference: LANGUAGE - THE RAW MATERIAL FOR BUILDING BRIDGES BETWEEN PEOPLE AND CULTURES.

A wide range of topics were covered by the participants, from the use of technical language in academic communication to new areas of research in translation, from applied linguistics to teaching methodology and interdisciplinary research.

The **keynote speaker** of our Conference was Ileana ORLICH, Ph.D., Arizona State University, Professor of English and Comparative Literature, ASU President's Professor, Director of the Romanian and Central European Cultural Collaborative, Honorary Consul General of Romania in Arizona. Professor Orlich made a remarkable presentation about translation in the age of globalization, a result of her vast experience as a translator.

The **second keynote speaker** of our Conference was Laurenţiu CONSTANTIN, manager of TIS.ro and Member of the TEKOM Regional Council. Mr. Constantin focused on the importance of the relationship between translation activities and the industry, as well as about innovative ways of adapting translators' skills to the actual requirements of stakeholders.

The Conference had two main sections: (a) Sciences vs. Humanities: discourse specificity and (b) Technical language as a tool of professional and academic communication. Participants then joined a debate proposed by Professor Zoia MANOLESCU, Ph.D., DLSC Director and Conference Co-organizer, regarding the main issues confrunting the activities of translators and interpreters today, starting from the assumption that specialists in these areas must keep up with market trends, while curricula must mirror these changes in order to offer future translators and interpreters the required knowledge and practice.

A volume with a selection of the articles presented at the Conference is now being prepared for publication by CONSPRES Publishing House with appropriate ISBN and reference as required by academic rules.

Simpozionul Internaţional

Predarea limbii române ca limbă străină.

Misiune, Materiale, Manuale

Universitatea din Granada

24-25 iunie 2014

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INTRODUCERE

Departamentul de Filologii: Romanică, Italiană, Galego-Portugheză și Catalană, împreună cu Lectoratul român din cadrul Universității din Granada, în colaborare cu Departamentul de Literatură și Studii Culturale din cadrul Universității Transilvania din Brașov vă invită în perioada ***24-25 iunie 2014****la* **Predarea limbii române ca limbă străină. Misiune, Materiale, Manuale.**

Acest simpozion este gândit ca o continuare a celor două Întâlniri a Lectorilor de Română din Străinătate (prima dată desfăşurată la Paris în 2012, a doua la Bruxelles în 2013) şi oferă ocazia specialiştilor în predarea limbii române ca limbă străină să se reunească şi să se informeze cu privire la noile materiale şi manuale, să facă schimb de idei, să propună proiecte și să găsească ecou la proiectele deja derulate. Organizat în colaborare cu Universitatea Ștefan cel Mare din Suceava, cu sprijinul generos al ICR Madrid și al Ambasadei României în Spania, sub înaltul patronaj al Academiei Române, simpozionul este menit să unească atât cercetătorii româniști din Spania, cât și specialiștii în predarea limbii române ca limbă străină din țară și străinătate. Limbi politice şi nu lingvistice (precum limba valenciană) au o prezentare în Cadrul European de Referinţă pentru Limbile Străine, iar limba română încă aşteaptă această etapă, fără de care inclusiv examenele oficiale pe care le organizăm se justifică doar la nivel naţional şi nu european. Sperăm caîntâlnirile de lucru cu Domnul Ministru al Educaţiei, cu miniştri delegaţi, cu secretari de stat şi directori de direcţie, cu directorul ILR, să identificăm posibilele surse de finanţare pentru eventuale proiecte din domeniul limbii române ca limbă străină. Lectoratul din Granada este implicat în trei proiecte, nefinanţate, pe care sperăm să le putem prezenta anul viitor la următoarea întâlnire a lectorilor de limba română ca limbă străină.

Deschiderea simpozionului oferă şi prilejul de a sărbători Ziua Internaţională a Iei (în Palatul Madraza) chiar pe 24 iunie, de a participa la o degustare de vinuri româneşti, de a vedea o demonstraţie de ouă încondeiate şi de a încheia prima zi cu omagierea Domnului Academician Marius Sala şi prezentarea unui volum de evocări ale prietenilor şi colaboratorilor săi din Spania. La pregătirea simpozionului se va colabora nu doar cu lectoratele româneşti de la Sevilla şi Salamanca, ci şi cu lectorii români de la Pisa, Paris, Berlin, Bruxelles, Oxford, şi Poznan. De asemenea menţionăm ajutorul constant oferit de Antonela Pohoaţă, profesor LCCR la Oviedo.

Deşi are o sărbătoare oficială, limba română are în continuare nevoie de multe elemente care să o ajute să fie prezentă între limbile europene, nu numai în spaţiul universitar al continentului, ci şi în Cadrul European Comun de Referinţă pentru Limbile Străine. Cred că o limbă cu care ne-am putea compara este cea catalană, pe care întotdeauna am avut-o ca model de promovare şi susţinere (inclusiv de politică lingvistică). Aceste complicate aspecte ale „exportului" limbii române nu se pot gestiona decât prin intermediul congreselor şi întâlnirilor dintre specialişti. Congresele de la Paris şi Bruxelles au avut un impact foarte important şi, desigur, ne-au furnizat idei noi pentru organizarea acestei ediţii.

LIMBILE CONGRESULUI: spaniolă, română

SESIUNI PARALELE: lingvistică, literatură, antropologie culturală, pedagogie

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Aurel Buzincu (UniversitateaŞtefan cel Mare din Suceava), **Dragoş Cojocaru** (Universitatea Alexandru Ioan Cuza, Iaşi),**Romaniţa Constantinescu** (Universitatea din Heidelberg), **Claudia Costin** (Universitatea Ştefan cel Mare din Suceava), **Mircea Diaconu** (Universitatea Ştefan cel Mare din Suceava), **Camelia Dragomir** (Universitatea din Pisa), **Ştefan Gencărău** (Universitatea din Aix en Provence), **Ofelia Ichim** (Institutul de Filologie Română Al Philippide, Iaşi), **Nicolae Ioana** (Universitatea Dunărea de Jos din Galaţi), **Emilia Ivancu** (Universitatea Adam Mickiewicy din Poznan), **Ioana Jieanu** (Universitatea din Ljubljana) **Xavier Montoliu** (Institutul de Litere Catalane), **Nicoleta Neşu** (Universitatea din Roma), **Gina Puică** (Universitatea din Strasbourg),**Elena Sandu** (Universitatea din Szeged), **Lavinia Seiciuc** (Universitatea Ştefan cel Mare din Suceava), **Doina Spiţă** (Universitatea Paris-Sorbona), **Valeriu Stancu** (Universitatea Humboldt din Berlin),**Liviu Papadima** (Universitatea din Bucureşti),**Cristina-Alice Toma** (Universitatea Liberă din Bruxelles), **Oana Ursache** (Universitatea din Granada), **Oana Uţă Bărbulescu** (Universitatea din Oxford), **Rodica Zafiu** (Universitatea din Bucureşti),**Laura Zăvăleanu** (Universitatea Sorbona III, Paris)

COMITET ONORIFIC:

Bruno Mazzoni, Eugenia Popeangă Chelaru,Marius Sala, Fernando Sanchez Miret

IMPORTANT

Participanţii la congres trebuie să trimită propunerile de rezumat înainte de 15 februarie 2014 şi textul complet şi definitiv pânăîn ultima zi al congresului: **25 iunie 2014**. Pentru orice altă informaţie contactaţi secretariatul congresului.

Se vor lua în considerare doar textele trimise pe emailul oficial al congresului: lectorado.rumano.granada@gmail.com

Datele şi calendarul congresului sunt fixe.

Un autor poate prezenta doar un articol, dar poate participa în calitate de coautor la oricâte alte articole doreşte

CALENDAR ŞI DATE IMPORTANTE:

- **Dead line pentru trimiterea rezumatelor:** 15 februarie 2014
- **Finalizarea procesului de evaluare a rezumatelor:** 28 februarie 2014
- **Publicarea rezumatelor acceptate:** 1 martie 2014
- **Data limita de înscriere a autorilor acceptaţi:** 15 aprilie 2014
- Predarea limbii române ca limbă străină. Misiune, Materiale, Manuale:24 – 25 iunie 2014
- **Trimiterea textelor complete şi definitive:** 25 iunie 2014
- **Finalizarea procesului de evaluare a textelor complete:** 31 iulie 2014
- **Publicarea textelor:** 1 decembrie 2014

TRIMITEREA REZUMATELOR ŞI A CUVINTELOR CHEIE:

Participanţii la congres trebuie să trimită rezumatele scrise **într-o altă limbă**decât cea în care va fi prezentat articolul în forma sa completăşi definitivă**.** Rezumatul se va trimite la urmatoarea adresă de email: lectorado.rumano.granada@gmail.com. Nu se iau in considerare rezumatele trimise pe adresele personale ale organizatorilor.

Mesajul de mail va avea ca titlu cuvântul **Rezumat** urmat de numele autorului/autoarei.

Mesajul va avea două ataşamente word:

1. rezumatul care va fi un document Word salvat cu numele autorului/autoarei şi titlul articolului. Limba în care se va scrie rezumatul trebuie să fie alta decât limba articolului definitiv. În acelaşi document se vor menţiona şi cinci cuvinte cheie în ambele limbi (cea a rezumatului şi cea a articolului).

2. un al doilea document word salvat cu titlul **Bionota**va fi urmat de numele autrorului (Exemplu: **Bionota Oana Ursache**). Documentul va oferi urmatoarele informaţii: numele complet, afilierea instituţonală, funcţia, şi o bionotă pe scurt (nu mai mult de 500 cuvinte inclusiv spaţiile) cu informaţii despre activitatea ştiinţifică a autorului/autoarei.

- **Rezumate: până pe 15 februarie 2014**
- **Rezumatul cu un maxim de 500 cuvinte care se va adapta la urmatorul format:**

Pentru articolele empirice, rezumatul trebuie sa includă urmatoarele puncte: tema de cercetare şi ipoteza de plecare; prezentarea datelor, incluzând caracteristicile relevante, metodele folosite şi procesele analitice; principalele rezultate sau concluzii.

Pentru articolele teoretice, rezumatul trebuie să includă urmatoarele: tema studiului sau premisa de plecare; schema detaliată a argumentării; principalele concluzii.

AUTORI/AUTOARE de contact şi numărul de coautori/coautoare

Propunerile nu vor avea mai mult de 2 autori.

Propunerile venite din partea a doi autori trebuie să indice **autorul/autoarea de contact**, care poate fi oricare dintre cei/cele doi/două, indiferent de ordinea în care apar cele doua nume în articol.

Autorul/autoarea de contact este interlocutorul/interlocutoarea organizatorilor congresului. O persoană se poate înregistra o singură dată ca autor/autoare de contact, chiar dacă poate figura în calitate de coautor/coautoare a tuturor textelor la care a participat.

Toţi/Toate autorii/autoarele de contact şi coautorii pot obţine un certificat de prezentă la congres, dacă s-au înscris.

ARTICOLELE DEFINITIVE ŞI NORMELE de redactare:

La finalul congresului (**25 iunie 2014**) cei interesaţi vor trimite prin email la adresa oficială a evenimentului: lectorado.rumano.granada@gmail.com, forma finalăşi completă a articolului (respectând normele indicate) ca ataşament al unui mesaj care va avea ca titlu numele autorului/autoarei şi titlul articolului.

Articolele complete: până pe 25 iunie 2014

Textele se vor trimite ca ataşament word, salvat cu următorul titlu: numele autorului/ autoarei şi titlul comunicării.

Prima pagina a textului trebuie să includă următoarea informaţie în ordinea indicată:

- Titlul cu majuscule
- Numele autorului/autoarei sau autorilor
- Datele autorului/autoarei de contact şi numele celuilalt autor/celeilalte autoare
- Rezumatul în altă limbă decât cea a articolului
- Cinci cuvinte cheie în limba rezumatului şi cea a textului articolului

T**extul articolului nu poate depăşi un maxim de 8000 de cuvinte** (cel mult 25 de pagini care includ tabele, imagini, bibliografie şi note) în document Word

- scris cu Times New Roman 12
- spaţiere la 1,5
- notele este recomandabil să fie cât mai puţine şi se vor aseza în josul paginii

Citate: In textul articolului se include fragmentul citat, indicând între paranteze numele de familie al autorului şi anul apariţiei volumului. In cazul în care sunt doi autori, se citeaza ambii. De la trei autori în sus se citeaza primul urmat de et al. In cazul în care în aceeaşi parenteză se citează două sau mai multe referinţe, autorii vor urma ordinea cronologică, iar în cazul în care sunt publicate în acelaşi an, se va folosi ordinea alfabetică. Când acelaşi autor are mai multe referinţe în acelaşi an se va cita anul, urmat de litere, după cum urmează:

- Un autor: (Popescu, 2006).
- Doi autori: (Popescu si Ionescu, 2006).
- Trei sau mai mulţi autori: (Popescu et al., 2006).
- Doi autori sau mai multe referinţe ale aceluiaşi autor în acelaşi an: (Popescu, 2006a; 2006b; 2006c).
- Doi autori sau mai multe referinţe împreună (Popescu, 2003; Ionescu, 2005; Sorescu, 2006).

Bibliografia: Se va prezenta sub urmatoarea formă:

- Cărţi: Autor(i) (anul) Titlu, Oras, Editura. Exemplu: Popescu, Larisa (2006) Limba română pentru străini, Iaşi, Editura Polirom.
- Capitole de cărţi: Autor(i) "Titlul capitolului" în Autorul ediţiei sau antologiei, Titlul volumului, Oraş, Editură, paginile capitolului. Exemplu: Ionescu, Victoria (2006) Limba românăîn Popescu, V. (ed.) Iaşi, Editura Polirom, p. 50-70.
- Articole de reviste: Autor(i) (anul) "Titlul articolului" în Titlul revistei, volum şi număr, paginile articolului. Exemplu: Ionescu, Victoria (2006) "Predarea limbii române în străinătate" în Revista Limba română, vol. 1, nr. 2, p. 7-36.
- Articole de pe Internet: Autor(i) (anul) "Titlul" disponibil în URL. Exemplu: Cârstea, Valentina (2006) "Predarea limbii române" disponibil in http://www.limbaromana.org/libros.html.

NOTA: se vor include în programul Definitiv al Congresului acele propuneri care se adapteazăala aceste norme ale căror autori s-au înscris la Congresînainte de 15 aprilie 2014.

TAXA DE PARTICIPARE
43 Euros
Studenţi asistenţi 11 Euro

DETALII

Certificate pentru participanţi

Personele care prezintă comunicări vor primi un *Certificat de participare*. Acestea vor fi disponibile la finalul congresului. Persoanele care asistă la congres vor primi un *Certificat de asis*tenţă dacă au fost prezenţi la cel puţin 80% dintre lucrări.

Departamentul de Comunicare şi PR

Difuzarea şi contactul cu mediile de comunicare care doresc să obţină informaţii despre activităţile şi conţinutul congresului se face prin *Departamentul de Comunicare* reprezentat de: **Oana Ursache**

Departamentul de Comunicare al **Simpozionului InternaţionalPredarea limbii române ca limbă străină. Misiune, Materiale, Manuale,** Universitatea din Granada, **24-25 iunie 2014**

https://www.facebook.com/pages/Predarea-limbii-rom%C3%A2ne-ca-limb%C4%83-str%C4%83in%C4%83/257146321120421?ref=hl

E-mail: oursache@ugr.es, **Telefon: 0034-**622 050 603

Congresul Internațional

Corpuri de femei, Imagine și Timp. O istorie interdisciplinară a privirii

Universitatea din Granada
26-28 iunie 2014

ORGANIZATORI

Departamentul de Filologie Romanică, Italiană, Gallego-Portugheză şi Catalană de la Universitatea din Granada şi Lectoratul Român

Facultatea de Filozofie şi Litere de la Universitatea din Granada

Facultatea de Traducere şi Interpretariat de la Universitatea din Granada

Institutul Cultural Român din Madrid

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Ambasada României în Regatul Spaniei

Guvernul Andaluz

INTRODUCERE

Departamentul de Filologii: Romanică, Italiană, Galego-Portugheză și Catalană, împreună cu Lectoratul român din cadrul Universității din Granada, în colaborare cu Departamentul de Literatură și Studii Culturale din cadrul Universității Transilvania din Brașov vă invită în perioada **26-28 iunie 2014**la **Congresul Internațional CIT (Corpuri de femei, Imagine și Timp. O istorie interdisciplinară a privirii**).

Într-o epocă a imaginii şi a vizualului obsedant, congresul este o invitaţie la o reflecţie critică inter- şi pluridisciplinară asupra corporalităţii umane aşa cum este ea „văzută”, „privită” de fiecare din noi, de ceilalţi, de societate. Inspirat printre altele de spectacolele, reprezentațiile și expozițiile întrupate ale Marinei Abramović (http://www.youtube.com/watch?v=traUaknfR5o), prezentul congres doreşte să stabilească coordonatele prin care privirea umană asupra corporalității feminine poate reprezenta punctul de sinergie al intereselor specialiştilor din discipline diferite.

Corpul este parte a istoriei umanităţii, este intermediarul dintre noi şi lume, alcătuire binară de materie și spirit, câmp de luptă al societății, se oferă lumii pentru a fi categorizat și clasificat, în timp ce lumea, la rândul ei, modelează și predetermină corpul. Poate că în română ar fi mai potrivită folosirea termenului trup cu întreaga sa încărcătură metaforică dematerializantă. Exigențele corporale ale societății contemporane condusă de o adevărată tiranie a privirii sunt într-o permanentă dinamică fiind adesea deviante: tatuaje, dispariţia ridurilor, exhibarea unei sănătăţi corporale perfecte, eterna frumuseţe, resemantizarea imortalităţii nu atât ca non-moarte, ci ca tinereţe fără bătrâneţe, şi, desigur intervențiile chirurgiei estetice remodelatoare din ce în ce mai sofisticate, lupta acerbă cu bătrâneţea, cu moartea. Noile descoperiri din medicină şi noile tehnologii medicale permit dominarea şi o guvernare a corpului fără precedent: putem scoate şi introduce organe din corpurile noastre, ne putem clona, putem să naştem fără să facem sex, ne putem anticipa boli, ne putem monitoriza funcţiile diferitelor organe.

În limba latină, imagine însemna „portret”, „reprezentare”, „statuie”. Imaginea socială a omului a fost dintotdeauna corpul său, proiecție-mesaj către Celălalt și obsesie narcisistă, o privire a celorlalţi asupra sinelui. O privire care se oprea invariabil la limita epidermei (evoluţia ştiinţei împinge privirea în corp până la nivelul atomic, trecând prin emoţionantele priviri asupra corpului mic al fătului nenăscut prin intermediul ecografului etc).

Privirea este grijulie şi sesizează întotdeauna abaterea de la norma perfecţiunii şi a tinereţii fără bătrâneţe şi a vieţii fără de moarte. Corpul este supus tiraniei privirii, tiraniei timpului anulat, care nu are voie să lase semne la nivelul epidermei veșnic tinere. Această obsesie a societății este cu siguranță prezentă în toate registrele socialului şi artisticului. O regăsim în toate artele precum şi în lingvistică, sociologie, filozofie, religie, medicină. Este prezentă în şcoli şi universităţi, pe terenurile de sport, în spitale, în teatre și cinematografe, în librării, în cabinete de nutriție, de estetică, pe stradă, la televizor, pe Facebook, sau Skype. Suntem asaltaţi de priviri asupra corpurilor, şi la rândul nostru căutăm cu privirea propriile noastre corpuri sau corpurile celorlalţi. Priviri de care suntem conștienți, dar și priviri care ne pândesc fără să ne dăm seama: corpurile supravegheate, invadate, expuse, marginalizate. În construcția corporalității, pornind de la reprezentările sociale și culturale ale acestuia, se observă o nouă significare în manipularea, simbolizarea, legitimarea imaginii corpului: corpul ca spațiu de exploatare/explorare/exhibare.

Gândirea europeană occidentală a fixat de la începuturile sale o obsesionată şi divergentă dualitate: natură/cultură, intim/public, intuiţie(pasiune)/raţiune, corp/minte (suflet) şi ca o inevitabilă consecinţă dihotomia bărbat/femeie. În acest binom, corporalitatea feminină are o imagine particulară și exigențe specifice, parte a unei ierarhizări în realitatea duală: asociat lumii culturale, raţionale şi publice, bărbatul a opus preocupările sale domesticului, casnicului, privatului, intuiţiei femeii. Marginalizată şi subordonată, femeia şi corpul său au fost considerate fie structuri idealizate sau metaforizate, fie alcătuiri imperfecte, firave, oculte. Revoluţia genurilor a vizat în primul rând o reevaluare a socialului şi implicit a corporalului.

Noțiunile și conceptele corporalității converg spre o adevărată absolutizare a privirii: schema sau imaginea corporală inițială în procesul de exprimare socială parcurge câteva etape obligatorii ajungând la stadii de neconceput acum un secol:

1. Percepția corporală (percepția celuilalt și apoi autopercepția: dublul în oglindă, sinele în procesul de autocontemplare – autocunoaștere) este cumulul de percepții asimilate la nivel cerebral) poate fi abordată multidisciplinar, în încercarea de a defini (autodefini) corpul feminin.
2. Imaginea corporală și reprezentarea sa mentală se aflã în permanentă relație cu celălalt chiar și atunci când propriul sine este perceput ca privire exterioară în procesul de interacțiune dintre individ și subiectivitatea propriului său corp.
3. Cunoașterea (autocunoașterea) și conștiința propriei corporalități.
4. De la privirea iscoditoare în căutare de răspunsuri identitare, trecând prin ”mutațiile privirii” (Alain Corbin) și introspecțiile în interiorul corpului cu ajutorul radiografiilor și ecografelor și ajungând până la anularea oricărei intimități prin supravegherea prin camere video (al cărei superlativ absolut o constituie fenomenul Big Brother, sau alte reality-show-uri)

Eliberat de tabuuri și de prejudecățile secolului trecut, corpul exhibat, supus atenției a încetat să mai fie legat de natural, devenind tot mai mult un proiect social, fiind obsedat de perfectibilitate și imortalitate. Isteria privirii permanente (a analizei comportamentale, a supravegherii corpului, a omniprezentului Big-Brother) operează o idealizare a caracteristicilor fizice care fac din proprietarul corpului un individ răspunzător pentru buna funcționare a acestuia, pentru aspect, atractivitate și valoarea de piață a prezenței sale fizice. Noile dictaturi estetice confiscă fondul în favoarea formei de prezentare: corpul seducător este exemplul și rezultatul controlului poftelor, al neobositei educații fizice, al intervenţiilor directe asupra lui. Corpul este o ”investiție discursivă, materială și afectivă” (Petruța Teampău), este un capital, o imagine a prosperității și o marcă a puterii economice a purtătorului, o dovadă a succesului său social. Un corp nelucrat este echivalentul delăsării, (dar și al sărăciei!), simptomul instalării timpurii a bătrâneții, a bolii, a urâțeniei, a morții, tot atâtea ”păcate” aduse „igienei” imaginii noastre sociale. Look-ul este noua teologie subversivă. Inevitabila moarte este pur și simplu ignorată. Instabilitatea temporală a fost soluționată prin inventarea corpului-mașină inalienabil, intransferabil, de nealterat. Un produs cu termen de garanție acceptabil, lipsit de dramatismul și de firescul irepetabilei morți. Corpul-mașină nu mai este supus perisabilității, se poate repara cum se repară corpul biologic în industria chirurgiei estetice.

În această ecuație, corpul feminin a fost și este supus unei presiuni constante. Desigur că între corpurile morfologice, sociale şi culturale ale femeilor şi bărbaților există diferențe, prin diferențe înțelegând de fapt setul de prejudicii sociale manifestate în și prin ordinea patriarhală deseori sexistă și heteronormativă. Definite și reglementate prin intermediul „privirii” bărbaților, corpurile femeilor au decorat societățile mai mult sau mai limitat patriarhale şi s-au emancipat mult mai târziu.

A privi nu mai este extaz contemplativ, devenind o acțiune analitică, decodificantă, nedreaptă, introspectivă. Privirea este o strategie complexă, se instaurează ca putere absolută, captează complicațiile semantice și le dezleagă. Privirea este abilitate care se învaţă, o lectură abilă infuzată de stereotipuri şi prejudecăţi. Pentru privire corpul se constituie într-un text oferit spre lectură. Privirea este ex-centrică și confiscă atribuțiile corporalității, prioritatea absolută a ochiului în fața tuturor celorlalte simțuri. Spațiul Celuilalt, geografiile corpului social, etnografia propriei noastre prezențe se cartografiază văzând, privind (a vedea cu înțeles), înțelegând. A privi este sinonim cu a înțelege și a cunoaște. Privirea structurează sociabilitatea celor din fața noastră, realizează o evaluare antropologică a comunicării corporale (gestuale) și o conexiune identitară cu ceilalți semeni, stabilind diferența și punctele convergente dintr-o singură privire.

A privi înseamnă totodată a expune/a demasca/a descoperi/a dezveli. În același timp reprezintă: senzualitate, erotism, senzorialitate, emoție, comunicare, aşteptări sociale. Tematizarea și gândirea privirii este diferită atunci când se instaurează analizarea corpului de femeie și tocmai această diferențiere va fi supusă atenției.

Sunt încurajate lucrări care abordează privirea asupra corpului femeii din perspectiva interdisciplinară, după cum vă sugerăm în câteva exemple:

1. Corpuri de femei în literatură: corpuri ca text, sau ca temă literară
2. Corpuri de femei şi corpul lingvistic: corpul ca unitate lingvistică, ideologică, culturală-naţională
3. Corpuri de femei şi traducerile
4. Corpuri de femei: cultură şi antropologie: ritualuri, rituri, obiceiuri, modă, cultură populară, boli
5. Corpuri de femei şi gândirea socială: teologie, științe socio-politice, studii de gen, privire şi viziune. Corpuri de femei în filozofie
6. Corpuri de femei şi norma. Abaterile de la corpul normat: transexualismul, transgenerismul, corpul limitat, monstruozitatea
7. Corpuri de femei şi tehnologia: recuperarea perfecţiunii corporale; nutriţia , artificialitatea corporală, construcţia corpului (bodybuilding, cybercorpul, chirurgia estetică, nutriţia)
8. Corpuri de femei in Europa de Est
9. Corpuri de femei în artele vizuale
10. Corpuri de femei în medicină

Un interes special manifestăm față de traducerea literară, care, prin transpunerea mentalităților dintr-o cultură în alta este adesea nevoită să sincronizeze lexical lumi foarte diferite. Desigur că orice altă perspectivă este nu doar binevenită, ci şi încurajată.

Imaginat, descris, savurat, consumat (vezi ultimul film al lui Manuel Martin Cuenca, Canibal), pictat, dansat, anulat, beatificat, sacrificat, santificat, corpul nostru se construiește sub privirile noastre şi ale celorlalţi. Universitatea din Granada încă visează la o istorie a privirii asupra corpului feminin şi de aceea cheamă specialişti din cât mai multe domenii de cercetare pentru a încerca să-şi împlinească visul.

LIMBILE CONGRESULUI: spaniolă, română, engleză, franceză

SESIUNI PARALELE: lingvistică, literatură, antropologie culturală, medicină, ştiinţe sociale

COMITET ORGANIZATOR:

Preşedinte: Oana Ursache (Universitatea din Granada)

Membri: Enrique Nogueras Valdivieso (Universitatea din Granada), Nuria Romo Aviles (Institutul Universitar de Studii ale femeii si de Gen din cadrul Universitatii din Granada), Adelina Sánchez Espinosa (Masterul GEMMA UGR)

Secretar: Alessandra Sanna (Universitatea din Granada)

Colaboratori: Pablo Garcia Calvente (Universitatea din Granada), Adina Mocanu (Centre dona i literatura, Universitatea din Barcelona), Ioana Gruia (Universitatea din Granada), Esther Fabrellas (Universitatea din Granada), Jacek Kociolek, (Universitatea din Granada), Livia Orozco (Universitatea din Granada), Agata Ignaciuk (Universitatea din Granada)

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Finalizarea procesului de evaluare a rezumatelor: 28 februarie 2014

Publicarea rezumatelor acceptate: 1 martie 2014

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Congresul Internaţional Corpuri de femei, Imagine şi Timp: o istorie interdisciplinară a privirii: 26 – 28 iunie 2014

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PROGRESSIVE –*ING* MORPHOLOGY IN CHILD ENGLISH L2 ACQUISITION

Tsvetelina Harakchiyska

Abstract: The article examines the stages of grammatical development of the L2 English verb marker *-ing* in the acquisition of English as L2 in the Bulgarian young learner classroom. To address this issue it focuses on the specifics of the aspectual system in English. It also examines the theoretical framework of the Processability Theory (PT) and shows the key features underlying each of the stages of L2 morphological acquisition. A 14-month longitudinal study is then presented to test this hypothesis with data obtained from the speech production of six Bulgarian primary school pupils acquiring English as L2. Though the results comply partly with the hypothesized by the PT developmental schedule of the *–ing* verb morpheme in the L2 oral samples of the study subjects, they also provide evidence that classroom instruction influences the acquisition of L2 verbal morphology.

Keywords: Child L2 Acquisition, Aspect, Verb Morphology, Inflections. Processability Theory, Developmental Trajectory

1. Introduction

The theoretical attempts focusing on the study and research of the developmental paths followed by young second language (L2) learners cover a diverse scope of issues among which the individual differences of children in the acquisition of the target language, the intrinsic link between the verbal and cognitive processes underpinning the L2 acquisition, the effect of sociocultural factors and many more. One of the theoretical frameworks within the context of the developmental approach in second language acquisition (SLA), which has gained considerable impetus in the recent years and which has been applied across a number of languages, is the Processability Theory (PT) (Pienemann, 1998; Pienemann, 2005; Pienemann and Kessler, 2011). Based on the study of the interconnectedness of the mental, psychological and cognitive processes at the heart of L2 acquisition, it claims that L2 learners follow systematic and hierarchically organized developmental stages while acquiring the L2 grammar.

Within the context of the theory, which combines elements from cognitive linguistics and lexical functional grammar (Levelt, 1989; Kempen and Hoenkamp 1987), it is assumed that L2 learners can process only those grammatical structures which they have acquired. Moreover, developmental stages cannot be skipped and learners follow the strictly described sequences of morphological and syntactic development. It is important to note that the reliability of the PT has been largely tested in a number of cross-linguistic studies exploring the acquisition of English, German, Swedish, Arabic, Italian, Japanese and Chinese as L2 (Manasouri, 2008; Hakansson and Norby, 2007; Kessler, 1998; Dyson, 2009; Yamada-Yamamoto, 1995; Jiang, 2009 among others). Although these studies give a detailed overview of the issues related to the acquisition of L2 morphosyntactic forms of the above mentioned languages, there is no consistent information of the development of English verb inflectional morphology in the L2 context of the Bulgarian young learner classroom.

This article, therefore, aims to fill in the existing gap by examining the acquisition of the bare *-ing* forms and *be + -ing* forms in the L2 production of L1 Bulgarian speaking children. To do so it provides an outline of the aspectual systems of English in Section 2, then in Section 3 develops a hypothesis for how the progressive aspect in L2 English is acquired in the light of the Processability theory and advances the predictions. Section 4 presents and discusses the methodology underlying the study and Section 5 puts forward an analysis of the data from the L2 oral production of the L1 Bulgarian young learners.

2. The aspectual system of English

The aspectual systems of English are subject of interest in a large body of literature which outlines its main characteristics. However, the current section gives only a brief overview.

2.1. Aspect in English

Modern English language makes a clear aspectual contrast between the progressive and non-progressive verb forms. In this paper we will focus primarily on the *dynamic* verbs in English as they denote activities, events or processes (e.g. *play cards, eat dinner, drink wine, listen to music* etc.) and can occur in the progressive unlike the *stative* verbs (e.g. *know, want, own, love, agree, believe* etc.) which are not associated with notions such as "in progress" or "of limited duration".

This fundamental distinction between the dynamic and stative verbs in English has been traditionally based on the semantics of the verbs. As the progressive aspect is mainly used to refer to the duration or temporary validity of an action, it is dynamic verbs rather than stative that will be used in this form. Therefore, it is assumed that stative verbs will not normally appear in the progressive. The proponents of this view (Comrie, 1976; Leech, 1971; Spasov, 1972; Huddleston et al., 2002 among others) offer lists of verbs which they define as "stative" and point out that "stative verb meanings are inimical to the idea that some phenomenon is 'in progress'" (Quirk 1985: 198). The incompatibility of stative verbs with the progressive aspect in English can be further supported by the words of Givón (1993) who claims that "the progressive converts a compact event into a state. But stative verbs already signal a state through their inherent lexical meaning. It thus makes no sense to convert them into what they already are" (Givón 1993: 115).

However, recent interpretations of the progressive aspect and the use of stative verbs in it (Giorgi and Pianesi, 1997; Ionin 2008, Śmiecińska 2003 among others) have come to suggest that stative verbs can be employed in the progressive. This is particularly evident in British and American contemporary novels, short stories or popular daily newspapers. For example Spasov (1972) provides the following sentence from John Galsworthy's trilogy *End of the Chapter* to illustrate this theoretical assumption: *I'm glad you feel like that, but the fact is your position queer, Hubert, I've just been hearing* [in Spasov, 1972: 121], where the progressive form of the stative verb *hear* indicates "an activity immediately preceding the present moment" (Spasov, 1972: 121).

We will leave aside the issue of the circumstances under which stative verbs can appear in the progressive as it falls out of the scope of the present paper. Since our focus is on the acquisition of the progressive aspect of dynamic verbs by Bulgarian young learners of English, we have to determine why the Simple Present tense does not have a continuous, ongoing interpretation and why the Present Progressive forms *be + verb +-ing* makes such an interpretation possible. In order to do so we will apply the theoretical claim of Giorgi and Pianesi (1997) which states that English eventive verbs have a [+perf] (perfective) feature. The presence of such a feature – [+perf] makes it possible to propose that the event denoted by the verb is a completed event, while the ongoing, continuous event (which usually denotes a non-completed action) is marked by the absence of this feature – [-perf]. Therefore, sentence (1) cannot have a continuous interpretation of the event of Peter drinking coffee.

(1) *Peter drinks coffee.*

According to Giorgi and Pianesi (1997) the eventive predicates in the English Present Simple tense do not denote an ongoing event, but rather a habitual-generic meaning especially when followed by an expression such as *every day* or *every morning.*

On the other hand, eventive verbs in English may have a continuous, ongoing interpretation only when the progressive morphology *be + verb + -ing* is applied. In this case Giorgi and Pianesi (1997) propose that the progressive forms in English possess the feature [+perf] but the event denoted by the verb is completed in a "possible world rather than in the real world" (Ionin 2008:21). Since all eventive verbs denote events, actions or activities in process, it is this processual feature of their meaning that has an ongoing interpretation.

Thus, Bulgarian young L2 learners of English need to acquire that the Present Simple tense does not allow continuous interpretation, while the progressive morphology *be + verb + -ing* allows for such an interpretation.

3. Theoretical underpinning: Acquiring the progressive aspect in English

The research studies exploring the acquisition of progressive aspect in English by L2 learners (e.g. Slabakova 2003; Ionin 2008;Gavruseva 2004; Haznedar and Schwarts 1997; White 2003 among others) have documented that children and adult speakers go through a stage in which they omit inflectional morphology. The morphological inflectional markers that are most often omitted include the 3rd person present tense singular *-s,* the past tense *-ed*in regular verbs and the copula *be.* On the other hand, the morpheme order studies focusing on child L2 acquisition of English (Dulay and Burt 1974) and on adult L2 acquisition of English (Bailey, Madden and Krashen, 1974) have found out that the Present Progressive *–ing* suffix is acquired earlier than the *be* auxiliary.

Thus, it can be said that regardless of their L1 background child L2 learners of English follow a similar developmental trajectory which comprises of stages in which L2 speakers use bare verbs (*He read)* and *-ing* forms (*He reading)* with ongoing interpretation (e.g. Harakchiyska 2013, Gavruseva 2003).

The use of both forms mentioned above could be a result of L1 interference, but they could also mark a general feature of the L2 acquisition process. The present paper, therefore, will attempt to give answers to the following questions:

1) *Do L1 Bulgarian learners of English follow the same developmental pathway in the acquisition of the Present Progressive tense morphology?*
2) *How L2 Bulgarian child learners of English learn that bare verbs in English do not have an ongoing interpretation?*

3.1 The Processability Theory and its role in the acquisition of aspect in English

One possible approach that will be able to provide a clear explanation of the acquisition of the Present Progressive morphology (*be + verb + -ing*)is the theoretical framework of the Processability theory (PT) (Pienemann 1998, 2005) which explores the paths of L2 development and sheds light on the procedures underlying the acquisition of morphology and syntax.

The PT has a strong empirical foundation built upon two models for language generation – Levelt's model of speech production (1989) and Kempen and Hoenkamp's (1987) computational model. Based on the proposition of Levelt (1989) about the existence of a language processor which plays a key role in the creation, grammatical and semantic shaping of an utterance, Pienemann claims that language processing is incremental as it comprises of a set of complex skills (i.e. procedures) which ‘feed into each other’ (Pienemann and Kessler 2011: 35). The interconnectedness of these language processing procedures is twofold: 1) the lower level procedures serve as input for the higher level ones; 2) the higher level procedures can only operate if the lower level procedures are acquired. Applying these premises five stages in the acquisition of L2 English morphology are hypothesized:

I. *The word / lemma stage;*
II. *The category procedure;*
III. *The phrasal procedure;*
IV. *The S-procedure (the structural procedure);*
V. *The S-Bar procedure (the subordinate clause procedure).*

The PT implements the principles of Lexical-Functional Grammar (LFG) (Bresnan, 1982; Kaplan and Bresnan 1982; Bresnan 2001), which is a unification grammar theory, as a reference point to explain the hierarchy of acquisition of grammatical structures of English and at the same time to analyze the psycholinguistic processes of exchange of grammatical information. The LFG consists of three parallel structures – the *a-structure* (the argument structure), the *c-structure* (the constituent structure) and the *f-structure* (the function structure). In fact the *a-structure* contains lexical information about the type and number of arguments that will be mapped into a syntactic structure. The *c-structure* resembles the Phrase Structure in Chomsky’s Standard Theory of Transformational Grammar (Chomsky 1965). It is language specific as it represents the structure of different parts of a sentence which are arranged in a specific way according to the grammar rules of that language. Contrary to the *c-structure,* the *f-structure* has a universal character as it explains the grammatical relations between the sentence constituents. The most important characteristic feature of LFG is “feature unification”, i.e. the matching of grammatical information between the constituent structures so that the sentence is grammatically and semantically correct. Figure 1 presents an example of the *c-structure* and feature unification in the sentence *John is walking*.

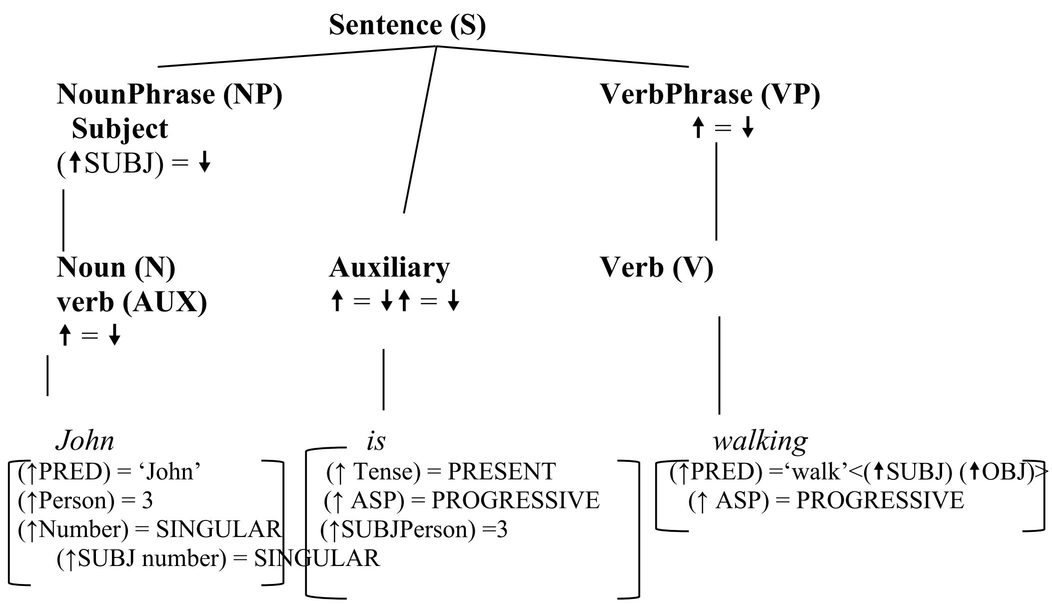

Fig. 1 - *C-structure* and feature unification in LFG

In the sentence in Figure 1 (*John is walking*) the lexical entries of the noun ‘John’ and the auxiliary verb ‘be’ have value ‘3’ and ‘SG’ (singular). Information exchange is possible not only between the NP (Noun Phrase) and the VP (Verb Phrase) but also within the constituents of one and the same phrase. In the example *John is walking* the feature for ASP (Aspect) (i.e. progressive aspect) is unified between the AUX (auxiliary verb) and the V (verb). We need to clarify that according to the theoretical framework of the PT the unification of verb phrasal morphology is possible only after the procedures for the Noun Phrase morphology are in place.

In this respect it is important to point out the hypothesized order of acquisition of the English morphology (and of progressive morphology in particular) made by the PT (see Table 1).

Table 1

A hypothetical hierarchy of processing procedures involved in the acquisition of L2 English morphology[1]

PROCEDURE	MORPHOLOGICAL OUTCOME	STRUCTURE	EXAMPLE
Subordinate clause procedure (S-Bar procedure)	Interclausal morphology	Subjunctive clause marking	*I suggest she sleeps more* *It's time we left*
Structural procedure (S-procedure)	Interphrasal morphology	3rd person singular -*s*	*Simon sleep**s***
Phrasal procedure	Verb phrase (VP) morphology	**Auxiliary (AUX) + Verb (V):** *AUX have + V -ed* *Modal AUX + V* *AUX be + V-ing*	 *They have walk**ed*** *We **can** walk* *John **is** walk**ing***
	Noun phrase (NP) morphology	Phrasal plural marking	*these boy**s*** *many ball**s***
Category procedure	Lexical morphemes	Possessive *'s* *-ed* (past tense verb form) *-ing* (progressive verb form) Plural -*s*	*Mary**'s** dog* *John walk**ed*** *walk**ing*** *cat**s***
Word / Lemma	Lack of variation of morphological forms	Single words Formulas	*dog* *Good morning!*

In the PT the progressive morphology is hypothesized to appear in the third stage – the *Phrasal Procedure Stage* where the capacity of L2 speakers to exchange information between the constituents of a phrase emerges.

In the case of present progressive tense morphology we can claim that although this sequence follows a clear order of development in which each procedure is a necessary prerequisite for the next procedure, it is well-known (cf. Harakchiyska 2013; Gavruseva 2004) that L2 learners of English produce both bare verb forms and *-ing* forms until the Phrasal procedure becomes automated.

3.2 Hypothesis and predictions

On the basis of the discussions in the previous sections, the following hypotheses can be put forward:

1) The acquisition of the present progressive morphology (*be* + *verb* +*-ing*) follows the predicted by the PT order of development;
2) L2 learners pass through a stage in which they produce both bare verbs and *-ing* forms with ongoing interpretation.

[1]After Pienemann and Kessler (2011: 63) – Table 4.7

The present study examines those two hypotheses by using a corpus of longitudinally collected data from L1 Bulgarian children who study English as L2 in the primary school.

4. The empirical study

In the following section the methods for data collection and data analysis and interpretation are presented along with the profile of the study participants.

4.1 Methods for data collection

The data used in this study come from transcripts of the L2 oral production of the child L1 Bulgarian L2 learners of English which were obtained during a 14-month longitudinal case study carried from October 2010 to May 2012.

4.1.1 Participants' background

The participants in the study are six Bulgarian primary school pupils (aged 9;00 to 11;1) – three boys (Diyan, Martin and Nikita) and three girls (Eliza, Michaela and Tsvetelina). None of the children had studied English as L2 in their pre-primary education. All of them attended the same comprehensive school and used the same course book in their English language lessons, which presupposed that their lexicons contained the same group of words due to the completion of similar tasks.

4.1.2 Audio recordings of the oral production of the study subjects

The audio recordings of children's L2 oral production took place after the regular classes of the children. Each audio-recording lasted from 45 up to 60 minutes. The speech elicitation tasks were: Describe a picture (Session 1), Spot the differences and Describe a picture (Session 2), Predict the story (Session 3), Make a story (Sessions 4, 5 and 7), Describe a day of your life (Session 6), Role play (Session 8). The audio-recordings were transcribed immediately after the end of each session following the CHILDES[2] format.

The audio recordings started one month after the beginning of the 2011/2012 school year. The period between each data collection session was 8 weeks (Table 2).

Table2

Exposure to English before each data collection sessions

Time (T) of thedatacollectionsessions	T_1	T_2	T_3	T_4	T_5	T_6	T_7	T_8
Exposure to English (weeks)	63	70	77	84	91	98	105	112

4.1.3 Coding procedure

All L2 utterances produced by the six Bulgarian children (transcribed in the CHILDES format) containing progressive morphological marker *-ing* were coded for presence or absence of the auxiliary *be* (AUX *be*). Additionally, all verb forms containing the auxiliary *be* and a verb without *-ing* were also coded for aspectual interpretation.

4.1.4. The data analysis

The speech corpus of the Bulgarian L1 learners of English as L2 was examined qualitatively and quantitatively by conducting a *distributional analysis* (Harris 1951, Larsen-Freeman and Long 1991, Robinson 2001) of the suppliance, omission and oversuppliance of verb markers

[2]CHILDES (Child Language Data Exchange System) – http://childes.psy.cmu.edu [Accessed 15 August 2013]

in obligatory and non-obligatory contexts. As the main focus of the study was placed on the stages of acquisition of L2 English verb morphology by Bulgarian young learners, we had to calculate the number of verbs in each utterance produced in the data collection sessions. For this purpose the empirical base of the study, which contained 5578 transcribed utterances, was additionally segmented to *clausal units* (Shutterheim 1986, Sloin 1993) comprising of a 'major argument (e.g. an agent, patient, recipient, instrument) and a predication about the argument' (Granger, Hung and Petch-Tyson 2002: 87).

On the basis of other PT studies, the *emergence criterion* was applied to determine the acquisition points of the analyzed verb markers. A morphological marker was considered acquired if it had been used productively more than once in contexts which were linguistically or structurally varied (Pienemann 1998).

5. Results and discussion

The results of the distributional analysis of the verbal morphology acquired by the L2 learners in the longitudinal study are presented in Table 3.

Table 3

Distributional analysis of the L2 acquisition of verb morphological structures by the study participants

Study participant	Morphological structure	T_1	T_2	T_3	T_4	T_5	T_6	T_7	T_8
Diyan	**AUX be + V-ing**	+12 - 5	+18 - 6	+11 -1	0	+43	0	0	0
	V-ing	+11 - 0	+18 - 0	+ 6 - 0	0	>12	0	0	0
Eliza	**AUX be + V-ing**	+15 - 6	+38 -10	+9 - 2	0	+39	0	0	0
	V-ing	+20 - 0	+ 9 - 0	+ 9 - 1	0	>14	0	0	0
Martin	**AUX be + V-ing**	+11	+33	+10	0	+32	0	0	+4
	V-ing	+12 - 6	+17 - 6	+10 - 2	0	>13	0	0	>1
Michaela	**AUX be + V-ing**	+11 - 3	+38 - 3	+5 - 2	0	+42	0	0	0
	V-ing	+16 - 2	+16 - 2	+7 - 2	0	>14	0	0	0
Nikita	**AUX be + V-ing**	+12 - 4	+23 - 2	+10 - 5	0	+35	0	0	+ 3
	V-ing	+11 - 2	+11 - 4	+ 5 +3	0	>12	0	0	> 3
Tsvetelina	**AUX be + V-ing**	+14 - 2	+43 - 7	+11 - 2	0	+45	0	0	0
	V-ing	+19 - 2	+8 - 2	+ 8 + 3	0	>17	0	0	0

Note: '+' = supplied *-ing* form in obligatory context; '-' = not supplied in obligatory context; '>' = overgeneralized *-ing* forms

In Time 1 the repertoire of the Bulgarian young learners of English as L2 includes mainly the 'lexical' morpheme (**V-ing**) but the 'phrasal' morpheme (**AUX *be* + V-ing)** is also used productively. To illustrate this we will present the L2 speech samples of two of the study subjects – Diyan and Nikita (Table 4).

Table 4

'Lexical' and 'phrasal' morpheme use in the L2 production of three of the study participants in T_1

Participant's Name	**Age** (years; months. days)	**L2 speech production**	
		'Lexical' morpheme (V-ing)	**'Phrasal' morpheme (AUX *be* + V-ing)**
Diyan	**9;00.11**	*They **playing** with a ball.* *She **eating** breakfast.* *He **sleeping**.* *She **painting** picture.* *She **playing** a computer.* *She**playing** football.* *She **cooking**.* *He **writing**.*	*He **is riding** a bike.* *She **is jumping.*** *They **is playing** basketball.* *She **is playing** a teddy.* *They **are driving.*** *He **is flying***
Nikita	**9;06.12**	*She **playing**piano.* *He **driving**car.* *She **drinking**milk.* *He **jumping**.* *She **drawing**.* *He **walking**.* *He **playing** a basketball.* *He **running.*** *She **eating**orange.* *They **going** school.* *They **going** in park.* *He **eating**cake.* *He **driving**a car.*	*She **is studying**.* *They **are playing** tennis.* *He **is listening**a music.*

Along with this it is necessary to note that in the L2 oral samples of the six Bulgarian children in Time 1 show tokens which contain the auxiliary verb *be* followed by a bare verb (Table 5).

Table 5

Morphological outcomes in Time 1 following the pattern AUX be + V

Participant's Name	**Age** (years; months. days)	**L2 speech production (AUX *be* + V)**	
Eliza	9;03.00	*He **is eat**chocolate.* *He **is swim.*** *She **is ride** her bicycle.*	*They **are go** to park.* *He **is ride** motor.*
Michaela	9;04.22	*He **is play** piano.* *She **is write.*** *She**isdance.***	*He **are sleep**.* *He **is go** the tree.*
Tsvetelina	9;06.11	*He **is cook.*** *He **is play a ball.***	*He **is go to school.*** *You **iswatch TV.***

Though the percentage of these grammatical structures (**AUXbe + V**) is relatively low – 9,81 %, they suggest that the 9-year-old children are in a proto-morphological state of linguistic development in which the forms used resemble the target forms to be acquired, i.e. **AUXbe +V-ing.**

If we compare the L2 utterances of the three girls (Eliza, Michaela and Tsvetelina) with the L2 verbal production of the three boys (Diyan, Martin and Nikita) in Time 2, we establish the following: the speech sample of the girls uncovers a solid trajectory of development from 'lexical' to 'phrasal' morphology processing procedures, while the L2 oral production of the boys is still amorphous in the hierarchy of morphemes (Figure 2).

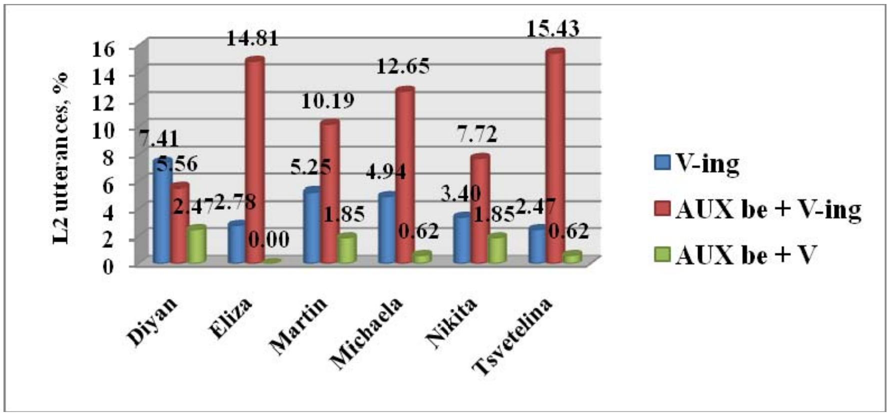

Fig. 2 - Morphological outcomes in the L2 verbal production of the study subjects at Time 2

The lack of systematic application of the 'lexical and 'phrasal' morphology in the L2 oral samples of the Bulgarian boys leads to the appearance of a rudimentary interlanguage system which differs considerably from the target language grammar. Despite the fact that present day psycholinguistic research does not provide a solid explanation of this phenomenon, we find a plausible explanation of it in the theoretical framework of the PT. According to it the Bulgarian young learners of English as L2 experience difficulties in the acquisition of the 'phrasal morphology' (AUX be + V-ing) because they still haven't acquired the grammar unification procedure required for the exchange of information between the phrase constituents.

The data obtained in Time 2 gives us ground to think that the grammatical features of the first language (L_1) of the study informants play a considerable role in the acquisition of the morphological characteristics of the English verb. If we refer to the *Failed Functional Features Hypothesis* (Hawkins and Chan 1997), which states that the interlanguage of the L2 learners is constrained by the L1 system, we can claim that the L1 Bulgarian speakers of English as L2 will be impaired in the acquisition of the Present Progressive verb forms (AUX be + V-ing) for two reasons. Firstly, the Modern Bulgarian language has no present tense which corresponds to the Present Progressive in English. While the English language Present Progressive is used to denote continuous actions taking place at the moment of speaking, the Present tense in Bulgarian expresses an action which coincides with the present moment (regardless of when the action has started and when it will be completed). Secondly, the Modern Bulgarian Present tense is structurally simple because it is formed by means of inflections (marked for person and number) attached to the verb stem, while the Present Progressive in English is structurally complex as it is formed by means of the auxiliary verb *be* in the present and the *-ing* morpheme attached to the main verb.

The distributional analysis of the L2 speech samples of the Bulgarian children obtained in Time 3 portrays a similar picture to the results in Time 2. Despite the apparent systematic use of the 'phrasal' morpheme structure (AUX be + V-ing) in the L2 oral production of the three girls, the relatively small percentage of such tokens in the target language utterances of the boys reveals that they still haven't mastered the phrasal procedure (Figure 3).

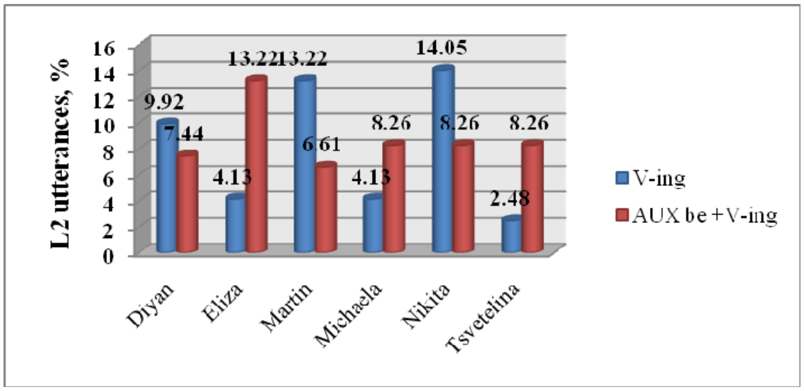

Fig. 3 - Verb forms with the –ing morphological marker in the L2 oral production of the study subjects in Time 3

This morphological diversity can be pinpointed by a sample of the L2 speech production of the boys (see examples below).

Time 3	*** Diyan (Age: 9;02.08)**

@ Diyan: *He isbig … and **heissinging** and he **dancing**.*
@ Researcher: *Can he sing?*
@ Diyan: *Yes. And he can drive.*
@ Researcher:*And what is he doing now?*
@ Diyan: ***He watching TV** ... and **he is reading books**.*
@ Researcher: *And he having a computer ... **He playing** on computer.*
...
@ Diyan: *He **running**. They **running**. They are bad.*

Time 3	*** Martin (Age: 9;08.10)**

@ Martin: *She **going** at home.*
...
@ Martin: *She **is walking*** in town.
@ Researcher: *And?*
@ Martin: *Wolf **is coming** ..and snake **coming**. It is big … and green.*
....
@ Martin: *She is home. She **reading** book.*
@ Martin: *She **sleeping** and she in book.* (= He wants to explain that wha happened to the girl was just a dream).

Time 3	*** Nikita (Age: 9;10.11)**

@ Nikita: *He is rockstar. He **is singing** … **dancing***
@ Nikita: *And what are they doing?* (посочва към публиката)
@ Nikita: *They **watching**. They **is jumping.***
….
@ Nikita: *He **eating** in restaurant.*
@ Researcher: *And what is he eating?*
@ Nikita: *He **eating** pizza.*
@ Researcher: *And what is he drinking?*
@ Nikita: *He **is drinking**Coca-Cola.*

The L2 verbal morphology of the study informants has under gone annex pans ion during Time 4 as in the data collected in Time 5 we observe a morphological gap filled, i.e. Bulgarian young learners of English as L2 use productively and systematically the forms of the Present Progressive tense (see Table 3). He phrasal procedure stage is evident via the high percentage of verb forms marked successfully for the Present Progressive.

Time 5	*** ELIZA (Age: 10;03.02)**
@ Eliza: *Wanda and Wiz* ***are flying*** *in plane.*	
@ Eliza: *The engine stops. They* ***falling*** *down.*	
@ Eliza: *Wanda and Wiz are in lake.*	
@ Eliza: *They are not happy.*	
...	
@Eliza: *They* ***are climbing*** *at a mountain.*	
@ Eliza: *They* ***are finding*** *the plane.* (вм. *They are looking for their plane*).	
@ Eliza: *Wanda* ***is mending*** *the plane.*	
...	
@ Researcher: *And where is Wiz?*	
@ Eliza: *He's the mountain. He* ***is running***.	

This sample displays that the L2 learners of English mark correctly the morphological forms of the verbs for the Present Progressive tense by successfully applying the unification of grammar features of *person* and *number* between the auxiliary verb*be* and the subject of the sentence.

The acquired productive use of the verb phrase morphology at the phrasal stage is not only a result of the increased number of words accumulated in the L2 lexicon of the Bulgarian children, but also of the specialization of the cognitive system of the young learners regarding the morphological markers of the verb. If we apply the theoretical concepts of Dressler (1997) about the acquisition of L1 morphology by children to the results obtained in the current study, we can point that there are certain similarities in the acquisition of L1 and L2 verb morphology – the transitory stage (i.e. the Proto-morphology stage) manifests itself with morphological forms which are part of the L2 lexicon and which are constructed by analogy, but which have not become grammatical schemas functioning productively.

The analysis of the L2 utterances produced in Time 6, 7 and 8 is not presented in this article as it contains mainly tokens of the *-ed* verb morpheme.

In sum, the distributional analysis of the developmental schedule of the *–ing* verb form shows that the six Bulgarian young learners of English started the study at the category procedure stage and progressed to the phrasal morphology stage. Although the order of acquisition of the morphological marker (V-*ing*) is compatible with the hypothesized PT sequence, it does not confirm the prediction made by the PT that the first verb marker that the L2 learners will acquire is the 'lexical' morpheme.

6. Conclusions

In conclusion, the qualitative and quantitative results obtained in the current study, confirm the formulated hypotheses. They also reveal that the presence of both forms – **V-ing** and **AUX be + V-ing** in the L2 speech production of the study subjects in Time 1 is not so much a result of the low level of development of the processing procedures for grammatical unification between the phrase constituents. Rather, it may be a result of the systematic error correction on behalf of the English language teacher, which leads not only to the memorization of words and chunks of the language by the L2 speakers, but also to the application of cognitive strategies in the acquisition of the target language morphological features, i.e. strategies for deduction and integration of the target language input to the existent cognitive schemes for grammatical encoding of L2 utterances.

The results also suggest that the developmental sequence of the present progressive morphology (AUX *be* + verb + *-ing*) in English L2 acquisition by Bulgarian L1 children is compatible to an extent with the predicted by the PT sequence. Obviously the automatization of the L2 processing procedures is accompanied by inaccurate use of morpheme markers, which comes to suggest that L2 morphological acquisition does not develop steadily.

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About the author:

Dr. Tsvetelina Harakchiyska is an Associate Professor at the University of Ruse (Bulgaria), Faculty of Natural Sciences and Education, **e-mail**: tharakchiyska@uni-ruse.bg

THE EUROPEAN UNION TODAY: IS THERE A NEED FOR HEGEMONIC STABILITY? CASE STUDY: GERMANY

Carmen Ardelean

Abstract: De nos jours, l'Union Européenne paraît rapprocher le rêve de ses ancêtres d'une Europe unie, fondée sur une démocratie et une coopération économique à long terme. Même si elles reposent sur une égalité parfaite entre les États membres, qui doivent respecter les mêmes exigences au niveau national, les voix de certains acteurs d'importance majeure de l'Union Européenne sont plus fortes que celles d'autres, en soulevant par conséquent la question de la position dominante et des pôles de puissance dans l'Union. Ces dernières années, l'Allemagne s'est distinguée comme un important leader d'opinion et d'action à tous les niveaux, en ouvrant ainsi la voie à des interprétations complexes. Est-ce qu'il serait possible que l'Allemagne devienne prochainement le *primus inter pares* - la puissance hégémonique de notre Europe unie du XXI^{ème} siècle, qui est encore profondément affectée par la crise?

Mots clé: *Union Européenne, stabilité, hégémon, démocratie à long-terme*

1. States, alliances, organizations – an overview

A simple definition of states should take into account, besides the geographical outline of their borders, the fact that they represent a community of territory, political and economic interests, as well as a common culture and history. A state is a well *organized structure* whose components work together for the benefit of its inhabitants. Oxford English Dictionary defines the state as an "organized political community under one government"[1], while Merriam-Webster speaks of "a politically organized body of people usually occupying a definite territory" and adds an important reference to "sovereignty" (which, along with integrity, independence and non-interference has grown into a major element of any national security strategy) - for those states which are independent and do not depend on a greater power for their existence – and "hegemony" - for cases in which "the ultimate sovereignty lies in another state"[2]. But history has shown us that the above characteristics are not enough to guarantee the existence of any state in its original form and, ever since England and Portugal's agreement of 1373 – a treaty of "perpetual friendships, unions and alliances"[3] which is still valid today - alliances have become a basis for further security and cooperation between states around the world.

Alliances are meant to prevent aggressive actions, as well as to maintain peaceful relations between international actors, especially when they have common goals or interests, on a political or economic level. Therefore a presumed equality is bound to exist between the members of an alliance, in spite of the fact that one of the allies is always perceived as "the leader". In time, alliances have grown in complexity along with the increasing degree of complexity of the modern world. Alliances now also have a significant role in preventing asymmetrical, unconventional and cross-border threats. Today, military and peace keeping

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1 See the Concise Oxford English Dictionary (9th edition), OUP 1995
2 Merriam-Webster Dictionary online, http://www.merriam-webster.com/dictionary/state
3The data referring to this treaty were retrieved from http://en.wikipedia.org/wiki/Anglo-Portuguese_Treaty_of_1373 (on Jan. 29, 2012)

alliances such as NATO provide clear references to various types of mutual aid in case of risks or threats, according to the so-called "musketeer principle"[4].

But alliances, however complex in purpose and action, cannot cover all international issues, and various types of *organizations* are needed in order to fill these gaps. Unlike alliances, organizations – be them inter-state or non-governmental structures – have a clear hierarchic framework, each sub-unit having specific tasks in connection to a certain area of human life – social, political, economic, cultural, environmental humanitarian or other. They are based on cooperation among their members (sovereign states) and aim to solve all disputes through negotiation and agreement upon common interests and goals. They also outline such interests and goals in a fundamental document (a treaty or a charter) which is compulsory for all its members.

Today, the most important international organization is the United Nations and its world relevance and strength derives from the fact that it groups the largest number of member states: 193. However, its powers are limited, on the one hand, by the fact that members are not brought together by their democratic interests, but rather by geopolitical imperatives; on the other hand, its range of actions towards solving regional disputes is limited by the multi-polarity of Security Council members. A relevant example is the ongoing Syrian crisis – and the failure of the Security Council members to reach an agreement and put forward a resolution condemning violent action, by authorities, against civilian protesters, due to Russia and China's veto in the matter.

Regional international organizations have a greater chance of success, because members have a wider range of common economic and political interests. The European Union is such an organization and, especially in the last two decades, it has managed to set up a common Parliament and unitary economic legislation for its member states, providing a compulsory *acquis communautaire* which is observed by all. In spite of the deep economic and financial crisis undergone today by most European states, the EU continues to be a successful story and leaders from all member states are seeking common ground for a long-term solution of this crisis. However, one issue remains to be solved: does the existing structure have the necessary tools for survival in the absence of an official leader? The eclectic structure of the Union officially places the sign of equality between large and small states, between "centre" and "periphery" – now consolidated democracies - in spite of the fact that several of its members are former imperial or colonial powers, which are constantly using economic means to assert their leadership status. Does the European Union need *a hegemon* in order to move forward?

2. The European Union – past and present

When, back in 1950, Robert Schumann proposed the unification of several Western European countries under the name of the Coal and Steel Community, few people would have guessed the scale of development that this (mainly economic) union would lead to. Yet, only sixty years after, the European Union as we know it today has become a solid inter-state structure whose members share much more than common economic interests.

For all theoretical purposes, the European Union is an *inter-state organization*, yet it does not operate according to the hierarchic principle, but rather sticks to the equality principle specific for alliances. This state of things may partially account for the existing disagreements

4 Article 5 of the North Atlantic Treaty states that "The Parties agree that an armed attack against one or more of them in Europe or North America shall be considered an attack against them all[...]" (http://www.nato.int/cps/en/natolive/official_texts_17120.htm)

between member states, with regard to a common monetary policy, as well as to the means to achieve convergent decisions regarding the ongoing economic and financial crisis.

3. Hegemonic stability – a theory worth examining closely

According to Snidal (1985: 579) the theory of hegemonic stability could represent "an explanation for the successful operation of the international system in certain circumstances and the failure of international cooperation in other circumstances."[5] In all cases, hegemony refers to regional *dominance* on a political, economic or military level. By imposing its views and way of life, the hegemon ends by subordinating other states and widely using their resources for its own purposes, arguably with a common positive result for all involved, at least in security issues.

During its long history, Europe has bowed to a number of hegemonic practices, if we were to mention only the Dutch dominance of European trade, or the 17th/18th century French empire, but the most relevant examples are those of Nazi Germany and post-war USSR. By progressively increasing their spheres of influence through military and terror, these two countries sought to achieve continental (or even global) hegemony. In Gramscian terms, in both cases a *political*, as well as an *ideological* hegemony was at stake – that is, coercion and submissiveness needed to be doubled by an openly accepted ideology; however, both the German National Socialism and the Soviet Communism ended in failure, mainly because a solid economic foundation was lacking.

In today's Europe hegemonic practices of the type defined by Gramsci have so far been avoided and even the former communist countries which are now making efforts to consolidate their democracy are reluctant to place their interests at the mercy of a greater power, in spite of their difficult adjustment to a capitalist, free market society.

3.1. Theoretical premises

The hegemonic "project" that Gramsci refers to in his *Prison Notebooks* reflected the author's Marxist view of a unitary society, in which a dominant class (or state), actually had the power to impose its ideas and institutions. But today's complex world issues demand a different viewpoint on inter-state relationships. Gilpin (1981: 9-10) adopts a realist position and proposes a "hierarchy of power *within* the system" which, once legitimized, determines the stability of the entire structure[6]. Gilpin actually favours hegemony at the expense of bipolarity, the latter being fragile because "the delicate balance between the two sides can be easily disturbed by a minor change, with grave consequences […]"[7]

On the other hand, as far back as 1977 Keohane and Nye[8] stated that an international hegemonic structure similar to that imposed by the USA after the Second World War was no longer possible. Speaking about the "transition" towards a new understanding of international relations in a world where, in spite of a "multitude of different agendas that come to the forefront" Keohane (2008: 1) points out that in the current status of "world politics" (his preferred synonym for "international relations") "collective action on a global scale, for good

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[5]Snidal, Duncan: "The Limits of Hegemonic Stability Theory", in *International Organization*, vol. 39, no. 4, autumn 1985, pp. 579-614

[6]Gilpin, Robert: *War and Change in World Politics*, Cambridge, CUP 1981

[7]Ibid, Chapter 2, p. 98

[8]Keohane, R. and Nye, Joseph S.: *Power and Interdependence: World Politics in Transition*, Boston, Little, Brown & Co., 1977 p. 23

or ill, is easier than it has ever been before."[9] Nevertheless, he points out that "multilateral institutions are constructed by states and maintained by states, and are weak relative to states. They do not overrule powerful states [but] they can change how states act" – thus giving a key for a better understanding of the changes undergone by the play for power in the 21st century.

Gilpin (1981: 186) also focuses on the "relative power" characteristic for any dominant state holding a hegemonic position; he states that, while states develop unevenly and the most powerful member of a system tends to create a so-called "increasing disjuncture between the existing governance of the system and the redistribution of power in the system", the power of the hegemon is bound to decrease, thus affecting the inner links which are holding the system together. At the other end, one can add, when a system founded on equality principles (similar to the European Union) discovers that its inner links are starting to come untied, the emergence of a hegemon among its members may result in stronger ties and thus in a powerful challenge to other competitors.

3.2. Case study: Germany – the new European Union hegemon?

In today's world no one dares to question the USA's status of world hegemon, yet potential challenges have emerged, at least on a local scale, from inside the European Union.

As Snidal (1985: 581) points out, according to the hegemonic stability theory, "the presence of a dominant actor will lead to the provision of a stable international regime" while, at the same time, "although the dominant leader benefits from this situation […] smaller states gain even more" – especially in the area of economic development and market trade. In the case of the European Union it is obvious that, in the last decade or so, Germany has managed to maintain a constant growth of its economy and the German share in the Union budget has risen to 20%. Trade exchanges with the emerging democracies of the Union determine a constant increase of the *space* covered by German economic interests – this being a fundamental requirement in its bid for hegemony within Central Europe. Indeed, according to Karl Haushofer, the pre-war ideologist of the German geopolitical theory, space (*Lebensraum*) is "vital" and it is acts as a fundamental element for gaining hegemony. Although Haushofer referred to the relevance of a strategic control over wider geographical regions, this concept of space can easily be adapted to the current economic domination that Germany is consolidating over large areas of Europe.

Much to the dismay of its critics, Germany seems to focus on reshaping the Union after the bitter experience of the financial crisis which started in 2008. In an article published in November 2011 Tony Corn, a specialist in European Studies for the US Foreign Service Institute in Washington stated that the ongoing financial crisis "has created within Europe a '*German unipolar moment*' and provided the kind of leverage that had eluded Germany earlier."[10] Adopting a realist view in his assessment of the current situation in the European Union today, the author advances the scenario of a Germany-centered Union of the future – one that would share dominance over Europe with no other than Russia. Indeed, a growing number of analysts now fear that, along with a decrease of the American influence in Europe, the two former European powers might attempt to re-create a bipolar Europe, with Germany as the hegemon of the Union and Russia as the dominating power over the rest of the continent. Meanwhile, another major European player (Great Britain) is adopting a reserved, isolationist position while France remains in close connection with the German exploits.

[9]Keohane, R.: Interview for Theory Talk, no. 9 / May 2008, retrieved from http://www.theory-talks.org/2008/05/theory-talk-9.html (Jan.31, 2012)
[10]Corn, Tony: *Towards a Gentler, Kinder German Reich*, in http://smallwarsjournal.com/jrnl/art/toward-a-gentler-kinder-german-reich (an article published on Nov. 29, 2011, retrieved on Jan. 30, 2012)

Thus, in the absence of a solid response from other European powers, a potential “correlation of forces” in the near future could lead to a “German hegemony in the 27-member European Union to approximate Prussian hegemony in the 27-member Bismarckian Reich”, as the same author is warning us.

Similar scenarios are built by other analysts of the current German position within the European Union. Ulrike Guérot, a German representative to the European Council on Foreign Relations (ECFR) has recently stated that, as a consequence of the perceived ambition by Germany to become the next European hegemon, “a breakdown of trust in the relationship between Germany and Europe” with anti-European “populist” effects can now be noted in the position adopted by several of Germany’s traditional economic partners[11].

But unlike Germany during Bismarck’s time, this European economic leader as we know it today has no expansionist aspirations. However, as Markovits and Reich (1998: 2) note, successful regional leaders such as Germany “are powerful because of the consensual nature of their politics, which lends them legitimacy in the eyes of their regional partners.”[12] The authors also state that, in a multi-polar post-Cold War world, the case of Germany is one of *regional*, not global hegemony - one that is based on consensual relationships with its co-members in the Union.

Europe has been shattered by wars and inter-state division for too long. Germany’s emergence as its new leader may prove its efficiency, in spite of realist, Marxist or constructivist critiques. Germany’s trading and financial arrangements with its European partners may result in mutual benefits that could scatter the fears related to its potential imperialist interests. “The hope is” – Markovits and Reich (1995: 8) are stating – “that the primary effect of Germany’s involvement in organizations like the EU is that its economic strength will allow it to act as a locomotive for broader European development as its foreign investment grows and it reciprocates foreign trade.” It may seem surprising that the above statement was made some 15 years ago, but its validity grew in importance in the last few years, as it still holds true in the context of today’s Europe. But this is actual proof of the fact that Germany is keen on preserving its positive trend in the years to come. And maybe – just maybe – the emergence of a new hegemon on the world and European stage is not a bad thing. It is high time for Europe to become a leading economic and political world actor, just as its forefathers once hoped.

4. Conclusions

The future of the European Union, of which Romania itself is a member, deserves a closer scrutiny in the present international and geopolitical context. Ten years ago it seemed that the EU had opened its gates for all to join, provided there was a constant concern, in all stakeholders, for preserving a solid democracy and free market economy. Now it seems that the idealistic views of a perfect union have been replaced by a more realistic approach towards potentially appropriate ways to maintain unity within, in spite of a persisting financial and economic crisis and current disagreements regarding future reforms.

The equality status among members may be at the core of the present state of things in the Union, and Germany seems to have assumed the leadership role in our imperfect inter-state organization. Echoing memories of Bismarckian hegemonic dreams, analysts are now

[11]In a speech of June 2011 on “The New German Question: How can Europe get the Germany it needs?” at the Institute of International and European Affairs (video available at www.iiea.com)

[12]Markovits, Andrei S., and Reich, S.: The New Face of Germany – Gramsci, Neorealism and Hegemony, Harvard & Pittsburg University, Working Paper Series no. 28, 1995

suspicious of attempts, by German leaders, to place their country in a hegemonic position, using economic means instead of the military ones preferred by Bismarck once.

Today, Germany stands out as the major economic player within the European Union, and its economic status is reflected in the constantly growing market exchanges and investments in the emerging democracies which have joined the Union in the last few years. Its efforts to gain in dominance, at a time of receding interest in economic exchanges with the United States which are now perceived as a major challenger to the fulfillment of European common goals, may lead to the emergence of Germany as the new regional hegemon.

The European Union is in a constant search for an identity that would turn it into a strong, viable, long-lasting structure, able to provide economic growth, stability and security for its individual members, as well as for itself as a whole. The long leadership experience of a strong German state (albeit negative during the two World Wars) may prove useful in achieving these goals. Its economic momentum may assist weaker economies in recovering from the effects of this major crisis we are all going through.

Romania itself could largely benefit from Germany's emergence as the new European hegemon, if we are wise enough to follow in its footsteps and increase trade exchanges with this European state. Europe today is aiming to find alternative ways of preserving its status and of strengthening its ability to face crises, thus moving towards solving potential conflicts through cooperation, negotiations and other non-military means, at least within its own imaginary and geographical borders – and we must be proud to be part of this joint effort.

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About the author:

Carmen Ardelean is a Ph.D. Associate Professor at the Technical University of Civil Engineering, Bucharest – Department of Foreign Languages and Communication

e-mail: karenar65@gmail.com

LINGUISTIC MEMORIES OF ROMANCE LANGUAGES

Corina Gajea

Résumé: Le premier objectif de cet article est d'identifier l'évolution du système consonantique Latin en comparant le Roumain à d'autres langues Romanes au cours de leur histoire - en d'autres termes, d'identifier et de décrire l'origine et l'évolution du système consonantique Latin dans différents systèmes de langue. Le résultat est l'identification du système consonantique Latin comme une représentation générale de l'espace dans toutes les langues où un tel système existe. Cet aspect n'a pas d'équivalent dans d'autres systèmes même s'il peut présenter certaines similitudes dans l'une ou l'autre langue Romane. Ces éléments nous amènent à la conclusion que ce qui est négocié derrière ces opérations linguistiques est en fait la représentation de la personne dans une culture donnée. Les résultats de cet article fournissent une meilleure compréhension de l'effet du développement de langage sur la culture, la relation entre formes communicatives hybride et la puissance de la mémoire culturelle de l'Europe.

Mots clés: mémoire culturelle, évolution diachronique, langues Romanes, représentation spatiale.

1. Language in context

This article takes an interdisciplinary approach to the evolution of the main cultural paradigms of Romance languages viewed in a broader European context. Although this article is historical in content, it is also about modern Europe. The legacy of Latin language is still referenced in contemporary social and cultural discourse as the Romanian, Italian and France societies attempt to reconstruct and reinterpret their language histories. This article is about how the study of the ancient cultural and political history explains many aspects of modern Europe society, its culture and mentality, for a better understanding of the region and its people.

I will trace the history of the Latin consonantal system through all the ten Romance languages (the Portuguese language, the Spanish language, the Catalan, the Galician, the French (with its „d'oc" and „d'oil" dialects, the Italian language – with its Northern dialect (influenced by German) and its Central-Southern dialect, the Dalmatic (which today no longer exists) and the Romanian language, from Roman Empire to 21st-century Europe. I will take into account the relationship between different language systems (syntax, morphology, grammar) and the relation of those systems to the culture of different historical periods. I will also take into consideration the social and political events influencing language change, such as the Romanization, its limits and its characteristics, Christianity and educational policies, by using the theory of the lateral areas, theory according to which the more we are located in the centre of Europe, the more diversity is increasing, lateral areas being more conservatives (lat. formosus ("which has a noble shape") – rom. <<frumos>>, but lat. <<bellus>> – it. <<bello>>, fr. <<bel>>).

2. Visualizing the Past/ Founding the Present

This study was built on the comparative method of historical linguistics, initiated and promoted by Franz Bopp, according to which the Romance languages are a bunch of related languages, whose basis, the Latin, have preserved. (lat. *lactem*: it. <<latte>>, fr. <<lait>>, port. <<leite>>, sp. <<leche>>, rom. <<lapte>>, cat. <<llet>>). In turn, the Germanic languages (engl. <<book>> – flam. <<boeek>>, germ. <<Buch>> - we do not have a starting point, a basis, for this resemblance), the Slavic languages along with some languages of Iran, India and central Asia, are thought to descende from a single language known as Proto-Indo-European, spoken at least six thousand years ago, probably in a region extending from north of the Black Sea in modern Ukraine east through southern Russia. This common language was obscured by centuries, but it surely existed. From this point of view, Romance languages represent an ideal of related languages. Cultural evidence of the Romanian language's cognition with the other Romance language is still being found today, in countries with Latin roots:

Epigraphic sources:

- Inscriptions, especially the ones with private character (funerary inscriptions, commemorative or imprecations), where the transformation *ea>a* takes place. The inscriptions throughout the Romanesque have been published in the *Corpus Inscriptionu Latinarum* (CIL).
- Pompei's graffiti.

2.1. Ancient literary sources

The phonetic features of vulgar Latin which are found in the writings of poets as Vergiliu (*Aeneida*): - the silencing of final "*m*", the disappearance of the "initial *h*" and that of the " final *s*".

Some writers involuntary place in their texts vulgarisms – religious writings, of which I recall *Vulgata* or *Peregrinatio Aetheriae od loca sancta* (text in which the demonstrative ILLE stands out, pronoun which somehow announces the romanian postponed article. These enclitic definite articles are believed to have been formed, as in other Romance languages, from Latin demonstrative pronouns.

2.2. Modern sources:

Are those elements of Vulgar Latin which can be reconstituted by comparison of the Romance languages, knowing the laws specific to each language evolution:

<CARONIA> (hypothetical form), derived from CARO, -NIS (= meal)

Fr. <charognare> (c+a= cha, given that "h" is missing, we are dealing with a neologism)

Sp. <<carrona>>
Cat. <<carronya>>
It. <<carognia>>

2.3. Can the artistic, linguistic, and scientific spheres be bridged to certainly promote the past?

A turning point in the study of Romance language is the Friedrich Diez moment. F. Diez was brought up in the warm atmosphere of the German romanticists and he adopted the comparative historical method in the study of Romance languages. He started his *Introduction to the grammar of the Romance languages* (1854): with a phrase that has remained valid till today: "Six romance languages draw attention through their grammar's originality and their literary importance: two to the East: Italian and *Valahian*, two to the S-V: Spanish and Portuguese and two to the N-E: *Provençal and French*. All these have their first and main spring in Latin. They do not come from the classical Latin, used by authors, but from the folk language which was used alongside classical Latin".

Dante, in his *De Vulgare eloquentia*, work written in the early years of the 14th century, had seen clearly enough the relationship between romance languages. In those times, the Romanian was not known.

During the Renaissance, appeared allusions to matters that proclaim the appearance of Romance Philology. For *Poggio Bracciolini*, Italian, the Romance languages came directly from Latin (including the Romanian language). In Spain, Antonio de Nebija drafted a Latin-Spanish dictionary, followed by a Latin-Spanish vocabulary and wrote the first Spanish grammar, published in 1492 (*Arte de la lengua Castellana*). In France, Gilles Menage published in 1650 *Origines de la langue française*. But the one who makes the connections between Romance languages, putting the basics of the Romance Philology, was Francois Raynouard. He was commissioned to collaborate at the 5th Edition of the dictionary of the Académie Française and realizes that a seriously study of the French language requires a thorough study of the ancient French documents and of the Old Provencal language. Though, he commits a mistake: he holds that the Romance languages are not a direct continuation of the Latin, and that from Latin would have developed a common language which could be identified with Provencal and that would be the basis of other Romance languages. But he was the first who exactly saw one important phenomenon of evolution within the Romance languages: the formation of the future tense with HABERE.

Valea cantare
Cantare habea = j'ai chanterai

3. Language variation in time and space

Linguistic transformations that lead to the appearance of new qualities does not occur suddenly, but gradually, they propagate from the individual to the collective speech, becoming the norm and, finally, if there are favourable conditions, invariant language system itself.

Diversification of languages in general and especially Latin has been the subject of numerous explanations for unequal value. According to some researchers (Saussure), the main cause of linguistic diversity would be the time. In his vision, the language evolves incessantly, so after a more or less long time, language's appearance changes.

Another explanation would be that relating to space: „a language spoken on a stretch of land, regardless of its size, differentiates itself because the contact between subjects speakers is so tight that they can maintain the initial linguistic unit. The distance that separates the inhabitants of a village/town of the locations of the other villages/cities disrupts the connections between them and maintains the unit" (Saussure) - hence the otherness of language theory.

Other linguists consider that, far from being the actual causes, time and space are only the framework within a language develops, claiming that the main role in linguistic diversification was played by the ethnological factor, especially the mixing of populations (locals and Romans or between Romance people and Germanic or Slavonic people). Thus, we speak about an ethnical substrate (the language of an older populations, which disappeared after the assimilation of the population settled afterwards, and in this case the substrate is the Geto-Dacian substrate), a superstratum (Slavonic or Germanic), which refers to the language of a population placed later and disappeared after the assimilation of the sieges (the Slavs have left behind only antroponyms and toponyms, which did not affect the grammar, the French took „trop” from Germans, and the Romans took „prea” from the Slavs).

We are dealing all the time with a process of ethnic and linguistic assimilation, the distinctive note consists of in the direction of achieving of this process.

The local population (Traco-Dacians) < the new derived population (the Latins, the Romans) (The local population is defeated by the new coming one).

The local population (the Romanians, the French, the Italians) > new-come population (the Slavs, the Germans) (the local population defeats the new coming one).

Specifically, the diversification of the Latin and as a sequel, the appearance of the Romance languages, resides in stages of long-lasting linguistic process. Gradually assimilating of the Latin and passing through more and more advanced phases of a local bilingualism, people used their old language increasingly rare (which meanwhile has become a family language), and in the end they completely forgotten it.

Each of the native population assimilated and spoke (developed) the language, in their particular way. This was characterized by what some linguists name the base of articulation (the way in which each pronounces Latin depended on the way in which they speak their mother languages)

Linguistics also invokes the audition base (the way in which the speaking of a certain language hears and registers a foreign language, the way in which its sounds and grammatical forms are perceived).

Ex. fr. *cauchemar* - rom. *coşmar*

4. Linguistic analysis of sound systems

After the previously stated, we would expect the linguists to stop only above facts of phonetic order, but, from the native people’s language the Latin has received words, meanings, constructions and grammatical features. All these elements are also present in Romance languages:

lat. FACTUM fr.<<fait>> (ct -> it)
it. <<fatto>> (ct-> tt)
sp. <<hecho>> (ct-> ch)
port. <<feito>>
cat. <<fet>>
rom. <<fapt>> (ct_> t)

lat. NOCTEM fr. <<nuit>>
it. <<notte>>
sp. <<noche>>
port. <<nuite>>
cat. <<nit>>
rom. <<noapte>>

The same situation is to be found in Spanish, where “initial Latin f” becomes an “h”.

lat. FACEO, -ERE sp. <<hacer>>
lat. FORMOSUS sp. <<hermoso>>
lat. FARINA sp. <<horina>>
lat. FERVEO, -ERE sp. <<hervir>>

For the Romanian language the ethnological criterion was used to explain the change of latin [ks] in [ps] (XPS): lat. coxa – rom <<coapsa>>.

Considering our ethnogenesis as being simultaneous with the other Romance people, we refer to a long lasting process, unable to report us to an exact date. Given the fact that the grammatical structure of the Romance languages is essentially Latin, that the main phonetic laws which gave the genius of the Romanian language has affected only the Latin background, result that the Romanian population was composed before the beginnings of the Slavic influence, thus, the Romanian language is an independent idiomand and has, like all other Romance languages, Latin as a constituent.

The reconstruction of the Consonantal system of the Romance languages, one of the triumphs of comparative and historical linguistics in the 19th and 20th centuries, allows us a glimpse into the society of this European people and examine the way in which populations and languages have co-evolved. Through comparison of modern and ancient languages, we can explore the basis of this reconstruction - the comparative method of historical linguistics - as well as the culture and society, as it relates to language use:

The suctioned consonant "h" must have been very low in Latin since ancient times. Probably since Cicero's time "h" was only pronounced in words of Greek origin (those which contained consonantal groups like CH, TH, PH). For Quintilian the pronunciation of *dependere* for *deprendere* was normal. Then this "h" disappeared also from the initial position, and, starting with 3th century inscriptions with both missing "h" and the forms with hypercorrect "h" appeared.

Eg. *habeo= abeo (missing "h")*
Osso = hosso (hyperrcorect)

Some investigations I have made try to offer historical explanations for numerous structural peculiarities of the Latin language and anomalies of Latin grammar, touch on the relationship of Latin with other language:

In Romance languages "h" represents a spelling problem, assimilated from school, due to the reintroduction of the "h", especially in a period in which Latin was the main language of education in learning institutions.

Eg. *l'homme qui a dit que...*

Some *consonant* letters, "c" and "k" were identical in the classical Latin pronunciation, and the usage of the second gradually diminished. Spellings with hypercorrect "k" appeared, as the words *dekem* and *parke* prove it.

After the III century, the palatal aspect of "c" becomes relevant, and, on the other hand, we have the nihilated consonant, such as „c" pronounced as an "s" (fr. <<ciel>>).

The palatal aspect of "G" is perfectly parallel with that of "c", although *Epigraphic attestations* (gz) are of a later date.

Eg. *septuaginta -> septuazinta*

Instead, the intervocalic „G" tends to be removed: ego > eo -> eu (rom.)

The loss of the consonant occurred before palatalization, as we can see in the following examples:

Magistrum> maestro > măestru (rom)
Aqua > apă (rom.)

Concerning the labial-velar consonant “qu”, we note the tendency, since the archaic era, to remove the *palatal appendix* when sitting in front of another vowels than “a”. This tendency is often signalled by grammars (Appendix Probi: *equus non ecuus*) and proved by the inscription’s spellings (“quis non cis”).This phenomenon is also present in Romance languages:

Lat *laqueus laceus*
It. <<laccio>>
Rom. <<laţ>>
Sard. <<lazzu>>
Sp. <<lazo>>
Cat. <<llaç>>
Port. <<laço>>
Fr. <<lacet>> (=siret)

Lat. Quinque > cinque> cinci (rom)
<<cinq>> (fr)
<<cinque>> (it)
<<cinco>> (sp)
<<cinc>> (cat.)
<<kinbe>> (sard)

Groups such as CHE and fr. QUE seems like they come from a Latin QUID which was pronounced [kid].

These demonstrations in intellectual history explores the historical trajectory, from antiquity to the present day, of the idea that there once was, and again could be, a universal and perfect language to explain and communicate the essence of human experience in terms of development, relationship between communication and development and languages. Two languages drew my attention in a particular way: the Romanian and the Sardinian. Both languages present the labialization of “QU”, as it follows:

Lat. AQUA – rom APA
sard. ABBA

In the other Romance languages we have: -it. *acqua*
-sp. *agua*
-cat. *aiguna*
-occit. *aiga*

Lat. QUATTUOR > sard. <<battoro>>
rom. <<patru>> through metathesis, qu> p
port. <<quatro>>
fr. <<quatre>>

The two Romance languages, also shows the labialization of the “GU” group.

Lat. LINGUA > rom. <<limbă>>
Sard. <<limba>>
It. <<lingua>>
Cat. <<llengua>>
Sp. <<lengua>>
Port. <<lingua>>

The consonant X was used to represent two different consonantal groups ([ks] and [gz]). The outlying areas of Rome manifested very soon a tendency of reduction in the "x" to "ss, and the grammarians insisted that the right pronunciation is [ks]. Predominantly, in the Oriental side of the Empire, X was pronounced as a [ps].

Eg: coxa – rom. *coapsă*
fr. *cuisse*
it. *coscia*
maxila – rom. *măsea*

The shift of B (the voiced bilabial plosive, like in *bane*) to V (the voiced labiodental fricative, like in English *vane*) – the process is known under the name of *betacism* - is particularly common in inscriptions, as well as in the phonetic trends of Romance languages. Ex: verbex > vervex/berbex (fr)

veteranus > bătrân (rom)
corvus > *corb* (rom)
corbeau (fr)
corvo (provens)
corvo (it)
cuervo (sp)

cervus > cerbus > *cerb* (rom)
cervo (it)
ciervo (sp)
cerf (fr)

The "gn" consonantal group must have been pronounced in classical Latin as an Spanish "n", and "g" have rather Greek letter „gamma" 's value. In Sardinian, the "gn" group keeps a double "n" (linna < lignum). In Romanian, this consonantal group "gn" shifts to "mn", as it follows: lingus > lemn(u), cognatus > cumnat, signum > sămn > *semn*

>*sign* (fr.)
> *segno* (it)

The Latin group TL, which in the archaic Latin have passed to CL, maintained the same tendency in Vulgar Latin (Appendix Probi: *vetulus non veclus*)

lat. vetulus > vetlus> veclus : > *vechi* (rom)
>*vecchia* (it)
>*vieil* (fr)
> *viejo* (sp)
>*vell* (cat.)
> *velho* (port.)

lat. astula > ascla > așchie (rom)
ascia (sard.)

This tendency (tl-cl) manifests itself in all Romance languages even in the posterior eras, as it happens in Romanian language in cases where a *Hungarian word* has been *borrowed* by it.

magh. hitlen > vitlen > rom. viclean

The "ct" consonantal group knows an interesting evolution due to the influence of the substrate:

lat. lactem > *lapte* (rom) – ct pt
latte (it)
lait (fr)
leche (sp)
leite (port.)
llet (cat.)
la (prov.)

lat. octo > *opt* (rom)
otto (it.)
huit (fr.)
ocho (sp.)
oito (port.)
vuit (cat.)

The “ns” consonantal group represented in Latin only a spelling, because it have dwindled to an double “s” and then to an simple “s”.

Mensis > *mese* (it.)
>*mois* (fr.)
>*mes* (sp.)

Mensa > messa >mesa > measă > masă
Insula > *isola* (it.)
Isla (sp.)
Île (fr.)
Isola (sard.)
Illa (cat.)

In Romanian, the word “*insula*” it’s a neologism, old term being “*ostrov*” (from Slav.)
A special mention deserves the final consonant "m", which generally in the Romance languages is not stored in short words.

lat. rem > *rien* (fr.)
>*ren* (prov.)

Final “t” vanished everywhere, fact attested in inscriptions as well as in Romance languages.

lat.caput >*cap* (rom.)
>*capo* (it.)
> *cap* (cat.)
> *cap* (port.)
> *cabeza* (=diminutive)
>*chef* (fr.)

Popular Latin’s lexicon underlying Romance language must have been fundamentally similar with that of the classical Latin as both form (with phonetical exceptions) and meaning.

Many words were used without important semantic diverges (*casa, canis, panis*). Other words, instead, have known the evolution of meaning.
- To designate fire, Latin had an older word “ignis”; instead, by “focus” they designated the fireplace. In Vulgar Latin, “focus” begins to get the sense of “ignis” in phrases such as“focum facere” (=making fire). Romance languages do not keep any trace of "ignis", but they all keep the descendants of “focus”.

Fuoco (it.)
Foc (rom)
Fuego (sp.)
Fogo (port.)
Feu (fr.)

5. Knowledge and Identity

When we examine the dynamic relationships among languages and nations within a changing linguistically context and investigate the transformation of Romance Languages from the viewpoint of historical linguistics (by using the rubrics of phonology/phonetics, morphology, and syntax, aspects of semantics as well as the general socio-linguistic character of Romance Languages) and explore the intimacies of subject formation within imperial contexts- past and present- especially in relation to ideas about history and belonging, the relationships between popular culture and state formation starting from the Roman Empire as the one of the few great world states-one that unified a large area around the Mediterranean Sea must be taken into consideration. Although the great achievements of the Romans were in the pragmatic spheres of ruling and controlling subject peoples, conquering and integrating them under the aegis of an area, this area never subsequently united as part of a single state.

Conclusion

For more than a half century, global communication theory has been shaped by interaction between worldwide geopolitical developments on the one hand, and theoretical trends in the social sciences and humanities on the other hand. In recent years, studies of memory (both individual and cultural) have rivalled those of history, and have produced alternative narratives of events. At the same time, research has also focused on the rupture of narrative, the inability to find appropriate forms of telling, and the experience of a loss of words.

An additional benefit of studying Latin and Romance languages is that they are performed today or in living memory, so the cultural, performative, and social contexts are not obscured by centuries. Cultural awareness is enhanced through exposure to an array of target-language media as well as through the exploitation of regularity in linguistic reconstruction.

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About the author:
Corina Gajea is an independent scholar at the "Babes-Bolyai" University, Cluj-Napoca
E-mail: corinagajea@gmail.com

TEXTUL LITERAR ŞI ECRANIZAREA – FIDELITATE ŞI ECHIVALENŢĂ

Maria Cătălina Radu

Résumé: Cet article vise à présenter la transposition de l'œuvre littéraire dans le film, en identifiant les éléments communs entre ces deux arts, ainsi que l'incompatibilité de ces deux systèmes sémiotiques. L'un des aspects principaux de cet article est constitué par le problème de la fidélité de l'adaptation par rapport à la source littéraire. A partir de cette problématique, j'ai développé le thème central de l'article – l'impossibilité de trouver une équivalence parfaite entre le texte et l'image. Cependant, à partir de ce rapport de l'équivalence et de la fidélité, j'ai analysé les similitudes entre le processus de l'adaptation et celui de la traduction. La conclusion de cet article est que la littérature et le cinéma sont deux systèmes différents, deux arts distincts, mais semblables par l'originalité.

Mots clé: adaptation cinématographique, transposition, traduction, fidélité, équivalence.

1. Literatura şi filmul – arte separate?

Adaptarea este un fenomen omniprezent în societatea contemporană; întâlnită sub cele mai variate forme – adaptări cinematografice și pentru televiziune, jocuri video, site-uri web, benzi desenate, spectacole de operă, spectacole de balet, piese de teatru și radiofonice – prin abundența formelor sale, adaptarea pare să se fi ajustat de-a lungul timpului tuturor mijloacelor de promovare prin care putea ajunge la public. Oricine experimentează adaptarea are, conștient sau nu, o teorie asupra acesteia. Adaptarea reprezintă atât un produs, o entitate formală, cât și un proces de creație și receptare. Ca orice fenomen cultural, adaptarea nu ia naștere și nu se manifestă într-un vid, ci este produsul unui context – timp și spaţiu, societate și cultură.

În lucrarea *Literatura și celelalte arte: (pentru o didactică a interconexiunilor)*, Mihai Nebunu afirmă că literatura contemporană, dominată de imagine și tehnologie, nu se putea limita la utilizarea exclusivă a cuvântului, din moment ce, în film, în artele spectacolului, în pictură și grafică, în artele luminii și multimedia, se produsese deja simbioza dintre imagine (ca întindere) și cuvânt/sunet (ca profunzime). (Cf. Mihai Nebunu, 2009: 8). Transpunerea operelor literare în film apare, așadar, ca o consecință firească a tendinței de transgresiune a granițelor dintre arte.

Cinematografia a fost legată de literatură încă de la începuturile sale, iar textul literar a constituit o sursă de inspiraţie pentru cineaşti în toate timpurile, în întreaga lume. Cu toate acestea, nu trebuie uitat că filmul şi romanul reprezintă genuri estetice diferite cu mijloace de exprimare diferite. Una dintre problemele ce s-a ridicat dintotdeauna în abordarea ecranizării cinematografice, a fost aceea a fidelității ecranizării față de sursa literară. Fidelitatea absolută pare un obiectiv imposibil de atins, deoarece, făcând o analogie cu traducerea, ecranizarea presupune, în primul rând, un proces de interpretare; în cazul de față, viziunea regizorului sau a scenaristului intervine în text, respectiv în transpunerea acestuia în film. Cele două genuri au în comun elemente cum sunt personajele, naraţiunea, limbajul, însă toate acestea sunt relevate sau exprimate în moduri diferite.

2. Ecranizarea – de la text la imagine

„O traducere nu trebuie să spună mai mult decât originalul, adică să respecte reticenţele textului-sursă." (Umberto Eco, 2008: 331). În mod similar, se poate conchide că o ecranizare trebuie să se încadreze în limitele mesajului originalului, să respecte intenţia scriitorului, altfel spus, să fie fidelă sursei literare. În acest caz, în ce măsură mai poate fi ecranizarea un element inovator, ce mai poate aduce nou faţă de original şi care mai este sensul ei? Care ar fi motivul pentru care s-ar realiza o ecranizare dacă aceasta nu ar aduce nimic nou faţă de original şi s-ar limita la a fi doar o copie fidelă a acestuia? Plecând de la premisa că s-ar dori acest lucru şi s-ar încerca o transpunere fidelă a unui text în film, respectând toate criteriile care ar face din noul produs o copie exactă a originalului, în ce măsură acest lucru ar fi într-adevăr posibil? Cât de fidelă poate fi o ecranizare fidelă?

Fiind vorba despre două medii semiotice diferite, diferenţele de la scris la imagine sunt, în mod clar, inevitabile. A vedea o poveste nu este acelaşi lucru cu a ţi se spune o poveste. Ecranizările sunt transpuneri intersemiotice de la un sistem de semne (în cazul de faţă, cuvintele) la altul (imaginile), medieri între două sisteme semiotice diferite. Procesul de transpunere a unui text în imagini presupune astfel o transmutare sau transcodare, care implică la rândul ei o recodare într-un nou ansamblu de semne şi de convenţii. (Cf. Mihai Nebunu, 2009: 16)

Prin ecranizare, sunt, dacă nu corect interferate, cel puţin puse faţă în faţă realităţi semiotice şi estetice diferite. Revenind la analogia cu traducerea, la fel cum nu se poate realiza o traducere literală, care să redea în mod identic textul sursă, nu se poate realiza nici o ecranizare literală, cu atât mai puţin când aceasta presupune modificarea mediului. Prin trecerea de la scris la imagine vor fi în mod invitabil câştiguri şi pierderi. Atât traducerea, cât şi ecranizarea, presupun existenţa unei surse, a unui original, prin urmare, relaţia care se instituie între original şi ecranizare va fi tratată în mod inevitabil prin prisma fidelităţii şi a echivalenţei.

Adaptarea textului literar în forma discursului fotogramatic antrenează toate formele de conversiune descrise de Roman Jakobson (traducerea, reformularea şi transmutarea). Traducerea presupune trecerea dintr-un limbaj în alt limbaj a mesajului textual. Reformularea vizează adaptarea textului la exigenţele ritmice ale filmului, prin raportarea la fluxul fotodinamic, dat fiind că semnificaţia filmică nu se naşte exclusiv din semnele autonome (verbale sau iconice), ci din juxtapunerea lor. Transmutarea sau traducerea intersemiotică constituie un proces de interpretare complex în sensul decodării/recodării unui sistem de semne, în particular, lingvistice (textuale) într-o altă formă de scriitură de tip verbo-iconic, în speţă, discursul filmic.

Roman Jakobson atrage atenţia, de altfel, asupra faptului că nici un gen de transformare nu poate echivala semantic textul literar, întrucât cartea şi filmul sunt lucruri diferite, recurgând la mijloace şi suporturi diferite. Orice „traducere" este prin natura sa un proces reconstructiv, un agent de rupere a relaţiei dintre expresie şi sens. Forma şi conţinutul funcţionează, la nivelul operei de artă, solidar, ca unitate indestructibilă, astfel încât este numai o iluzie faptul că semnificatul poate rămâne acelaşi, în condiţiile în care se schimbă forma semnificantului. (Cf. Mihai Nebunu, 2009: 323).

Prin urmare, ecranizarea, prin natura sa, nu poate fi un produs identic sursei literare. Cinematografia are capacitatea de a transforma literatura în imagine respectiv opera literară în film. Plecând de la ideea că arta derivă din artă, scopul unei ecranizări cinematografice nu este de a crea un produs identic operei literare, ci de recrea opera prin mijloacele proprii. Însă, faptul că ecranizarea nu poate şi nu trebuie să fie o copie a textului literar nu rezolvă totuși în totalitate problema fidelității acesteia față de sursa originală. Întrebarea care se ridică este în ce măsură poate fi o adaptare originală, cât trebuie să păstreze din textul literar, fără a-și afecta autonomia și cât poate inova, fără a pierde mesajul operei care îi stă la bază?

Opera adusă pe ecran presupune anumite restricții și libertăți, motiv de permanente polemici, care au de cele mai multe ori ca temă centrală problema fidelității. Pentru o lungă perioadă de timp, fidelitatea a fost considerată principalul instrument de evaluare în studiul ecranizării, în special în momentul în care se analizau lucrări canonice, precum cele ale unor scriitori ca Pușkin sau Dante. În zilele noastre însă, această perspectivă a suferit modificări profunde. Ca şi în cazul traducerii, pentru ecranizare problema fidelităţii rămâne un subiect controversat, mereu deschis dezbaterilor. Spectatorii pasionaţi de literatură doresc să găsească în film ceea ce le-a plăcut în carte şi să descopere în film propria lor interpretare a romanului. (Cf. Sue Perrill, 2002: 9). În cele mai multe cazuri, aceştia sunt şi cei mai duri critici ai ecranizărilor, cea mai frecventă critică fiind aceea că filmul nu se ridică la nivelul operei literare.

Însă, așa cum am văzut, chiar şi cea mai fidelă ecranizare nu poate fi o reproducere exactă a originalului. Fidelitatea absolută este imposibil de atins, deoarece, pe lângă toate motivele de ordin semiotic, intervine problema interpretării. Orice ecranizare presupune doi factori esențiali – cel care realizează ecranizarea și publicul care o receptează. În ambele cazuri, este vorba despre un proces de interpretare. Ecranizarea plasează opera literară într-o nouă perspectivă generată de comportamentul intelectiv-creativ al cineastului. Trecând dintr-o materie în alta, interpretarea este mediată de autorul ecranizării, și nu este lăsată la voia destinatarului. Cu toate acestea, fidelitatea faţă de roman şi faţă de intenţia autorului ar trebui să constituie un criteriu de bază în realizarea unei ecranizări.

Modificările sunt inevitabile în trecerea de la text la imagine, procesul ecranizării implicând transformări mutuale; vor exista întotdeauna elemente care se pierd şi elemente care se câştigă. Ceea ce trebuie însă remarcat este efectul pozitiv pe care adaptarea la un context socio-cultural diferit îl are asupra originalului. Textul se înnoieşte permanent datorită tranziţiei prin diferite mijloace media; astfel ecranizarea poate fi privită ca o parte a procesului de recreare care menţine textul „viu”.

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About the author:

Maria Cătălina Radu is a Ph.D. Lecturer at the Technical University of Civil Engineering, Bucharest – the Department of Foreign Languages and Communication.
E-mail: catalinaradu2004@yahoo.com

REPRESENTATIONS OF LONDON IN VIRGINIA WOOLF, GRAHAM SWIFT AND HANIF KUREISHI

Irina-Ana Drobot

Résumé: Le but de cette étude est d'examiner la façon dont la ville de Londres est représentée dans les romans des trois auteurs. Virginia Woolf, Graham Swift et Hanif Kureishi appartiennent à deux époques différentes, et on peut dire le même pour l'image de Londres décrite dans leurs romans. L'article examine les différences entre les représentations modernistes et postmodernistes de la ville. Il mettra également l'accent sur le lyrisme trouvé dans les descriptions de Londres et dans la façon dont la ville se reflète dans la conscience des personnages.

Mots-clés: *représentations modernistes, représentations postmodernistes, les stéréotypes, les banlieues de Londres*.

1. Motivation

Virginia Woolf and Graham Swift belong to two entirely different epoques, and so does the image of London they describe in their novels. One aspect their novels have in common is that they present London by means of characters' perception. Moreover, both authors offer a detailed description of real places, real streets in London.

Virginia Woolf's novels *Mrs Dalloway*, *The Years*, *Flush, Jacob's Room* offer a detailed description of London in terms of streets and areas. *Mrs Dalloway* takes place in post World War I England. *The Years* includes periods of time from 1880 to 1918. London is also present as exterior reality and as a result of characters' perception in Woolf's novels *Night and Day* and *Orlando*. *Flush* is an autobiography of Elizabeth Barret-Browning's cocker spaniel. *Jacob's Room* is set in pre-war England.

As Jean Moorcroft Wilson states, "Only *To the Lighthouse*and *Between the Acts* are set completely outside London" (2011: 124)

Graham Swift's novel *The Light of Day* offers a very accurate description of London (Wimbledon area) in terms of streets. Everything is very clearly depicted, described in detail. Some parts of the novel *Tomorrow* also describe London – the area of Putney. The action in *The Light of Day* takes place during one day in 1997. Past events recalled and analyzed by George Webb have taken place approximately two years before 1997. *Tomorrow* takes place in the 1990s. The present date is precisely stated at the beginning of Chapter I by narrator Paula: "It's almost midsummer, 1995." Her memories go back as far as the 1960s.

Hanif Kureishi is a contemporary of Swift's. His novel *The Buddha of Suburbia* takes place in suburban South London in the 1970s. *The Black Album* presents us 1980s London, focusing on its Southern part. *Intimacy* is set in contemporary London and so is *Gabriel's Gift*. *Something to Tell You* brings the reader into 1970s London. Kureishi is said to belong to Postcolonial literature. Indeed, his novels offer insight into national identity aside from characters' inner world. His characters are usually struggling with a mixed identity, half-English and half-Indian.

Megan Teigen (2006-2007: 31) identifies a feeling of "ambivalence toward the modern city" of London in Woolf's novel *Mrs Dalloway* and in her short story *Street Haunting*. This "ambivalence toward the modern city" is, according to Teigen, "rooted in ambivalences of modern identity”. Ambivalence consists in feelings of peace, rest, and violence found in the streets of the city, as well as connectedness and isolation, as Teigen claims in her paper *Woolf’s Modernism: Ambivalence of Identity in Mrs Dalloway and Street Haunting*.

The aim of this paper is to find such instances in Woolf and Swift, as characters’ perception of London seems to be similar. Moreover, this paper will try to point out a connection between ambivalence and the lyrical novel as defined by Ralph Freedman and Karen Kaivola. According to Freedman (1963: 185), modern lyrical fiction is a blending of poetry and prose. HanifKureishi’s novels will be examined to see where they fit as compared to Woolf’s and Swift’s novels.

2. London as setting

London is present as a setting in the novels of Woolf and Swift that were previously mentioned.

Characters are presented during their walks on the streets of London, with their own thoughts, their own perceptions on the city and described as they go on certain streets or areas in a realistic manner.

Chiper (2003) notices differences that concern the representation of the city in Realism, Modernism and Postmodernism:

> “With modernism, descriptions aiming to provide a faithful copy of reality were very much discarded in favour of subjective descriptions rendered by an intra-diegetic consciousness. There was a shift, then, from the reality of the outside world to the reflective consciousness’ inner states.

The move away from objective mimesis has been further pursued by postmodern writers. Where realist writers used to indulge in long pages in the pictorial mode, postmodernists use descriptions scarcely and in a very fragmented manner.”

However, boundaries between trends are sometimes not as clearly-cut. The reader may visualize the city of London in the majority of Woolf’s and Swift’s novels, where accurate descriptions of streets are given. The streets and other places in London are also presented very accurately, in a realist manner. However, characters’ perception of the city is never missing in their novels. Characters perceive subjectively certain aspects of London.As William James states in *Principles of Psychology* (1890), “reality was not an objective ‘given’ but was perceived subjectively through consciousness” (Bradbury 1973: 123).

According to Chapman (1996), “The Modernist view of the city leaned towards a pessimistic sense of urban failure, and a feeling of mixed fascination and revulsion is discernible in their writings.”

The image of the city is, thus, contradictory. Chapman’s view is close to Woolf’s representation of the city as experienced by Rose.

The city is presented as dangerous and violent in the perception of young Rose. In *The Years*, Rose’s exploration during her “mission” to buy “the box of ducks in the window” from Lamley’s proves to be full of dangers for the little girl:

> She was riding by night on a desperate mission to a besieged garrison, she told herself. She had a secret message - she clenched her fist on her purse--to deliver to the General in person. All their lives depended upon it. The British flag was still flying on the central tower - Lamley's shop was the central tower; the General was standing on the roof of Lamley's shop with his telescope to his eye. All their lives depended upon her riding to them through the enemy's country. Here she was galloping across the desert. She began to trot. It was growing dark. The street lamps were being lit. The lamplighter was poking his stick

> up into the little trap-door; the trees in the front gardens made a wavering network of shadow on the pavement; the pavement stretched before her broad and dark. Then there was the crossing; and then there was Lamley's shop on the little island of shops opposite. She had only to cross the desert, to ford the river, and she was safe. Flourishing the arm that held the pistol, she clapped spurs to her horse and galloped down Melrose Avenue. As she ran past the pillar-box the figure of a man suddenly emerged under the gas lamp.
>
> "The enemy!" Rose cried to herself. "The enemy! Bang!" she cried, pulling the trigger of her pistol and looking him full in the face as she passed him. It was a horrid face: white, peeled, pock-marked; he leered at her. He put out his arm as if to stop her. He almost caught her. She dashed past him. The game was over.

Rose's exploration is both fascinating and dangerous. Danger leads her to a pessimistic view of the city. The man scares the little girl and later she appears affected by her meeting with him.

Eleanor Pargiter from the same novel enjoys exploring the city. Walking on its streets relaxes her and makes her enjoy her freedom:

"She relaxed; she breathed in the soft London air; she heard the dull London roar with pleasure. She looked along the street and relished the sight of cabs, vans and carriages all trotting past with an end in view."

What is more, it also offers her a lyrical experience, a "moment of being": "The uproar, the confusion, the space of the Strand came upon her with a shock of relief. She felt herself expand."

Teigen (2006-2007: 32) claims that, "While Woolf appears in both works to present a strikingly romanticized London, a closer look at her structure and style reveals a fragmentation of identity that is a direct effect of the city's rapid modernization, and whose only resolution, for Woolf, lies in her characters' inevitable isolation." These remarks hold for the image of London previously presented through the perception of young Rose and of Eleanor.

Teigen (2006-2007: 32) also draws attention to "The close bond Clarissa Dalloway feels to the city as she walks up Bond Street is tied to the romanticized beauty of Woolf's London in *Mrs. Dalloway* and *Street Haunting* which appears, on the surface, to inspire near-ecstasy in its street-haunters. In *Mrs. Dalloway*'s opening pages, Clarissa, overcome by the vitality of a summer morning in London, is unable to contain her emotion:

"In people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June."

Eleanor's reaction to the beauty of London is similar to Clarissa's. Both of them experience moments of being, which are lyrical experiences in Woolf's novels.

To Septimus, London is a reality which he experiences differently, in the sense that he lives in a world of his own. He doesn't notice what Rezia shows him. To Rezia, London becomes a city which she feels as foreign, together with its inhabitants, once she feels Septimus is in a world of his own.

Jean Moorcroft Wilson states that, in Woolf's novels, "[…] London is very rarely used simply as a convenient setting […] (2011: 125). She refers to Mrs Ambrose's emotions as she is "walking with her husband near the Thames, just before her departure to South America" in *The Voyage Out* (Mrs Ambrose "fails to see the beauty of the scene because she is weeping at the thought of leaving her children") (2011:124) but also to "Clarissa's view of Bond Street" in *Mrs Dalloway* which "clearly reflects her own priorities in life – her deep respect for social order and her strong aesthetic sense" (2011: 125) and to "Septimus's view of Regent Park" which "shows us that he, like Clarissa, loves Nature" and "he endows it with a terrifying life, indicative of his unstable state of mind" (2011: 125).

In *Night and Day*, while waiting for Ralph to arrive from his office in Lincoln's Inn Fields, Katherine's "rapture is shown not so much by a direct description of her mental state but by a physical description ofhow she sees London at that moment" (Moorcraft Wilson 2011: 126). Katherine "prefers to be in Lincoln's Inn Fields rather than Chelsea because its bustle and purpose entirely suits her mood" (2011: 127).

In *The Waves*, characters see the beauty of London. Only Louis and Rhoda have a "bleak vision" of London. Rhoda "sees an even more sordid and horrifying London, particularly in its commercial centres" (Moorcraft Wilson 2011: 128-129).

According to Chapman (1996), "Susan […] "despises the futility of London" (*The Waves*: 89), preferring the quiet domesticity of the country." Woolf reveals her characters and their inner world partly through setting (Moorcroft Wilson 2011: 127).

Racial identity is one of the main themes in HanifKureishi's novels. His London is a contemporary one, a London inhabited by strangers, by other nationalities, not by the stereotypical Englishmen. In *The Buddha of Suburbia*, there is an opposition between suburbs (Bromley) and the city of London. This is in fact Karim's progression. This progression includes both physical movement and progress with respect to social class. Karim's perception of London is connected to his own national identity:

> "My name is Karim Amir, and I am an Englishman born and bred, almost. I am often considered to be a funny kind of Englishman, a new breed as it were, having emerged from two old histories. But I don't care – Englishman I am (though not proud of it), from the South London suburbs and going somewhere."

While in the suburbs, Karim imagines London as follows:

> There was a sound that London had. […] There were kids dressed in velvet cloaks who lived free lives: there were thousands of black people everywhere, so I wouldn't feel exposed; there were bookshops with racks of magazines printed without capital letters or the bourgeois disturbance of full stops; there were shops selling all the records you could desire; there were parties where boys and girls you didn't know took you upstairs and fucked you; there were all the drugs you could use. You see, I didn't ask much of life; this was the extent of my longing.

To Karim, London is ambiguous too, in the sense that the suburbs are linked with his insecurities about his English-Indian identity, while in the city he feels safe in anonimity. To Karim, the city of London is beautiful, while the suburbs are unglamorous.

Karim, like Woolf's characters, experiences the pleasure of walking in London: 'So this was London at last, and nothing gave me more pleasure than strolling around my new possession all day'. London means freedom, unlike the suburbs.

For Shahid in *The Black Album*, South London and the centre of London (high society) are linked to parties, to having fun.

Malcolm (2003: 197) notices that, in Graham Swift's novel *The Light of Day,* the reader may visualise every street named, "the wilderness of Wimbledon Common" and "the bleak vastness of Putney Vale cemetery". Malcolm also points out to place setting seen as local and rendered with a particular meticulous observation, by Taylor, who even calls this 'cab-driver accuracy'. Most action happens in the South London districts, "Chislehurst and Wimbledon, with excursions north of the Thames to Fulham and Heathrow. This is not such a restricted (or really suburban) area". The narrator "informs the reader of the route he takes". In chapter 5, for instance, George travels to Beecham Close, the street Sarah used to live on: 'From Wimbledon's lower end (my end) to the snooty Village on the hill. Past Worple Road. Then at Woodside I turn right, and then left into St. Mary's Road.' The only fictional street is Beecham Close.

The same detail is seen in *Tomorrow*: the geography of Putney, London is presented in minute detail. Through Paula's reflections, we find out about Paula and Mike, a couple living in the London suburb of Herne Hill. Often, even street numbers are given, e.g. *number seven Napier Street, Kensington*.

Paula refers to their old home in Davenport Road where the twins grew up. She also refers to their neighbourhood, Putney. The streets are connected to both happy and unhappy memories, such as the loss of their cat, the search for it, its return and then its disappearing forever. However, the cat's loss is immediately followed by the news that they would have children.

In *Mrs Dalloway* and *The Years* we may also find names and numbers of streets and precise directions throughout London.

The same precision is to be found in *Flush* in the following fragment, for instance:

> [...] Thus, one day, probably in the early summer of the year 1842, a remarkable couple might have been seen taking their way down Wimpole Street--a very short, stout, shabby, elderly lady, with a bright red face and bright white hair, who led by the chain a very spirited, very inquisitive, very well-bred golden cocker spaniel puppy. They walked almost the whole length of the street until at last they paused at No. 50. […]

That is the moment when Flush's former mistress, Miss Mitford, brings him to the Barretts' house to offer him as a gift to Elizabeth Barrett. On this occasion, the surroundings are described in minute detail.

In the second chapter, we are told about the summer of 1842 and Flush's walks with his mistress Elizabeth on the streets in London. To Flush, "It was a summer spent in London, spent in the heart of civilisation." His mistress' walk through London is described as an "adventure": "The day came when Miss Barrett could safely risk the huge adventure of going shopping with her sister." Flush is described as "satiated with the multiplicity of his sensations" after his walk through London.

> And next day, as the fine weather continued, Miss Barrett ventured upon an even more daring exploit--she had herself drawn up Wimpole Street in a bath-chair. Again Flush went with her. […] as he trotted up Wimpole Street behind Miss Barrett's chair he was dazed by the passage of human bodies. Petticoats swished at his head; trousers brushed his flanks; sometimes a wheel whizzed an inch from his nose; the wind of destruction roared in his ears and fanned the feathers of his paws as a van passed. Then he plunged in terror. Mercifully the chain tugged at his collar; Miss Barrett held him tight, or he would have rushed to destruction.

The walk in the city proves to be, for Flush, both interesting and dangerous.

In *Jacob's Room*, "The streets of London have their map; but our passions are uncharted. What are you going to meet if you turn this corner?

> "Holborn straight ahead of you" says the policeman. Ah, but where are you going if instead of brushing past the old man with the white beard, the silver medal, and the cheap violin, you let him go on with his story, which ends in an invitation to step somewhere, to his room, presumably, off Queen's Square, and there he shows you a collection of birds' eggs and a letter from the Prince of Wales's secretary, and this (skipping the intermediate stages) brings you one winter's day to the Essex coast, where the little boat makes off to the ship, and the ship sails and you behold on the skyline the Azores; and the flamingoes rise; and there you sit on the verge of the marsh drinking rum-punch, an outcast from civilization, for you have committed a crime, are infected with yellow fever as likely as not, and--fill in the sketch as you like. As frequent as street corners in Holborn are these chasms in the continuity of our ways. Yet we keep straight on.

A walk through London is presented here too as an occasion to explore. However, on another occasion, we are given a negative image of London: "For, he said, there is nothing so detestable as London in May."

In *Jacob's Room* too we are told of the vitality of London noticed by Tiegan, of "the indescribable agitation of life."

The image of London comes into discussion in *Night and Day*. Mrs. Hilbery perceives London as follows: "[…] I was thinking of the big gardens and the dear old ladies in mittens, who read nothing but the "Spectator," and snuff the candles. Have they ALL disappeared? I told her she would find the nice things of London without the horrid streets that depress one so."" Mary thinks of "the wonderful maze of London". On some other occasion, she says: "London's a fine place to live in. I believe I could sit and watch people all day long. I like my fellow-creatures..."

In *Orlando*, the title character and the Princess are shown as they walk through the crowd in London: "[…] all the riff-raff of the London streets indeed was there, jesting and jostling, here casting dice, telling fortunes, shoving, tickling, pinching; here uproarious, there glum […]". London is seen mostly from a distance in the beginning of the novel. London's ambivalence may come from its diversity. The crowd is formed of various people, who have various reactions: "here uproarious, there glum". Diversity, in terms of race and culture is also a feature of the city of London for Kureishi's characters, in contrast with the suburbs.

Urbanism is an aspect Ihab Hassan links to Modernism (1984: 49) in *Paracriticism*. In Woolf's novels we are mainly shown the central area of London, while in Swift we often move through suburban areas. In *The Sweetshop Owner*, we are shown a London suburb which evolves. Shops on High Street evolve especially due to the real estate office of Hancock, Joyce, and Jones. Modernization of the city was also pointed out by Tiegan (2006-2007) in Woolf.

William Chapman remembers one of his early days of marriage, when he used to walk with Irene: "We walked back over the grass of the common, under the trees. How green this part of London always was." (1993: 175).

In *The Light of Day*, the streets are seen in connection to the sun's light. For instance, such a moment is described by George Webb below: "The florist's is only just starting its day. Trails of silvery bright drips across the floor. Here, on the other side of the Broadway, at ground level, the sun comes in from behind, through a back window, so the girl who's serving becomes for a moment a silhouette against a sheet of light." (2003: 12)

As he walks on the streets or drives, George reflects on happenings in his past. For example, when he thinks of Sarah's dead husband, he addresses him imaginarily: "Look what you did […]" and as he continues on his way in the city he notices that "The sun's shining down on me and I'm black with hate." (2003: 73).

The image of the city as dangerous appears in *The Light of Day* too, as George reflects, while imagining scenes about Bob and Kristina: "On Wimbledon Common. Why not? Things happen there, in broad daylight. People get mugged, raped, killed. Or pump themselves full of chemicals. These chunks of wilderness." (2003: 80).

George remembers an area of London where his father used to meet another woman and where he followed her. Dangerous secrets are revealed in the streets. In the present he works as a detective and follows Kristina and Bob on the streets in London.

Chistlehurst is depicted as a place where Napoleon and Empress Eugenie were safe after their escape (2003: 313).

Following someone on the streets of London is also present in Swift's novel *Shuttlecock*. Prentis is followed by his son. He finds out when he asks him: "Dad, why do you walk in that funny way on your way home from the station?" (1981: 155).

The city is seen as dangerous in *Shuttlecock* as well, at the moment when someone gets sick in the tube. Prentis sees how "someone had been taken ill in one of the carriages" (1981: 159).

It is in the city that Prentis deals with finding out the truth about his father's past:

> I stopped off at the pub I know, by Wimbledon Common. I was already tipsy from the gins I'd drunk. I hadn't eaten all evening and it was by now past the time when, had I been to see Dad as usual, I would have returned home for the supper Marian kept for me. But I stopped at the pub, ordered a large gin and tonic and took it outside to drink. People were sitting at wooden tables, chatting and laughing. It seemed I'd emerged out of some confinement. Perhaps the people were happy because of the warm summer twilight wrapping round them and making the world grow soft and dim. Perhaps it was all a case of the pathetic fallacy. Then I thought: these people are happy because of what they don't know. (1981: 203).

Here Prentis may be said to deal with a moment of revelation. However, even the poetic aspect of this moment is questioned, as Prentis looks at it with irony, thinking of it as "a case of the pathetic fallacy".

In Kureishi's novels, London's suburbs represent, in terms of characters' inner world, their past:

> With exception of parts of *The Buddha of Suburbia* and *The Body* the plot is constantly set in London. The country, which is in most cases represented by the London suburb, is featured exclusively in short flashback sections which narrate events from the childhood of the protagonists. Because of this, England literally represents the past. Fittingly, the retrospective sections centre almost always on the parents, accentuating the sense of generational difference. In the suburban sphere are the roots of the protagonists, whereas individual development takes them into the city, which in turn represents the agency of history and its progress.(Ramin Djahazi)

Travelling from suburbs to the city finds its equivalent in terms of the inner world as well: "In *The Buddha of Suburbia* the geographical itinerary that leads Karim from suburban Beckenham to London is clearly symbolical of the inner journey he embarks on – socially, mentally and culturally speaking - trying to manage the transition from heritage to choice." (Misrahi-Barak 89)

In Kureishi's novels, "London is celebrated as a space where cultural difference is accepted." "[…] London becomes a site in which all kinds of identities can exist outside the restraints of the demand to form a coherent national culture. It is the ideal place to avoid the demand of assimilation into an English community." (Ramin Djahazi) This supports the view of the city as connected to freedom. However, "In *The Black Album*, the eighties city is a host of different social groups, who do not connect to a coherent whole." (Ramin Djahazi)

According to Karen Kaivola (1991), ambivalence, the existence of contradictions are features defining the lyrical novel. Indeed, the city of London is seen as both a positive and as a negative image in the eyes of characters in the novels of these authors. Sometimes, poetic reflections are the result of perceiving the city.

3. Conclusions

Various areas in the city of London, described in detail by these authors, offer characters the opportunity to explore, to walk, while reflecting on inner issues. Sometimes the city is seen as dangerous; sometimes it is seen as relaxing and beautiful for a walk. The image of the city is contradictory, ambivalent, reflecting the features of lyrical novels. Even in Kureishi, there are sometimes rather lyrical reflections of the characters, although his novels are not lyrical like Woolf's or Swift's. Both positive and negative views on the city are revealed. Characters experience moments of being during their walks in the city, they discover something about themselves or they discover other characters' secrets by following them. Walking on the streets is reflected in characters' inner world, as exterior spaces bring back memories. Hanif

Kureishi focuses on characters' outside, cultural and racial identity as well. His characters are partly strangers and they see London the city as a space of freedom, and a space of the young. However, such freedom and diversity also implies the inability of various groups to connect. Boundaries between trends are sometimes not so clear; in this case, trends may be seen as continuing one another instead of opposing one another. Woolf may be included in Romantic Modernism and Victorian Modernism, judging by the influences of Romanticism and Victorianism on the larger movement of Modernism which is visible in her novels and especially in her description of the city. With Swift, one may notice a return to Modernism but also to Romanticism and Victorianism as in Woolf's case. Something similar may be seen in Kureishi.

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About the author:

Irina-Ana Drobot, a Ph.D. candidate, is a Junior Assistant at the Technical University of Civil Engineering Bucharest - Department of Foreign Languages and Communication

E-mail: anadrobot@yahoo.com

EDWARD DE BONO'S SIX THINKING HATS APPLICATION IN A CLASSROOM TO DEVELOP CREATIVITY

Denisa Kovács

Résumé: Le présent article a pour objectif de présenter la "Méthode des six chapeaux" par Edward de Bono et son application dans le système éducationnel. Cette méthode peut être appliquée dans plusieurs manières et environnements, mais le but est de démontrer comment elle peut être utilisée dans la classe afin d'améliorer et développer la créativité. Pour trouver des solutions, la méthode consiste à analyser la situation de plusieurs points de vue.

Mots clés: *Edward de Bono, Méthode des six chapeaux, créativité, système éducationnel*

1. Introduction

"The thinking process is the supreme source of humankind. In the thinking process, the main difficulty is confusion" (De Bono, 2006). This is how Edward de Bono starts explaining the method of the Six Hats. It seems that we try to do so many things at once, that we are overwhelmed with emotions, logics and creativity. What Edward de Bono tries in his book is to give people tools that they can use in order to help them do each thing at a time. This way, people become able to separate emotion from logics, creativity from information and so on. Wearing one of the Six Hats defines a certain way of thinking and helps us focus our minds towards the purpose of the Hat. From de Bono's experience, people are reticent at first when they are explained the method of the Six colored Hats. While they are very busy people with real and difficult problems, it seems rather silly to think that six funny hats could be the solution to all their problems. Nevertheless, this is the beauty of the method: while remaining simple, it helps people think in the most difficult situations because the focus is not on "what is", but on "what could be". In order to demonstrate how this method works, it was applied in a classroom with the purpose of finding solutions to improve the public speaking skills of the students.

2. Lateral and parallel thinking

Edward de Bono is considered nowadays the number one authority in creative thinking and in teaching thinking as an acquired ability. He is the author of 70 books translated in 40 languages and has travelled around the globe to share his knowledge in conferences. De Bono invented the concept of lateral thinking, which has been included in the Oxford Dictionary.

There are various definitions on the internet about what lateral thinking and parallel thinking are, but these were considered misleading by Edward de Bono, so he offered a few definitions of his own, ranging from the illustrative to the technical[13].

Regarding lateral thinking he offered four definitions:

1. "You cannot dig a hole in a different place by digging the same hole deeper"
2. "Lateral Thinking is for changing concepts and perceptions"

[13]http://www.edwdebono.com

3. "The brain as a self-organizing information system forms asymmetric patterns. In such systems there is a mathematical need for moving across patterns. The tools and processes of lateral thinking are designed to achieve such 'lateral' movement. The tools are based on an understanding of self-organizing information systems."
4. "In any self-organizing system there is a need to escape from a local optimum in order to move towards a more global optimum. The techniques of lateral thinking, such as provocation, are designed to help that change."

Briefly, these definitions state that changing direction is much more useful than trying harder in the same direction. The purpose of lateral thinking is not to operate with the existing material, but try to change the assumptions since lateral thinking is concerned with the perception part of thinking.

Concerning parallel thinking, de Bono states that "it is best understood in contrast to traditional argument or adversarial thinking". Plato, Socrates and Aristotle have established a type of thinking that is based on each position attacking the other side. De Bono argues that adversarial thinking is intended to discover the truth, and not build anything, since it lacks any constructive or creative element. In parallel thinking, all sides think in the same direction, even though this does not mean that there is agreement. The most practical way of carrying out parallel thinking is the Six Hats, a method invented by Edward de Bono and which is now widely used in schools, universities and organizations to speed up the thinking process and boost the creative skills of the participants[14]. In order to illustrate parallel thinking, De Bono gives the example of a house. One person is in front of the house, one is behind the house, one on the left and one on the right side of the house. They are all arguing on the phone and saying that their perspective is correct. The beauty of the method lies in the fact that finally, these four people watch together the front of the house, the back, the left side and then the right side. They all focus in the same direction, and instead of arguing and trying to convince one another, their way of thinking is put in parallel with the other ones'. The essence of parallel thinking is that at any moment, all people are looking in the same direction – but the direction can be changed.

3. The method

De Bono uses the thinking hat metaphor because it is a tangible object that one can literally wear or that one can visualize putting on or taking off (Walter John Carl, 1995). The artificiality of the hats is in fact their greatest asset. They provide a convenient and formal way to request a certain type of thinking (de Bono, 1985). The color of each hat identifies with six different modes of thinking[15]:

White hat: facts, figures, and objective information;
Red Hat: emotions, feelings, hunches, intuition;
[redacted]: logical negative thoughts, "devil's advocate," why something will not work;
Yellow Hat: logical constructive thoughts, positive aspects of why something will work;
Green Hat: creativity, generating new ideas, provocative thoughts, lateral thinking;
Blue Hat: control of the other hats, thinking about the thinking process, directs attention to other hats to facilitate "mapmaking" thinking.

The White Hat is like a computer. It is neutral and objective. It has no opinion, it does not give interpretations. The Red Hat allows the speaker to say how he/she feels, but he does not

[14]http://www.selfgrowth.com/articles/how-parallel-thinking-can-improve-creativity
[15]http://www.debonogroup.com

need to give arguments to sustain his /her feelings. The Black Hat should be used to present the risks and problems that might appear if you put in practice a suggestion. The Yellow Hat is positive and optimistic, searches opportunities and allows visions and dreams. The Green Hat is creative, it searches alternatives and is used to generate new ideas and concepts. Finally, the Blue Hat is the control hat; it establishes the focus on a subject, it draws conclusions and ensures discipline.

Application

The method of the Six Thinking Hats can be used in any problem solving activity, so I wanted to use it in a classroom. Most of my students, especially first year students, are afraid to speak in public. For each course, they have to prepare speeches for interpretation and then they have to interpret the speech. Since by the end of the university they are supposed to become interpreters, this means that they should be able to speak in front of a large number of people. During interpretation classes, I noticed that their interpretations were so poor not because of the content, but because of their fear of public speaking. The students managed to understand the speech of the speaker, but they were so overwhelmed by the fact that twenty people were staring at them that they just couldn't find their words and focus on what they were supposed to say. Here I decided to use this problem in order to put in practice the method designed by Edward de Bono.

First of all, I introduced the theme: *Public Speaking*. Then, I explained how the method worked. Instead of hats, I used post-its that students could stick to their clothes. Each of them received a set of white, red, black, yellow, green and blue post-its that they would stick to their clothes in function of the hat they were using and I allocated only 1 minute per hat. This way, I could make them focus more on what they were supposed to answer. Students came up with a few ideas on how to develop public speaking skills:

- Attend public speaking courses;
- Receive feedback from colleagues;
- Watch videos with good speakers;
- Students should just listen to the speech, not talk among them;
- Students should mind their mimics and body language so that the speaker doesn't feel judged.

The White Hat

Under this hat, students focused on information: what is available, what is needed and how this can be obtained. For this purpose, I asked the following questions (Nicolae, Moulder, Lixandru, 2010, p 25):

- What information do we have?
- What information is missing?
- What information would we like to have?
- How are we going to get that information?

The main problem with the white hat was that students tended to start their phrases with "I think" or "It seems" and they tried to explain themselves. Nevertheless, according to de Bono, the White Hat puts aside all opinions, proposals, beliefs and arguments. Finally, students arrived at the following information:

- We have been delivering speeches regularly for 6 months – 1 year.
- We deliver around six speeches per week.
- We don't know is we are good or not at delivering speeches.
- We don't know what it means to be a good speaker.
- We will continue to deliver speeches at least for the next two years.

The Red Hat

Students wearing the Red Hat explored their feelings, whether they were positive or negative. Again, they tried to explain their feelings and opinions, so the questions for the Red Hat were:

- How do you feel about this?
- What is your opinion about it?
- What does your intuition tell you about it?

After using the Red Hat we had the following conclusions:

- I enjoy being at the center of attention
- It's amazing to see other speakers talking so coherently.
- I feel shy with all these people looking at me
- I often think what people are thinking about me when I speak
- I feel embarrassed when I say something wrong.
- I am afraid of making mistakes in from of my colleagues.
- I am afraid of being judged.

The Yellow Hat

When using this hat, students were optimistic, looked for benefits and feasibility and they came up with the following information:

- If the feedback begins with positive things I will feel encouraged;
- If the feedback presents what I should improve and not what I have done wrong I will feel good about myself;
- It is cheaper to watch videos on the internet teaching you how to be a good speaker;
- If I have to prepare speeches on the same theme I will have more time to concentrate on preparation

The Black Hat

I advised my students wearing this hat to be cautious and careful. This hat allowed them to consider the situation critically and logically. I chose to use this hat towards the end because if used to early, it can easily kill creative ideas with early negativity. Here are some of the ideas produced under the Black Hat:

- Public Speaking courses can be expensive;
- We are too busy with homework for other courses to spend more time on preparation;

– If the feedback is negative I feel discouraged;
– I don't know what to look for if I watch a good speaker;

The Green Hat

Under this hat, students searched for ideas that were not thought of before, regardless of whether these ideas were feasible or not. These were a few new ideas that students came up with:

– What if I delivered a speech with no one looking at me?
– What if we each presented a few ideas on how to become a better speaker?
– What if for the feedback, students addressed directly the speaker, and not the teacher?
– What if the public used positive body language during the presentation and the interpretation?
– What if each week we had a certain theme to deliver presentations about?

The Blue Hat

The purpose of this hat is to control and organize the others so that the thinking process becomes more productive. Students wearing the Blue Hat suggested the next step in the thinking process and asked for a summary or a decision, so we began and we ended with the Blue Hat and had the following results:

– I am an OK speaker; I am looking to develop my skills in order to become a better interpreter. I am going to start with the White Hat to establish facts, explore our emotions with the Red Hat and then use the Yellow, Black and Green Hats to decide whether we continue with the proposals or not;
– Each week we will have one theme to talk about. During the presentation, students forming the public will use positive body language. For the feedback, students will begin with the positive aspects and then continue with what the speaker needs to improve. They will address the speaker directly.

4. Conclusion

The worst enemy for the thinking process is complexity, because it leads to confusion (De Bono, 2006). The method of the Six Thinking Hats is very easy to understand and to put into practice. The purposes of this concept are clear: to simplify thought by enabling people to think one situation at a time and to enable a change of thought. This method has very clear results that have taken it into the meeting rooms of the greatest organizations. Firstly, everybody focuses and works in the same direction. Secondly, it saves time. Numerous reports show that discussions that took hours are now finalized in 15 minutes (De Bono, 2006), and this is due to parallel thinking. Thirdly, it creates ideas. Instead of answering to what other colleagues said, we add an idea that will be discussed later on. This way, the creative flow is open and encouraged. Finally, and maybe the most important, it can be applied in any type of situation, anywhere, from an organization to a classroom and even for oneself.

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About the author:

Denisa Kovács is a Junior Assistant at the Technical University of Civil Engineering of Bucharest – Department of Foreign Languages and Communication.
E-mail:denisa.kovacs@gmail.com

BOOK REVIEWS – RECENZII DE CARTE
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BOOK REVIEW: THE LIFE OF TUDOR ARGHEZI, BY MIREL ANGHEL

MIREL ANGHEL (2013). ***Viața lui Tudor Arghezi***.
București: Pro Universitaria.

The Life of Tudor Arghezi is an important book which resulted out of Mirel Anghel's love for the literary traditions and authentic Romanian language. It was initially a Ph.D. thesis, being afterwards published as a book by ProUniversitaria Publishing House Bucharest.

The book is divided into nine chapters: Tudor Arghezi's view on biography, The Family, The Beginning, Monasticism, The Swiss Experience, Arghezi's Prisons, Oscillations, The Communism Experience, The End. This monography is preceded by other writings dedicated to the author of the "fitting words" signed by Ov. S. Crohmălniceanu, Dumitru Micu, Emil Manu, Şerban Cioculescu, Nicolae Balotă et al. The novelty of Mirel Anghel's book lies in the fact that the approach to Arghezi biography is chronological, insisting on controversial issues related tothe poet's lifeand to thoseless known, all being designed to help us know him more closely as Ion N.Theodorescu (the real name of the poet) and enter into his intimacy which was shown and subjected to analysis. In fact, we are dealing with one of the credible monographies published so far, which is based on research done using original documentary sources: the Arghezian manuscripts found by Mirel Anghel at The Research Center of Arghezian Literature, from Arad, at The National Center for Study of Securitate Archives (CNSAS) and the poet's unpublished correspondence, owned by The National Museum or Romanian Literature and Library of the Romanian Academy, as well as conversations with the poet's son, Baruţu T. Arghezi, with the editor Gheorge Pienescu and the literary historian Constantin Popescu-Cadem and with other contemporaries of Tudor Arghezi.

The biography of the poet and journalist Tudor Arghezi was often left aside, thorough research on the subject not being done by literary critics. As was natural, Arghezi's life and work went into obscurity after the disappearance of the poet, in 1967. Only the devotion of some literary critics and historians removed the dust from the archives that hide numerous unsolved episodes of Arghezi's life. Among them we find Constantin Popescu-Cadem, Paul Ţugui, Dorina Grăsoiu and the well-known editor Gheorge Pienescu. The young researcher Mirel Anghel joins this circle, his passion for the Arghezian biography being easily ascertained from the first pages of the book. All this research work, undertaken with courage and dedication, investigating literary sources that other historians have not thought about allowed Mr. Mirel Anghel to elucidate some biographical episodes on which the work of his predecessors failed to give good answers. His passion, rightfulness and courage, enabled the young researcher to cover skilfully the territory of Arghezi's life, which hides many surprises. Mirel Anghel manages to combine successfully the analyticaland synthetic parts of his work and presents to his readers a complex book, rich in critical suggestions.

His book includes many challenging subjects about Tudor Arghezi's life. It's worth mentioning here the author's analysis of Arghezi's childhood and adolescence, his origin, the rich infromation concerning the years he spent in jail, the time spent in Switzerland, the years during which Arghezi was a monk, as well as his attitude towards the Communist political regime and the last part of the poet's life, described by Mirel Anghel as a „character of his own biography". These exciting aspects of Tudor Arghezi's life are revealed as we read this book, surprising us through the novelty and richness of the information which is offered.

They are completed with the outline of the poet's friendships such as those with Gala Galaction, the Orthodox Bishop Iosif Gheorghian, the renowned industrialist Nicolae Malaxa or, on the contrary, te adversity he had with many writers: Nicolae Iorga, Ion Barbu, Eugen Lovinescu, Pamfil Şeicaru, M.R. Paraschivescu, S. Toma, suchs pages written by Mirel Anghel revealing his big talent, erudition and dedication to his analysis, and in which his critical attitude in transformed into ontological tendency.

MARINELA DOINA NISTEA
Associate Profesor Ph.D
Department of Foreign Languages and Communication,
Technical University of Civil Engineering Bucharest
E-mail: ddmarilena@yahoo.com

E V E N T S

P A S T   E V E N T S

The *Department of Foreign Languages and Communication* (DLSC) and the *Research Centre for Specialised Translation and Intercultural Communication* (TSCI) are constantly focusing on research and professional development. One of the most significant ways in which the directions for research are expressed is the organisation of national and international events. The main purpose of these events is to make known the results of our colleagues' research, as well as to provide an exchange with other academics involved in activities related to translation and interpreting, at national, European and International level.

The Department's Annual Conference – May 2013

On 25 May 2013 the Department of Foreign Languages and Communication (DLSC) and the Research Centre for Specialized Translation and Intercultural Communication (TSCI) hosted the International Conference: LANGUAGE - THE RAW MATERIAL FOR BUILDING BRIDGES BETWEEN PEOPLE AND CULTURES.

A wide range of topics were covered by the participants, from the use of technical language in academic communication to new areas of research in translation, from applied linguistics to teaching methodology and interdisciplinary research.

The **keynote speaker** of our Conference was Ileana ORLICH, Ph.D., Arizona State University, Professor of English and Comparative Literature, ASU President's Professor, Director of the Romanian and Central European Cultural Collaborative, Honorary Consul General of Romania in Arizona. Professor Orlich made a remarkable presentation about translation in the age of globalization, a result of her vast experience as a translator.

The **second keynote speaker** of our Conference was Laurenţiu CONSTANTIN, manager of TIS.ro and Member of the TEKOM Regional Council. Mr. Constantin focused on the importance of the relationship between translation activities and the industry, as well as about innovative ways of adapting translators' skills to the actual requirements of stakeholders.

The Conference had two main sections: (a) Sciences vs. Humanities: discourse specificity and (b) Technical language as a tool of professional and academic communication. Participants then joined a debate proposed by Professor Zoia MANOLESCU, Ph.D., DLSC Director and Conference Co-organizer, regarding the main issues confrunting the activities of translators and interpreters today, starting from the assumption that specialists in these areas must keep up with market trends, while curricula must mirror these changes in order to offer future translators and interpreters the required knowledge and practice.

A volume with a selection of the articles presented at the Conference is now being prepared for publication by CONSPRES Publishing House with appropriate ISBN and reference as required by academic rules.

Simpozionul Internaţional

Predarea limbii române ca limbă străină.

Misiune, Materiale, Manuale

Universitatea din Granada

24-25 iunie 2014

Institutul Limbii Române și Lectoratul Român din cadrul Departamentului de Filologii: Romanică, Italiană, Galego-Portugheză și Catalană, împreună cu Facultatea de Filozofie și Litere și Facultatea de Traducere și Interpretariat din cadrul Universității din Granada

În parteneriat cu Universitatea Ștefan cel Mare din Suceava și Centrul de Studii Culturale Românești

organizează sub înaltul patronaj al **Academiei Române**

Simpozionului Internațional **Predarea limbii române ca limbă străină. Misiune, Materiale, Manuale** (24-25 iunie)

în colaborare cu: Institutul Cultural Român, Ministerul Educației, Cercetării, Tineretului și Sportului, Direcția pentru Românii de Pretutindeni din cadrul Ministerului de Externe, Ambasada României în Regatul Spaniei, Guvernul Andaluz

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INTRODUCERE

Departamentul de Filologii: Romanică, Italiană, Galego-Portugheză și Catalană, împreună cu Lectoratul român din cadrul Universității din Granada, în colaborare cu Departamentul de Literatură și Studii Culturale din cadrul Universității Transilvania din Brașov vă invită în perioada ***24-25 iunie 2014****la* **Predarea limbii române ca limbă străină. Misiune, Materiale, Manuale.**

Acest simpozion este gândit ca o continuare a celor două Întâlniri a Lectorilor de Română din Străinătate (prima dată desfășurată la Paris în 2012, a doua la Bruxelles în 2013) şi oferă ocazia specialiştilor în predarea limbii române ca limbă străină să se reunească şi să se informeze cu privire la noile materiale şi manuale, să facă schimb de idei, să propună proiecte și să găsească ecou la proiectele deja derulate. Organizat în colaborare cu Universitatea Ștefan cel Mare din Suceava, cu sprijinul generos al ICR Madrid și al Ambasadei României în Spania, sub înaltul patronaj al Academiei Române, simpozionul este menit să unească atât cercetătorii românişti din Spania, cât și specialiștii în predarea limbii române ca limbă străină din țară și străinătate. Limbi politice şi nu lingvistice (precum limba valenciană) au o prezentare în Cadrul European de Referinţă pentru Limbile Străine, iar limba română încă aşteaptă această etapă, fără de care inclusiv examenele oficiale pe care le organizăm se justifică doar la nivel naţional şi nu european. Sperăm caîntâlnirile de lucru cu Domnul Ministru al Educaţiei, cu miniştri delegaţi, cu secretari de stat şi directori de direcţie, cu directorul ILR, să identificăm posibilele surse de finanţare pentru eventuale proiecte din domeniul limbii române ca limbă străină. Lectoratul din Granada este implicat în trei proiecte, nefinanţate, pe care sperăm să le putem prezenta anul viitor la următoarea întâlnire a lectorilor de limba română ca limbă străină.

Deschiderea simpozionului oferă şi prilejul de a sărbători Ziua Internațională a Iei (în Palatul Madraza) chiar pe 24 iunie, de a participa la o degustare de vinuri româneşti, de a vedea o demonstrație de ouă încondeiate şi de a încheia prima zi cu omagierea Domnului Academician Marius Sala şi prezentarea unui volum de evocări ale prietenilor şi colaboratorilor săi din Spania. La pregătirea simpozionului se va colabora nu doar cu lectoratele româneşti de la Sevilla şi Salamanca, ci şi cu lectorii români de la Pisa, Paris, Berlin, Bruxelles, Oxford, şi Poznan. De asemenea menționăm ajutorul constant oferit de Antonela Pohoață, profesor LCCR la Oviedo.

Deşi are o sărbătoare oficială, limba română are în continuare nevoie de multe elemente care să o ajute să fie prezentă între limbile europene, nu numai în spaţiul universitar al continentului, ci şi în Cadrul European Comun de Referinţă pentru Limbile Străine. Cred că o limbă cu care ne-am putea compara este cea catalană, pe care întotdeauna am avut-o ca model de promovare şi susţinere (inclusiv de politică lingvistică). Aceste complicate aspecte ale „exportului" limbii române nu se pot gestiona decât prin intermediul congreselor şi întâlnirilor dintre specialişti. Congresele de la Paris şi Bruxelles au avut un impact foarte important şi, desigur, ne-au furnizat idei noi pentru organizarea acestei ediţii.

LIMBILE CONGRESULUI: spaniolă, română

SESIUNI PARALELE: lingvistică, literatură, antropologie culturală, pedagogie

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IMPORTANT

Participanţii la congres trebuie să trimită propunerile de rezumat înainte de 15 februarie 2014 şi textul complet şi definitiv pânăîn ultima zi al congresului: **25 iunie 2014**. Pentru orice altă informaţie contactaţi secretariatul congresului.

Se vor lua în considerare doar textele trimise pe emailul oficial al congresului: lectorado.rumano.granada@gmail.com

Datele şi calendarul congresului sunt fixe.

Un autor poate prezenta doar un articol, dar poate participa în calitate de coautor la oricâte alte articole doreşte

CALENDAR ŞI DATE IMPORTANTE:

- **Dead line pentru trimiterea rezumatelor:** 15 februarie 2014
- **Finalizarea procesului de evaluare a rezumatelor:** 28 februarie 2014
- **Publicarea rezumatelor acceptate:** 1 martie 2014
- **Data limita de înscriere a autorilor acceptaţi:** 15 aprilie 2014
- Predarea limbii române ca limbă străină. Misiune, Materiale, Manuale:24 – 25 iunie 2014
- **Trimiterea textelor complete şi definitive:** 25 iunie 2014
- **Finalizarea procesului de evaluare a textelor complete:** 31 iulie 2014
- **Publicarea textelor:** 1 decembrie 2014

TRIMITEREA REZUMATELOR ŞI A CUVINTELOR CHEIE:

Participanţii la congres trebuie să trimită rezumatele scrise **într-o altă limbă**decât cea în care va fi prezentat articolul în forma sa completăşi definitivă**.** Rezumatul se va trimite la urmatoarea adresă de email: lectorado.rumano.granada@gmail.com. Nu se iau in considerare rezumatele trimise pe adresele personale ale organizatorilor.

Mesajul de mail va avea ca titlu cuvântul **Rezumat** urmat de numele autorului/autoarei.

Mesajul va avea două ataşamente word:

1. rezumatul care va fi un document Word salvat cu numele autorului/autoarei şi titlul articolului. Limba în care se va scrie rezumatul trebuie să fie alta decât limba articolului definitiv. În acelaşi document se vor menţiona şi cinci cuvinte cheie în ambele limbi (cea a rezumatului şi cea a articolului).

2. un al doilea document word salvat cu titlul **Bionota**va fi urmat de numele autrorului (Exemplu: **Bionota Oana Ursache**). Documentul va oferi urmatoarele informaţii: numele complet, afilierea instituţonală, funcţia, şi o bionotă pe scurt (nu mai mult de 500 cuvinte inclusiv spaţiile) cu informaţii despre activitatea ştiinţifică a autorului/autoarei.

- **Rezumate: până pe 15 februarie 2014**
- **Rezumatul cu un maxim de 500 cuvinte care se va adapta la urmatorul format:**

Pentru articolele empirice, rezumatul trebuie sa includă urmatoarele puncte: tema de cercetare şi ipoteza de plecare; prezentarea datelor, incluzând caracteristicile relevante, metodele folosite şi procesele analitice; principalele rezultate sau concluzii.

Pentru articolele teoretice, rezumatul trebuie să includă urmatoarele: tema studiului sau premisa de plecare; schema detaliată a argumentării; principalele concluzii.

AUTORI/AUTOARE de contact şi numărul de coautori/coautoare

Propunerile nu vor avea mai mult de 2 autori.

Propunerile venite din partea a doi autori trebuie să indice **autorul/autoarea de contact**, care poate fi oricare dintre cei/cele doi/două, indiferent de ordinea în care apar cele doua nume în articol.

Autorul/autoarea de contact este interlocutorul/interlocutoarea organizatorilor congresului. O persoană se poate înregistra o singură dată ca autor/autoare de contact, chiar dacă poate figura în calitate de coautor/coautoare a tuturor textelor la care a participat.

Toţi/Toate autorii/autoarele de contact şi coautorii pot obţine un certificat de prezentă la congres, dacă s-au înscris.

ARTICOLELE DEFINITIVE ŞI NORMELE de redactare:

La finalul congresului (**25 iunie 2014**) cei interesaţi vor trimite prin email la adresa oficială a evenimentului: lectorado.rumano.granada@gmail.com, forma finalăşi completă a articolului (respectând normele indicate) ca ataşament al unui mesaj care va avea ca titlu numele autorului/autoarei şi titlul articolului.

Articolele complete: până pe 25 iunie 2014

Textele se vor trimite ca ataşament word, salvat cu următorul titlu: numele autorului/ autoarei şi titlul comunicării.

Prima pagina a textului trebuie să includă următoarea informaţie în ordinea indicată:

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T**extul articolului nu poate depăşi un maxim de 8000 de cuvinte** (cel mult 25 de pagini care includ tabele, imagini, bibliografie şi note) în document Word

- scris cu Times New Roman 12
- spaţiere la 1,5
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Citate: In textul articolului se include fragmentul citat, indicând între paranteze numele de familie al autorului şi anul apariţiei volumului. In cazul în care sunt doi autori, se citeaza ambii. De la trei autori în sus se citeaza primul urmat de et al. In cazul în care în aceeaşi parenteză se citează două sau mai multe referinţe, autorii vor urma ordinea cronologică, iar în cazul în care sunt publicate în acelaşi an, se va folosi ordinea alfabetică. Când acelaşi autor are mai multe referinţe în acelaşi an se va cita anul, urmat de litere, după cum urmează:

- Un autor: (Popescu, 2006).
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- Doi autori sau mai multe referinţe ale aceluiaşi autor în acelaşi an: (Popescu, 2006a; 2006b; 2006c).
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Bibliografia: Se va prezenta sub urmatoarea formă:

- Cărţi: Autor(i) (anul) Titlu, Oras, Editura. Exemplu: Popescu, Larisa (2006) Limba română pentru străini, Iaşi, Editura Polirom.
- Capitole de cărţi: Autor(i) "Titlul capitolului" în Autorul ediţiei sau antologiei, Titlul volumului, Oraş, Editură, paginile capitolului. Exemplu: Ionescu, Victoria (2006) Limba românăîn Popescu, V. (ed.) Iaşi, Editura Polirom, p. 50-70.
- Articole de reviste: Autor(i) (anul) "Titlul articolului" în Titlul revistei, volum şi număr, paginile articolului. Exemplu: Ionescu, Victoria (2006) "Predarea limbii române în străinătate" în Revista Limba română, vol. 1, nr. 2, p. 7-36.
- Articole de pe Internet: Autor(i) (anul) "Titlul" disponibil în URL. Exemplu: Cârstea, Valentina (2006) "Predarea limbii române" disponibil in http://www.limbaromana.org/libros.html.

NOTA: se vor include în programul Definitiv al Congresului acele propuneri care se adaptează ala aceste norme ale căror autori s-au înscris la Congresînainte de 15 aprilie 2014.

TAXA DE PARTICIPARE
43 Euros
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DETALII

Certificate pentru participanţi

Personele care prezintă comunicări vor primi un *Certificat de participare*. Acestea vor fi disponibile la finalul congresului. Persoanele care asistă la congres vor primi un *Certificat de asis*tenţă dacă au fost prezenţi la cel puţin 80% dintre lucrări.

Departamentul de Comunicare şi PR

Difuzarea şi contactul cu mediile de comunicare care doresc să obţină informaţii despre activităţile şi conţinutul congresului se face prin *Departamentul de Comunicare* reprezentat de: **Oana Ursache**

Departamentul de Comunicare al **Simpozionului InternaţionalPredarea limbii române ca limbă străină. Misiune, Materiale, Manuale,** Universitatea din Granada, **24-25 iunie 2014**

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Congresul Internațional

Corpuri de femei, Imagine și Timp. O istorie interdisciplinară a privirii

Universitatea din Granada
26-28 iunie 2014

ORGANIZATORI

Departamentul de Filologie Romanică, Italiană, Gallego-Portugheză şi Catalană de la Universitatea din Granada şi Lectoratul Român

Facultatea de Filozofie şi Litere de la Universitatea din Granada

Facultatea de Traducere şi Interpretariat de la Universitatea din Granada

Institutul Cultural Român din Madrid

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Prorectoratul de Dezvoltare Universitar*ă şi Sport* Universitatea din Granada

Ambasada României în Regatul Spaniei

Guvernul Andaluz

INTRODUCERE

Departamentul de Filologii: Romanică, Italiană, Galego-Portugheză și Catalană, împreună cu Lectoratul român din cadrul Universității din Granada, în colaborare cu Departamentul de Literatură și Studii Culturale din cadrul Universității Transilvania din Brașov vă invită în perioada **26-28 iunie 2014**la **Congresul Internațional CIT (Corpuri de femei, Imagine și Timp. O istorie interdisciplinară a privirii**).

Într-o epocă a imaginii şi a vizualului obsedant, congresul este o invitaţie la o reflecţie critică inter- şi pluridisciplinară asupra corporalităţii umane aşa cum este ea „văzută”, „privită” de fiecare din noi, de ceilalţi, de societate. Inspirat printre altele de spectacolele, reprezentațiile și expozițiile întrupate ale Marinei Abramović (http://www.youtube.com/watch?v=traUaknfR5o), prezentul congres doreşte să stabilească coordonatele prin care privirea umană asupra corporalității feminine poate reprezenta punctul de sinergie al intereselor specialiştilor din discipline diferite.

Corpul este parte a istoriei umanităţii, este intermediarul dintre noi şi lume, alcătuire binară de materie și spirit, câmp de luptă al societății, se oferă lumii pentru a fi categorizat și clasificat, în timp ce lumea, la rândul ei, modelează și predetermină corpul. Poate că în română ar fi mai potrivită folosirea termenului trup cu întreaga sa încărcătură metaforică dematerializantă. Exigențele corporale ale societății contemporane condusă de o adevărată tiranie a privirii sunt într-o permanentă dinamică fiind adesea deviante: tatuaje, dispariţia ridurilor, exhibarea unei sănătăţi corporale perfecte, eterna frumuseţe, resemantizarea imortalităţii nu atât ca non-moarte, ci ca tinereţe fără bătrâneţe, şi, desigur intervențiile chirurgiei estetice remodelatoare din ce în ce mai sofisticate, lupta acerbă cu bătrâneţea, cu moartea. Noile descoperiri din medicină şi noile tehnologii medicale permit dominarea şi o guvernare a corpului fără precedent: putem scoate şi introduce organe din corpurile noastre, ne putem clona, putem să naştem fără să facem sex, ne putem anticipa boli, ne putem monitoriza funcţiile diferitelor organe.

În limba latină, imagine însemna „portret”, „reprezentare”, „statuie”. Imaginea socială a omului a fost dintotdeauna corpul său, proiecție-mesaj către Celălalt și obsesie narcisistă, o privire a celorlalţi asupra sinelui. O privire care se oprea invariabil la limita epidermei (evoluţia ştiinţei împinge privirea în corp până la nivelul atomic, trecând prin emoţionantele priviri asupra corpului mic al fătului nenăscut prin intermediul ecografului etc).

Privirea este grijulie şi sesizează întotdeauna abaterea de la norma perfecţiunii şi a tinereţii fără bătrâneţe şi a vieţii fără de moarte. Corpul este supus tiraniei privirii, tiraniei timpului anulat, care nu are voie să lase semne la nivelul epidermei veșnic tinere. Această obsesie a societății este cu siguranță prezentă în toate registrele socialului şi artisticului. O regăsim în toate artele precum şi în lingvistică, sociologie, filozofie, religie, medicină. Este prezentă în şcoli şi universităţi, pe terenurile de sport, în spitale, în teatre și cinematografe, în librării, în cabinete de nutriție, de estetică, pe stradă, la televizor, pe Facebook, sau Skype. Suntem asaltaţi de priviri asupra corpurilor, şi la rândul nostru căutăm cu privirea propriile noastre corpuri sau corpurile celorlalţi. Priviri de care suntem conștienți, dar și priviri care ne pândesc fără să ne dăm seama: corpurile supravegheate, invadate, expuse, marginalizate. În construcția corporalității, pornind de la reprezentările sociale și culturale ale acestuia, se observă o nouă significare în manipularea, simbolizarea, legitimarea imaginii corpului: corpul ca spațiu de exploatare/explorare/exhibare.

Gândirea europeană occidentală a fixat de la începuturile sale o obsesionată şi divergentă dualitate: natură/cultură, intim/public, intuiţie(pasiune)/raţiune, corp/minte (suflet) şi ca o inevitabilă consecinţă dihotomia bărbat/femeie. În acest binom, corporalitatea feminină are o imagine particulară și exigențe specifice, parte a unei ierarhizări în realitatea duală: asociat lumii culturale, raţionale şi publice, bărbatul a opus preocupările sale domesticului, casnicului, privatului, intuiţiei femeii. Marginalizată şi subordonată, femeia şi corpul său au fost considerate fie structuri idealizate sau metaforizate, fie alcătuiri imperfecte, firave, oculte. Revoluţia genurilor a vizat în primul rând o reevaluare a socialului şi implicit a corporalului.

Noțiunile și conceptele corporalității converg spre o adevărată absolutizare a privirii: schema sau imaginea corporală inițială în procesul de exprimare socială parcurge câteva etape obligatorii ajungând la stadii de neconceput acum un secol:

1. Percepția corporală (percepția celuilalt și apoi autopercepția: dublul în oglindă, sinele în procesul de autocontemplare – autocunoaștere) este cumulul de percepții asimilate la nivel cerebral) poate fi abordată multidisciplinar, în încercarea de a defini (autodefini) corpul feminin.
2. Imaginea corporală și reprezentarea sa mentală se aflã în permanentă relație cu celălalt chiar și atunci când propriul sine este perceput ca privire exterioară în procesul de interacțiune dintre individ și subiectivitatea propriului său corp.
3. Cunoașterea (autocunoașterea) și conștiința propriei corporalități.
4. De la privirea iscoditoare în căutare de răspunsuri identitare, trecând prin ”mutațiile privirii” (Alain Corbin) și introspecțiile în interiorul corpului cu ajutorul radiografiilor și ecografelor și ajungând până la anularea oricărei intimități prin supravegherea prin camere video (al cărei superlativ absolut o constituie fenomenul Big Brother, sau alte reality-show-uri)

Eliberat de tabuuri și de prejudecățile secolului trecut, corpul exhibat, supus atenției a încetat să mai fie legat de natural, devenind tot mai mult un proiect social, fiind obsedat de perfectibilitate și imortalitate. Isteria privirii permanente (a analizei comportamentale, a supravegherii corpului, a omniprezentului Big-Brother) operează o idealizare a caracteristicilor fizice care fac din proprietarul corpului un individ răspunzător pentru buna funcționare a acestuia, pentru aspect, atractivitate și valoarea de piață a prezenței sale fizice. Noile dictaturi estetice confiscă fondul în favoarea formei de prezentare: corpul seducător este exemplul și rezultatul controlului poftelor, al neobositei educații fizice, al intervenţiilor directe asupra lui. Corpul este o ”investiție discursivă, materială și afectivă” (Petruța Teampău), este un capital, o imagine a prosperității și o marcă a puterii economice a purtătorului, o dovadă a succesului său social. Un corp nelucrat este echivalentul delăsării, (dar și al sărăciei!), simptomul instalării timpurii a bătrâneții, a bolii, a urâțeniei, a morții, tot atâtea ”păcate” aduse „igienei” imaginii noastre sociale. Look-ul este noua teologie subversivă. Inevitabila moarte este pur și simplu ignorată. Instabilitatea temporală a fost soluționată prin inventarea corpului-mașină inalienabil, intransferabil, de nealterat. Un produs cu termen de garanție acceptabil, lipsit de dramatismul și de firescul irepetabilei morți. Corpul-mașină nu mai este supus perisabilității, se poate repara cum se repară corpul biologic în industria chirurgiei estetice.

În această ecuație, corpul feminin a fost și este supus unei presiuni constante. Desigur că între corpurile morfologice, sociale şi culturale ale femeilor şi bărbaților există diferențe, prin diferențe înțelegând de fapt setul de prejudicii sociale manifestate în și prin ordinea patriarhală deseori sexistă și heteronormativă. Definite și reglementate prin intermediul „privirii” bărbaților, corpurile femeilor au decorat societățile mai mult sau mai limitat patriarhale şi s-au emancipat mult mai târziu.

A privi nu mai este extaz contemplativ, devenind o acțiune analitică, decodificantă, nedreaptă, introspectivă. Privirea este o strategie complexă, se instaurează ca putere absolută, captează complicațiile semantice și le dezleagă. Privirea este abilitate care se învaţă, o lectură abilă infuzată de stereotipuri şi prejudecăţi. Pentru privire corpul se constituie într-un text oferit spre lectură. Privirea este ex-centrică și confiscă atribuțiile corporalității, prioritatea absolută a ochiului în fața tuturor celorlalte simțuri. Spațiul Celuilalt, geografiile corpului social, etnografia propriei noastre prezențe se cartografiază văzând, privind (a vedea cu înțeles), înțelegând. A privi este sinonim cu a înțelege și a cunoaște. Privirea structurează sociabilitatea celor din fața noastră, realizează o evaluare antropologică a comunicării corporale (gestuale) și o conexiune identitară cu ceilalți semeni, stabilind diferența și punctele convergente dintr-o singură privire.

A privi înseamnă totodată a expune/a demasca/a descoperi/a dezveli. În același timp reprezintă: senzualitate, erotism, senzorialitate, emoție, comunicare, aşteptări sociale. Tematizarea și gândirea privirii este diferită atunci când se instaurează analizarea corpului de femeie și tocmai această diferențiere va fi supusă atenției.

Sunt încurajate lucrări care abordează privirea asupra corpului femeii din perspectiva interdisciplinară, după cum vă sugerăm în câteva exemple:

1. Corpuri de femei în literatură: corpuri ca text, sau ca temă literară
2. Corpuri de femei şi corpul lingvistic: corpul ca unitate lingvistică, ideologică, culturală-naţională
3. Corpuri de femei şi traducerile
4. Corpuri de femei: cultură şi antropologie: ritualuri, rituri, obiceiuri, modă, cultură populară, boli
5. Corpuri de femei şi gândirea socială: teologie, științe socio-politice, studii de gen, privire şi viziune. Corpuri de femei în filozofie
6. Corpuri de femei şi norma. Abaterile de la corpul normat: transexualismul, transgenerismul, corpul limitat, monstruozitatea
7. Corpuri de femei şi tehnologia: recuperarea perfecţiunii corporale; nutriţia , artificialitatea corporală, construcţia corpului (bodybuilding, cybercorpul, chirurgia estetică, nutriţia)
8. Corpuri de femei in Europa de Est
9. Corpuri de femei în artele vizuale
10. Corpuri de femei în medicină

Un interes special manifestăm față de traducerea literară, care, prin transpunerea mentalităților dintr-o cultură în alta este adesea nevoită să sincronizeze lexical lumi foarte diferite. Desigur că orice altă perspectivă este nu doar binevenită, ci şi încurajată.

Imaginat, descris, savurat, consumat (vezi ultimul film al lui Manuel Martin Cuenca, Canibal), pictat, dansat, anulat, beatificat, sacrificat, santificat, corpul nostru se construieşte sub privirile noastre şi ale celorlalţi. Universitatea din Granada încă visează la o istorie a privirii asupra corpului feminin şi de aceea cheamă specialişti din cât mai multe domenii de cercetare pentru a încerca să-şi împlinească visul.

LIMBILE CONGRESULUI: spaniolă, română, engleză, franceză

SESIUNI PARALELE: lingvistică, literatură, antropologie culturală, medicină, ştiinţe sociale

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IMPORTANT

Participanţii la congres trebuie să trimită propunerile de rezumat înainte de 15 februarie 2014 şi textul complet şi definitiv până în ultima zi al congresului: **28 iunie 2014**. Pentru orice altă informaţie contactaţi secretariatul congresului.

Se vor lua în considerare doar textele trimise pe emailul oficial al congresului: cuerpo.imagen.tiempo@gmail.com

Datele şi calendarul congresului sunt fixe.

Un autor poate prezenta doar un articol, dar poate participa în calitate de coautor la oricâte alte articole doreşte

CALENDAR ŞI DATE IMPORTANTE:

Dead line pentru trimiterea rezumatelor: 15 februarie 2014

Finalizarea procesului de evaluare a rezumatelor: 28 februarie 2014

Publicarea rezumatelor acceptate: 1 martie 2014

Data limita de înscriere a autorilor acceptaţi: 15 aprilie 2014

Congresul Internaţional Corpuri de femei, Imagine şi Timp: o istorie interdisciplinară a privirii: 26 – 28 iunie 2014

Trimiterea textelor complete şi definitive: 28 iunie 2014

Finalizarea procesului de evaluare a textelor complete: 31 iulie 2014

Publicarea textelor: 1 decembrie 2014

TRIMITEREA REZUMATELOR ŞI A CUVINTELOR CHEIE:

Participanţii la congres trebuie să trimită rezumatele scrise **într-o altă limbă** decât cea în care va fi prezentat articolul în forma sa completă şi definitivă**.** Rezumatul se va trimite la urmatoarea adresă de email: cuerpo.imagen.tiempo@gmail.com. Nu se iau in considerare rezumatele trimise pe adresele personale ale organizatorilor.

Mesajul de mail va avea ca titlu cuvântul **Rezumat** urmat de numele autorului/autoarei.

Mesajul va avea două ataşamente word:

1. rezumatul care va fi un document Word salvat cu numele autorului/autoarei şi titulul articolului. Limba în care se va scrie rezumatul trebuie să fie alta decât limba articolului definitiv. În acelaşi document se vor menţiona şi cinci cuvinte cheie în ambele limbi (cea a rezumatului şi cea a articolului).

2. un al doilea document word salvat cu titlul **Bionota** va fi urmat de numele autrorului (Exemplu: **Bionota Oana Ursache**). Documentul va oferi urmatoarele informaţii: numele complet, afilierea instituţonală, funcţia, şi o bionotă pe scurt (nu mai mult de 500 cuvinte inclusiv spaţiile) cu informaţii despre activitatea ştiinţifică a autorului/autoarei.

- Rezumate: până pe 15 februarie 2014
- Rezumatul cu un maxim de 500 cuvinte care se va adapta la urmatorul format:

Pentru articolele empirice, rezumatul trebuie sa includă urmatoarele puncte: tema de cercetare şi ipoteza de plecare; prezentarea datelor, incluzând caracteristicile relevante, metodele folosite şi procesele analitice; principalele rezultate sau concluzii.

Pentru articolele teoretice, rezumatul trebuie să includă urmatoarele: tema studiului sau premisa de plecare; schema detaliată a argumentării; principalele concluzii.

AUTORI/AUTOARE de contact şi numărul de coautori/coautoare

Propunerile nu vor avea mai mult de 2 autori.

Propunerile venite din partea a doi autori trebuie să indice autorul/autoarea de contact, care poate fi oricare dintre cei/cele doi/două, indiferent de ordinea în care apar cele doua nume în articol.

Autorul/autoarea de contact este interlocutorul/interlocutoarea organizatorilor congresului. O persoană se poate înregistra o singură dată ca autor/autoare de contact, chiar dacă poate figura în calitate de coautor/coautoare a tuturor textelor la care a participat.

Toţi/Toate autorii/autoarele de contact şi coautorii pot obţine un certificat de prezentă la congres, dacă s-au înscris.

ARTICOLELE DEFINITIVE ŞI NORMELE de redactare:

La finalul congresului (**28 iunie 2014**) cei interesaţi vor trimite prin email la adresa oficială a evenimentului: cuerpo.imagen.tiempo@gmail.com, forma finală şi completă a articolului (respectând normele indicate) ca ataşament al unui mesaj care va avea ca titlu numele autorului/autoarei şi titlul articolului.

Articolele complete: până pe 28 iunie 2014

Textele se vor trimite ca ataşament word, salvat cu următorul titlu: numele autorului/ autoarei şi titlul comunicării.

Prima pagina a textului trebuie să includă următoarea informaţie în ordinea indicată:

- Titlul cu majuscule
- Numele autorului/autoarei sau autorilor
- Datele autorului/autoarei de contact şi numele celuilalt autor/celeilalte autoare
- Rezumatul în altă limbă decât cea a articolului
- Cinci cuvinte cheie în limba rezumatului şi cea a textului articolului

T**extul articolului nu poate depăşi un maxim de 8000 de cuvinte** (cel mult 25 de pagini care includ tabele, imagini, bibliografie şi note) în document Word

- scris cu Times New Roman 12
- spaţiere la 1,5
- notele este recomandabil să fie cât mai puţine şi se vor aseza în josul paginii

Citate: In textul articolului se include fragmentul citat, indicând între paranteze numele de familie al autorului şi anul apariţiei volumului. In cazul în care sunt doi autori, se citeaza ambii. De la trei autori în sus se citeaza primul urmat de et al. In cazul în care în aceeaşi parenteză se citează două sau mai multe referinţe, autorii vor urma ordinea cronologică, iar în cazul în care sunt publicate în acelaşi an, se va folosi ordinea alfabetică. Când acelaşi autor are mai multe referinţe în acelaşi an se va cita anul, urmat de litere, după cum urmează:

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- Doi autori: (Popescu si Ionescu, 2006).
- Trei sau mai mulţi autori: (Popescu et al., 2006).
- Doi autori sau mai multe referinţe ale aceluiaşi autor în acelaşi an: (Popescu, 2006a; 2006b; 2006c).
- Doi autori sau mai multe referinţe împreună (Popescu, 2003; Ionescu, 2005; Sorescu, 2006).

Bibliografia: Se va prezenta sub urmatoarea formă:

- Cărţi: Autor(i) (anul) Titlu, Oraş, Editură. Exemplu: Popescu, Victoria (2006) Corpul feminin, Iaşi, Editura Polirom.
- Capitole de cărţi: Autor(i) "Titlul capitolului" în Autorul ediţiei sau antologiei, Titlul volumului, Oraş, Editura, paginile capitolului. Exemplu: Ionescu, Victoria (2006) Corpul infinit în Popescu, V. (ed.) Iaşi, Editura Polirom, Corpul feminin, Iaşi, Editura Polirom, p. 50-70.
- Articole de reviste: Autor(i) (anul) "Titlul articolului" în Titlul revistei, volum şi număr, paginile articolului. Exemplu: Ionescu, Victoria (2006) "Corpuri în construcţie" în Revista AnaLize, vol. 1, nº 2, p. 7-36.
- Articole de pe Internet: Autor(i) (anul) "Titlul" disponibil în URL. Exemplu: López, Juana (2006) "Cuerpologia" disponibil in http://www.cuerpologia.org/libros.html.

NOTA: se vor include în programul definitiv al Congresului acele propuneri care se adaptează la aceste norme ale căror autori s-au înscris la congres înainte de 15 aprilie 2014.

TAXA DE PARTICIPARE
100 Euros
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DETALII

Certificate pentru participanţi

Personele care prezintă comunicări vor primi un *Certificat de participare*. Acestea vor fi disponibile la finalul congresului. Persoanele care asistă la congres vor primi un *Certificat de asis*tenţă dacă au fost prezenţi la cel puţin 80% dintre lucrări.

Departamentul de Comunicare şi PR

Difuzarea şi contactul cu mediile de comunicare care doresc să obţină informaţii despre activităţile şi conţinutul congresului se face prin *Departamentul de Comunicare* reprezentat de:

Oana Ursache
Departamentul de Comunicare al **Congresului InternaţionalCorpuri de femei, Imagine şi Timp: o istorie interdisciplinară a privirii,** Universitatea din Granada, **26-28 iunie 2014**
https://www.facebook.com/pages/Los-cuerpos-de-las-mujeres-Imagen-y-tiempo/254788874682999?skip_nax_wizard=true
E-mail: oursache@ugr.es, **Telefon: 0034-**622 050 603

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Departamentul Limbi străine şi comunicare

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