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STUDII - STUDIES

TOWARDS ECLECTICISM IN TEACHING ROMANIAN AS A FOREIGN LANGUAGE

Diana STOICA

Abstract: The present paper is an attempt to look at the most efficient teaching methods in the field of Romanian as a foreign language, based on my 8-year experience in teaching Romanian to foreign teenagers and adults. Each of my students studies/ed in Romanian as a foreign language in the preparatory year before completing their Bachelor's, Master, Ph.D. or medical residency. My conclusions are based on my experience in class, as well as from the feedback I have from my fellow colleagues and from the evaluations of the courses and teaching methods provided by our students along the years.

Keywords: *adult education, language skills, natural approach, second languages, Romanian (second language), communicative approach*

Introduction

I have often wondered what motivates an adult to start studying a foreign language from zero. Irrespective of the answer, we expect adults to be more motivated than children are, to have a clear aim and objectives/means to achieve that particular aim. This aim is very often related to getting a better job, being promoted in their country of origin, integrating themselves into the community and thus being able to communicate with the members of the target language community.

Some of students from the preparatory year choose Romanian for educational purposes, i.e. they want to study for Bachelor degree, Master degree, Ph.D. or residency programs. These particular students' journey is long, challenging and often strenuous. Most of them need the target language because they will be integrated into the Romanian community, i.e. resident doctors who need to communicate with patients, participate in conferences.

Our graduate students of the preparatory year obtain a certified diploma issued by the Ministry of Education and their participation in these classes is fully recognized at an academic level.

During my nearly 8 years as a teacher of Romanian as a foreign language, I have had hundreds of students from, I daresay, all over the world and all

walks of life and I have witnessed and experienced different mentalities of people with different religions. All along this period I have carefully observed and devised an analysis of this particular batch of students: foreign students whose target is learning Romanian as a foreign language.

Almost every year there are two groups of students, mainly non-homogenous groups. The preparatory year is divided into 2 semesters, each semester ending with a final test.

On both semesters, each class studies the Romanian language intensively, an average of 5 hours a day, 5 days a week. On the first semester, students study general Romanian, while on the second semester they continue with Romanian for Specific Purposes. They have medical terms for the students who are going to do Medical school or Residency. There is also Romanian for Engineering, Architecture or Journalism.

All along the teaching process, I bear in mind the objectives that help me cover long-term goals as well as the short-term goals and devise clear plans about what I intend to cover during the class. I make use of many effective techniques in order to achieve my goals. Among these effective techniques, I should mention just a few: clear enough to be written down, brief enough to be remembered, specific enough to be achieved, flexible enough to allow for changes in the teaching situation.

During my teaching years I have noticed that there is no single teaching method that can meet all teaching and learning needs, therefore, as a teacher I need a set of principles to adapt my teaching procedure to specific circumstances. I have come to the conclusion that it is better to have a combination of elements from all teaching methods versus using just one single method due to the limitations of each method.

So, I prefer to select only those aspects that are applicable in my particular situations. I also try to provide a variety of activities to meet the needs of all learning styles so that all students will have at least some activities that they find interesting and motivating. Teaching from an eclectic perspective involves a lot of imagination and energy as well as a great will to experiment with the intent of keeping lessons varied and interesting.

Using the communicative approach with Romanian as a foreign language has proven a real success. Approachability was also one of the keys to effective

teaching. Even though teaching and the process of learning are distinct, they still meet at some point.

During teaching I make use of a variety of approaches in class communication/management, among which I will mention: Teacher to Student communication (through demonstration, lecture, and storytelling); Student to Teacher (through recitation, reports, and testing); Student to Student (through pair work, role plays); Teacher with Student communication (through group activities, class discussion, Question and Answer sessions). Choosing a specific method of teaching is done according to the objective of the lesson, age group (methods differ from young learners to adults), the content of the lesson, available resources and, of course, the educational background of students.

Another important method used in class is the Natural Approach. I sometimes prefer this method because I mainly teach Arab students who come from a traditional teaching background where great importance is given to grammar and accuracy. They expect the teacher to control the whole activity in the class, while they are merely observant. I use this method because I consider that visuals and realia help comprehension; vocabulary is more useful than syntactic structures; beginners become intermediate in a more natural way; it focuses more on listening and reading, helping to speak to develop. This method also involves students into the language process and helps teachers to be aware of the students' own progress in learning improvement, through tests and immediate feedback.

During the very first classes, I make use of realia and visuals, games that help students enrich vocabulary. Students usually respond very well, and visual aids as well as speech mode and key vocabulary help students to give responses more easily and faster, making a smooth transition from the first development stage (comprehension, reproduction) to the next stage (early production). In the second stage (early speech) I use open dialogues, open-ended sentences, and guided interviews.

In the third stage of Natural Approach, called Speech Emergence, students are expected to produce more elaborate sentences, as their vocabulary comprises a wider number of words. The language acquisition activities in which the focus is on the message are classified into four types: content (subject matter, new information, reading); affective-humanistic (students'

own ideas, opinions); games (focus on using language to participate in the game); problem-solving (focus on using language to locate information).

Wishing to be in touch with the latest methods in learning and wanting to meet all of our students' needs, I am also making use of the SMART method that gives criteria in the setting of objectives. I use this method whenever I feel that the traditional method does not prove to be an effective learning environment for the students because many of them do not participate actively during a traditional lecture. Older students tend to be fond of the traditional method (copying the board), but this method does not engage the students in thinking, contrasting, analysis and projection during the lecture.

In order to avoid the drawbacks of the traditional method, I try to put more emphasis on making lectures more interactive, engage students to participate in class more actively. This approach proves to be extremely successful with students of all ages. They are less reluctant to take an active part in the lesson and engage themselves in the learning process. They learn more easily if they participate in observing, speaking, listening. Learning is enhanced when built on current understanding.

At the beginning, the basic vocabulary is thought with a minimum of language knowledge. Dialogues and conversations are mainly used once an initial set of vocabulary is understood. Dialogues are used to present a situation that is similar to a real one, with real language in which the students feel safe using controlled techniques, before stepping into the real language scenario (authentic situations). By using role-plays, students use language in a more confident manner, they use certain phrases and sentences in a natural way and later on they can personalize them.

Things get more difficult when they have to hold a conversation in a real scenario. Real life situations are indeed a challenge, but students are eventually able to say each part of the conversation easily and without prompts. During authentic situations students are challenged to engage themselves into conversations with native speakers, they go shopping, they buy train tickets, order a meal or a taxi. At first, they do all this assisted by the teacher who helps them gain confidence. I never forget to remind them that our purpose is to have them as independent learners.

In order to improve pronunciation, I use a lot of drilling and back chaining.

In teaching Romanian as a foreign language I use a wide range of modern techniques: Facebook groups, e-learning methods and language e-clubs. The role of the electronic tools used in the classroom or recommended by the teacher for further individual study at home is to combine the task of language learning with the everyday habits and activities of the students nowadays.

In class we watch documentaries and movies about Romania and students engage in debates afterwards. I also record/film them while they are holding conversations and later on they can listen to/watch the recordings/short films and look for ways of improving their accent, fluency, etc.

Another issue I encounter as a teacher of Romanian as a foreign language is how to build confidence in students, how to 'create' independent learners, how to make Romanian fun and interesting. How to stop students studying Romanian and make them start using Romanian can be indeed challenging. There is a big difference between learning the language in class and later on being able to produce the same language in a non-controlled context.

In order to enhance confidence I am trying to build a friendly and safe learning environment at school and to prolong it online on our Facebook group. I encourage learning groups where students gather together and study being helped by their peers. In order to keep Romanian practice fun and pragmatic I advise students to set their mobile phones or computers to Romanian, to watch Romanian television, to listen to music (in class we also do many vocabulary activities starting from songs), we watch movies in class and then I give them several after-watch tasks, we visit museums, have a city tour together followed by questionnaires related to the things we visited.

As for encouraging students to use Romanian confidently outside the classroom, I challenge them with classroom discussions or topics related to real-life events. I have them interview people from outside the class and then they come back with feedback. This language immersion is very much appreciated by students. If at first they are shy and reluctant, afterwards they are willing to try it again.

For the students, the learning process is integrated into the everyday living process, as they have a tendency to naturally involve in a friendly and comfortable learning environment; media channels prove to be very popular and easy to use.

Conclusion

Romanian as a Foreign Language is indeed a challenge in the last years, but working with people from all over the world, with different mentalities, different perspective on learning (a foreign language) is extremely interesting. Since learning should never stop, I state that looking for the best ways to bring language closer to students should never end. Language is as a living organism and we should present it to students as such. Based on my experience I have tried to look at some ways of making Romanian as a Foreign Language more user-friendly to students and try to explore some more.

Teaching should serve students, not methods. There is no ideal approach in language learning. Teachers must know that they are free to adopt a flexible method as long as it helps them achieve their goal. They may choose whatever method/technique they consider the best in a particular situation.

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FROM SELF-AWARENESS TO SELF-MANAGEMENT

Fabiola POPA

Simona MAZILU

Abstract: In a world becoming smaller and smaller in terms of communication, having the right skills at the right time and place has turned out to be more important. While professionals have to relentlessly hone their technical expertise in order to keep up with technological changes and fierce competition, a newer type of skills have proven essential in order to make individuals, teams, and organizations work together efficiently. The article discusses the importance of developing emotional intelligence at the workplace and it looks into the concept of "self-awareness" as a prerequisite to self-management and a lead-in to the wider concept of emotional intelligence. In addition, it puts forth some sample tasks to be assigned while teaching the modules "Oral Presentations" and "Job Interviews" (as part of the seminar "English for Professional Communication") and their expected outcome with respect to the issue of "self-awareness".

Keywords: *emotional intelligence, self-awareness, self-management, job interview, oral presentation*

Introduction

As the world seems to be heading towards "a postmodernism of trust", in which "we need to discover new relations between selves and others" and "a new pragmatic, planetary civility" (Hassan, 2003: 204), the question of how to come to terms with Otherness in reconciliatory and collaborative ways has been preoccupying developed societies and this is quite visible at most political, cultural, and social levels. All sorts of integrative actions, from political correctness to positive discrimination (to name only two out of countless) have been taken in an attempt to accept and respect, adapt to or even benefit from any idiosyncrasy the Other may come with. Technological developments, increased demographic mobility, and instant access to information have given us the possibility of knowing the Others on their own terms, in their original environment, thus making them less scary, less strange, and, ultimately, less different. And still, conflicts are part and parcel of our everyday life, and, from full-scale wars to mere bickering, they seem to stem from the inability to accept the Other's right to uniqueness and to difference.

The present paper starts from the commonsensical assumption that a prerequisite to knowing the Other is to "know thyself" first, therefore an exercise in self-knowledge is mandatory for every modern individual living in a society that claims to celebrate diversity. Having this assumption in mind, firstly, we will proceed to explain why the concept of self-awareness, as part of the larger concept of emotional intelligence, should be on the agenda of any educational system and organization. Secondly, we will provide some examples of activities meant to raise students' self-awareness related to their behavior in some professional contexts, as simulated during the seminar "English for Professional Communication" in the Polytechnic University of Bucharest.

1. Self-awareness within emotional intelligence

Emotional intelligence (EI) has been acknowledged to be of paramount importance at the workplace and it is a type of intelligence that needs developing from top to bottom, and especially at the top, in those people who are in the position to set examples and trends, to make decisions, to influence and to inspire. According to Cherniss, when individuals working in organizations are asked about the challenges they face, they mention needs which are very much related to the lack of emotional intelligence:

People need to cope with massive, rapid change [...] /The organization needs to increase customer loyalty /People need to be more motivated and committed /People need to work together better /The organization needs to make better use of the special talents available in a diverse workforce /The organization needs to identify potential leaders in its ranks and prepare them to move up /The organization needs to identify and recruit top talent /The organization needs to make good decisions about new markets, products, and strategic alliances. (Cherniss, 2001: 5)

Therefore, what is at stake is the human resource and its hidden potential, its strengths and its weaknesses, its ability to deal with oneself and with the others.

Emotional intelligence has been unanimously defined as precisely this: the capacity to recognize and manage one's internal life, as well as the capacity to identify and react in an appropriate manner to the others' feelings as manifested through various behaviors (Garner 1983, Goleman 1995, Bar-On 1997, Mayer, Salovey and Caruso, 2000). Self-awareness is part of the

equation of Emotional Intelligence as put forth by Daniel Goleman, an equation which comprises four items: *self-awareness*, *self-management*, *social awareness* and *relationship management* (Goleman, 1995), therefore an equation which proves emotional intelligence is like a mirror with two faces: one's actions are influenced and likely to influence the others' around, in a never ending dance of social negotiation. It is incumbent upon each of us to understand the dynamics of this negotiation, to change the tide of emotions and channel energies into a higher purpose, that of meeting the Other half-way and working together for a common goal, enjoying both the process and the product, if possible.

Becoming self-aware is a life-time endeavor which starts very early in childhood when parents help the child express his/her emotions and states of mind through guiding questions ("How do you feel?"). It goes through school education into adulthood and (hopefully) it continues with interest in personal development matters. It is extremely important in building and maintaining healthy and efficient relationships not only within the family realm but also at the workplace: knowing myself means knowing my strengths and weaknesses, my needs/my goals/my expectations from myself, my thoughts/emotions and feelings/my reactions towards certain issues, my comfort zone. Thus, self-awareness functions as a lead-in to knowing the others: their needs/expectations/work styles/patterns of thinking, given that one is more likely to recognize certain feelings in others only after they have identified and labeled them in themselves.

2. Developing students' self-awareness in the classroom

In recent years academics worldwide have emphasized the fact that, more than ever, higher education should accommodate programs of EI development in the university curriculum (Garner 1983, Mayer and Salovey 1997, Mayer, Salovey and Caruso 2000, Cherniss 2001, Cherniss and Goleman 2001, Knobbs, Gerryts and Roodt, 2013). As the job market is becoming increasingly diverse and demanding, students should be equipped not only with the technical competences required to perform a job, but also with a wide range of soft skills which should enable them to successfully handle the complex relationships at the workplace.

Using valuable insights from the literature on the topic of self-awareness (Goleman 1995, Hadden 1999, Maier, Barney and Price 2009, Lawrence,

2014) and from our own thirteen-year teaching experience in the seminar "English for Professional Communication" at the Polytechnic University of Bucharest, we propose a set of seminar activities related to two topics of great interest for 2nd year students: "Job interviews" and "Oral presentations". These two topics, more than any other topic covered during the seminar (intercultural communication, company life, telephoning skills, writing professional short documents), challenge students' capacity of self-assessment and of understanding and managing their emotions, in other words, their self-awareness. Participating in a simulation of a job interview and delivering an oral presentation are two types of real-life experience which are intended, in the short-term, to help students become more aware of their abilities, needs and emotions; in the long-term, they are meant to be useful and inspiring for students' future professional career.

The tasks we propose will hopefully relax the atmosphere in the classroom and encourage students to take their time and "see" themselves from a more objective point of view and feel comfortable with talking about themselves guided by the teacher's questions. The teacher acts as a facilitator who explains the purpose of the tasks and clarifies issues where necessary, without evaluating or judging students' answers. Moreover, these tasks are a useful exercise in active listening for the teacher who should only mirror what students say and help them go deeper into themselves. These activities suggest various ways to enhance students' self-awareness, focusing on both their personal and professional interests, in a process of self-discovery or re-discovery in which there is no standard recipe offered by the teacher. Students are in charge of this process entirely: they make their own choices and they suggest ways of self-improvement depending on the needs they have identified themselves.

2.1 The job interview challenge

After having learned how to write a CV and a cover letter in order to apply for a job, students become familiar with the main steps of a job interview: frequently asked questions and appropriate ways to answer them, different problems that may arise during a job interview and aspects related to a candidate's attitude and behavior. Our suggestion is that the following tasks should be used as a lead-in to the complex activity of job interview preparation.

The first task entitled "My Personality" aims at making students aware of their personality traits and of those of their peers, which involves both self-analysis and the ability to assess the others. The steps of the activity are the following: 1) The teacher provides each student with a list of character adjectives and asks them to tick those that suit their personality. The list may include adjectives such as: friendly/unfriendly, sociable/unsociable, reliable/unreliable, talkative/silent, extrovert/introvert, outgoing, shy, self-confident, courageous/fearful, conscientious, hardworking, well-organized, empathetic, tolerant/intolerant, sensitive, sensible, flexible, adaptable, competitive, cooperative, honest, open-minded, stubborn, critical, judgmental, disciplined, demanding, assertive, self-centered, helpful, inquisitive, resourceful, creative, perfectionist, perseverant, lazy. 2) The teacher asks students to choose 3 personality traits for their deskmate from the list and see if they overlap with what their deskmates have chosen for themselves. Then each student is invited to say what he/she ticked for himself/herself and for their deskmate. In this way, students can check whether the way they see themselves corresponds or not to how their peers perceive them.

The second task we propose is entitled "My Dream Job" and it is intended to help students find out how they ideally view themselves within the context of a job they would like to have and encourages them to think of life and work values, of technical and personal skills needed for the job; in addition, it gives them the opportunity to identify ways to improve those areas of their professional and personal "selves" in order to increase their eligibility for the intended job.

This is a four-step task: 1) The teacher asks students to make a list of the values they pursue in their life and give examples of how these values manifest themselves in their behavior and attitude. Then students are asked to think of those values on their lists which should be treasured at the workplace, too, and, if possible, suggest other work values they consider important and how they would be enacted at the workplace. 2) The teacher invites students to speak about the job which they would like to have and name some technical skills as well as some personal skills they should possess in order to do such a job. Students analyze their dream job in terms of the requirements they need to meet so as to be eligible for the respective job. 3) The teacher asks students to make a list of both the technical and personal skills they presently have for the intended job. Students' skills

analysis makes them aware not only of the abilities they have already acquired but also of what they lack as potential candidates for the job. 4) Finally, the teacher asks students to make a list of both technical and personal skills they lack for the intended job and suggest ways of acquiring/developing them.

The third task which we have entitled "What I (Dis)like about Myself" urges students to think about the strong and weak points they have and identify possible ways of self-improvement. As a first step, the teacher asks students to make a list of the things they like about themselves and a list of the things they do not like and they would like to change and, if possible, suggest ways in which they could do that. Secondly, the teacher asks students to select two items on each list, two strong points and two weak points, and imagine contexts in which these could be useful or detrimental at the workplace. Thus, students become aware of their complex self-image as well as of how personal qualities and flaws may influence their relationships in a job context.

In the fourth task called "My Experience" students are asked to speak about a past experience of being a candidate in an oral examination: what happened, what they felt, if they could, what they would change about this experience. Students remember the event and the emotions they have experienced and they can talk about them in a more detached way assigning a meaning to this experience (they have learned a life lesson, they have become more self-confident or they have lost their self-confidence etc.).

The fifth task entitled "My Feelings" focuses on the feelings and emotions which can be experienced during a job interview. The teacher asks students to imagine how they would feel if they participated in a job interview. Students are encouraged to think of the job interview situation in terms of pressure, stress, emotions, bodily reactions, and to suggest possible strategies that might at least relieve tension, if not make the interview one of the most enjoyable experiences.

2.2 The oral presentation challenge

Another challenge in a professional's life may be that instance when s/he has to speak in public. Statistics have it that 74% of people suffer from speech anxiety, scientifically known as glossophobia; moreover, fear of public speaking has been known to be humans' worst fear, with fear of death

coming only in the second place. "When faced with standing up in front of a group, we break into a sweat because we are afraid of rejection. And at a primal level, the fear is so great because we are not merely afraid of being embarrassed, or judged. We are afraid of being rejected from the social group, ostracized and left to defend ourselves all on our own." (Croston, 2012: 1)

Given that there will be instances in which students, in their capacity as future professionals, will have to put forth their ideas related to projects, having good presentation skills is mandatory, that is why the oral presentation skills module is given special importance in the seminar "English for Professional Communication". When asked about their experiences, and the tips they would give others, students who have already had the experience of speaking in public invariably answer: "You have to be confident." Since this is much easier said than done, the topic of confidence is what we generally envisage developing on at length during the seminar.

What follows is a short description of the activities students go through in order to understand how emotions may come against them if not acknowledged, how they translate into body language and para-verbal language, and to establish what makes a good public speaker, in the hope that, once students are made aware of these skills, they will recognize and internalize them more easily.

The first task, which we will call "What Makes a Good Public Speaker?" has the following steps: 1) Students are asked if they have any experience in speaking to an audience; those students who do are then asked how they prepared for the presentation, how they felt during the presentation and what pieces of advice they would give to colleagues who haven't been through this experience yet; 2) After watching at least one TED talk video carefully chosen by the teacher and after listening to one or two famous historical speeches, students are asked to make a list of skills of a good public speaker; 3) The teacher asks students to choose from the list those skills that they believe they themselves have. The task enables students to think about what a good public speaker means and identify their own public speaking abilities; 4) The teacher asks students to name two abilities they would like to acquire/develop so as to improve their public speaking performance and to think about some strategies they need to apply in order to refine those skills.

The second task, which we will name "My Body and My Mind", focuses on the sensitive issue of nervousness which may well come against students' best intentions when time comes for them to deliver their presentation. The steps of this task are: 1) Give students time to prepare a 3-minute presentation on a topic which needs no prior research: a hobby, a quality that they have, their expectations for their future professional life etc.; 2) Ask students to try to focus on what goes on in their body and mind while they speak, then try to name the emotions they experience (fear, shame, anxiety, agitation, distress, enthusiasm, joy etc.) and relate them to bodily reactions (trembling, sweating, blushing, laughing, crying, biting one's nails, biting one's lips, playing with one's hair, staring, choking, coughing, muscle tension, abdominal discomfort, nausea, mouth drying, heart beat speeding etc.). Feedback from colleagues is of paramount importance, given that we are generally unaware of most of our body language. 3) Have a couple of students prepare another mini-presentation in which they should deliberately avoid using meaningful body language and para-verbal language and have the class assess the quality and the impact of the speech. 4) Have other students prepare the same presentation with the body language and the para-verbal language appropriate for different purposes that a speaker may have (to inform, to teach, to advertise, to motivate, to persuade etc.).

The third task envisages developing another skill worth having, the other face of the coin, namely, listening actively. We have called this task "Becoming a Better Listener" and the underlying purpose is to make students better speakers by teaching them to be better listeners in the first place, as the skill of listening empathetically (namely catering for the interlocutor's need to be heard and acknowledged) has a counterpart in the skill of speaking (catering for the audience's need to be spoken to and acknowledged, as well). This task has two steps: 1) The teacher asks students to tell their deskmate about a recent event in their life in no more than 5 minutes. The task aims to help students identify the flaws in their listening skills such as: interrupting the interlocutor, stating one's opinion without being asked to, judging the interlocutor, denying his/her feelings, giving advice or telling a similar experience of their own etc. 2) After explaining what active listening means, the teacher asks students to re-tell the same event to their deskmate, the latter trying to be an active listener who only mirrors the facts that happened and the feelings the speaker experienced.

Finally, the last task ("I am a Public Speaker") is the stage at which students are given the time to prepare and deliver a 10-minute oral presentation about a topic related to technology (concepts, theories, prototypes, state-of-the art products etc.) or a hobby, with the assumption that, if given the choice, they will be much more passionate about the topic, therefore the issue of nervousness will take only a secondary place. Feedback from peers and teacher is mandatory; feedback from the presenters themselves about how they felt is also desirable, as awareness of feelings is likely to lead to better self-management in the future.

Conclusion

In the present article we have highlighted the need to develop emotional intelligence as part of any individual's education: the necessity to be resilient and flexible not only in personal relationships, but in professional ones as well. Emotional competence, the ability to integrate oneself in the social environment and to manage complex relationships starts from self-awareness, therefore we have also given two examples of activities pertaining to two modules of "English for Professional Communication" whose underlying rationale is to enhance precisely this: to make students more aware of themselves as individuals going through a process of continuous self-development meant to help them find their place in the personal and professional network.

Hopefully, as a result of their participation in these activities students will be able to assess themselves more accurately, to formulate their needs and expectations more clearly, to boost their self-confidence and have a better understanding of their emotions. We consider this exercise in self-awareness as a fundamental step in dealing with the Other, whether the Other is the deskmate, the teacher or later on the prospective employer, the work colleague or a larger audience they will have to persuade.

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THE INFLUENCE OF MADAME BOVARY ON DUST OVER THE CITY

Irina-Ana DROBOT

Abstract: The purpose of this paper is to look at the way the French novel by Flaubert has influenced the Canadian novel by Langevin. The paper is looking at influences of previous literature on Modern literature and explaining them using a literary and cultural analysis. The stories are similar; it is just that they are from different epochs and told differently. The influence of the French character Madame Bovary is visible on Madeleine, while her husband is a copy of Madame Bovary's husband. Alain Dubois is a small doctor, as his wife Madeleine teases him. The same story, the same problems, the same ending. Can we talk about a rewriting of the same story? Of intertextuality? Of a universal love story that transcends time? Of a pattern for love stories that Flaubert has established? Of an item that has gained its place in the culture memory of literature?

Keywords: *culture memory, hero, intertextuality, love story, rewriting*

1. Motivation

If we read the Canadian novel *Dust Over the City* by André Langevin, we cannot help but think of the story of *Madame Bovary* by Gustave Flaubert. We have a story that follows the same pattern, that of a modest doctor who marries a woman who finds life boring and wishes to change it. In wishing to change her life into a better one, she looks for love outside marriage. The ending is tragic. Madeleine kills herself just like Emma. However, Langevin's story takes place in a Canadian setting, in a town of miners called Macklin. The setting for *Madame Bovary* is the town called Rouen.

André Langevin was born in Montreal in 1927. His novel *Poussière sur la ville* was written in 1953 and it was translated as *Dust Over the City* in 1955. The French author Flaubert wrote his novel *Madame Bovary* in 1856.

Among the themes which preoccupy Langevin in his novel are marital infidelity and existential angst (Cohen and Grady, 1996: 284). The two stories overlap as to the theme of marital infidelity. Existential angst is also part of *Madame Bovary*'s themes, and in being so it echoes this same theme in *Dust Over the City*. If we look at the following quotation from Flaubert's novel, we notice that we can identify an echoing of the Canadian novel's

title: "She was not happy, and never had been. Why was life so unsatisfying? Why did everything she leaned on instantly crumble into dust?" (Langevin, 1976: 245) The dust in the quotation reminds us readers of the dust in the title *Dust Over the City*. We can thus identify the symbol of the dust in Langevin's novel as relating to the theme of existential angst but also to the idea of the unsatisfying lives Emma and Madeleine believe they lead.

The same story, the same problems, the same ending. Madame Bovary is what we may call a literary hero who kills her author. Madame Bovary is not necessarily tied to her author Flaubert; she has become a symbol. She has become part of our culture. Her problems are visible on Madeleine. Can we talk about a rewriting of the same story? Of intertextuality? Of a universal love story that transcends time? Of a pattern for love stories that Flaubert has established? Of an item that has gained its place in the culture memory of literature?

The present paper will look at ways in which literature is, as professor Marko Juvan claims, "a medium of cultural memory": "Literature is a medium of cultural memory because patterns of thought and feelings are preserved through literary genres, forms, themes, imagery, stories, and motifs over longer historical periods."

This idea will be applied to Flaubert's and Langevin's novels. The way Flaubert's novel portrays something universal in the relationships between characters and in the characters' personalities will be analysed through the way Langevin reuses aspects of *Madame Bovary*. As Erll and Rigney claim, "Over the last decade, 'cultural memory' has emerged as a useful umbrella term to describe the complex ways in which societies remember their past using a variety of media." The medium under discussion in this paper is literature. The story of *Madame Bovary* is remembered in Langevin's novel by its readers. The paper searches for ways in which this story is prompted to be remembered in Langevin's novel and for means to be used to explain these processes.

2. Intertextuality: exploring the connections between the two texts

The clear relationship between the two texts, Langevin's and Flaubert's, can be explained by intertextuality or by allusions. The influence of Flaubert's

text on Langevin's is obvious. How this is achieved is a matter of relationship strictly between texts but also between the present text and all that is known to the readers from the literature's past. We can compare the characters and the plot, but we can also think about the bovarysme as an attitude towards reality which is part of the readers' knowledge.

Ziva Ben-Porot, in *The Poetics of Literary Allusion* (1976: 107-108) defines allusion as follows:

The literary allusion is a device for the simultaneous activation of two texts. The activation is achieved through the manipulation of a special signal: a sign (simple or complex) in a given text characterized by an additional larger "referent." This referent is always an independent text. The simultaneous activation of the two texts thus connected results in the formation of intertextual patterns whose nature cannot be predetermined. [...] The "free" nature of the intertextual patterns is the feature by which it would be possible to distinguish between the literary allusion and other closely related text-linking devices, such as parody and pastiche. (Ben-Porot, 1976: 107-108)

Once readers notice the way the characters behave, their job (in the case of the community doctor), their relationships, the plot, they activate a pattern they already know from past literature. Flaubert's novel is a point of reference for readers of literature. It is part of our shared knowledge of the way the story goes. And the way the story goes is confirmed, since the endings are similar, with the suicide of the heroine.

Intertextuality is, according to the *Dictionary of Critical Theory*, a term

coined by Julia Kristeva in her study of Bakhtin's work on dialogue and carnival (1969a). The basic premise of the theory of intertextuality is that any text is essentially a mosaic of references to or quotations from other texts; a text is not a closed system and does not exist in isolation. Intertextuality is not simply a matter of influences which pass from one author to another, but of the multiple and complex relations that exist between texts in both synchronic and diachronic terms. 'Influence' is simply one mode of intertextuality. (Macey, 2001: 203-204)

By establishing a dialogue between the two texts, the author Langevin both brings a fresh perspective on the story we all know and confirms to us readers that, regardless of the epoch and country, the story is universal.

Tom Furniss, in *Allusion, Influence, and Intertextuality*, defines intertextuality as "an umbrella term for the different ways in which texts interrelate with each other (allusion, imitation, influence, parody, pastiche, and so on)." According to him, "Allusions may be textual or non-textual." Non-textual allusions might be "references to people, events, topics or well-known facts." On the other hand, textual allusions are "deliberate verbal echoes of earlier texts." Thus, according to Furniss, the difference between intertextuality and allusion does not exist if we think of intertextuality as an umbrella term which includes allusion. Indeed, the references to a known course of the story and to a known typology of characters is obvious in Langevin's novel. The contemporary definition of intertextuality contributes to the understanding of the role of intertextual references and supports this interpretation:

In contemporary usage, intertextuality does not only refer to the relationship between texts but also includes everything 'known' by the reader. Thus, it provides depth to the fictional reality (Intertextuality). [...] Chandler argues that the usage of intertextuality in modern culture: "[This] is a particularly self-conscious form of intertextuality: it credits its audience with the necessary experience to make sense of such allusions and offers them the pleasure of recognition" (Chandler). (Denne Welin, 2007: 6)

It is not all about pleasure but also about the response to the pre-established pattern of the story which is present in both novels. The reader's perception is based on previous knowledge of other texts and, most importantly, on impressions of other texts. The existential anxiety and the marital infidelity which are present in Langevin's novel are intensified and underlined by the intertextual references. There is an overlapping of texts, an overlapping of similar aspects and of content in the case of intertextual references. Sometimes the overlapping is made explicit by the characters (e.g. Emma's reflections on unsatisfying life, with everything crumbling into dust just like it is shown in the title of Langevin's novel); sometimes it is left to the reader to identify. The part where Alain does not condemn his wife, as we see from the way the community disapproves of his attitude and from the way the

community believes that his wife had deserved her fate reminds us, knowledgeable readers, of the way Flaubert's trial for his novel went on. The community blamed Alain for doing nothing to solve the situation in a moralistic way. The priest of the community tries to do what Alain does not: to break Madeleine apart from her lover by choosing to arrange a marriage between Hetu and a young woman he knew before Madeleine. The way the community blamed Madeleine echoes the way Flaubert was blamed on trial for certain passages in his novel where he described his heroine's amoral ways. Alain echoes Flaubert since he just assists passively to his wife's amoral doings in a similar way to Flaubert's describing Emma's amoral ways.

3. Rewriting: various sides of the same story in two different worlds

Dust Over the City can be seen as a novel that is about another novel, in the sense that it opens for us readers who are well-aware of Madame Bovary new perspectives on Flaubert's novel. It can be thought of as fiction about fiction, as metafiction, yet Langevin never mentions explicitly anything about Flaubert's novel. He leaves the readers to guess these Flaubert's novel focuses on Emma's perspective, despite the apparent omniscient point of view suggested by the use of the third person. Langevin's novel focuses on the husband's perspective. Like Charles Bovary, Alain Dubois loves his wife and cannot accept the fact that she is cheating on him. This idea is highlighted by the strange acceptance of Madeleine's lover Richard and his leaving the two of them in privacy in his own home. This is an instance of his not accepting what is going on. Alain is jealous at first, but then he takes pity on his wife. Alain's behaviour shows that he still believes his wife to be perfect, refusing to accept reality. After all, Madeleine or Emma are not the only ones refusing to accept everyday reality.

From the point of view of rewriting, we can say that *Dust Over the City* is a parallel novel, since it offers us readers the perspective of the husband. Readers and critics have commented a lot on Charles Bovary's personality and attitude. However, now, with Langevin's novel, we have access to his own perspective on his wife. The setting does not count so much, after all. Or it is not that different. Alain Dubois is a copy of Charles Bovary as he is also a doctor in a community. Whether the city is in Canada or in France and whether the epoch is the nineteenth or the twentieth century does not matter that much. This is because we deal with universal patterns of

behaviour and because we make reference to a story of the past that we all know. The way Madeleine dies, however, is different from Emma's: Madeleine shoots her lover before she shoots herself, while Emma dies poisoned by arsenic.

4. Narratology: the readers' understanding of the same fabula

Certain aspects retain the attention of readers when coming into contact with a text. Here, narratological theories relating to the difference between fabula and story account for the reader's attention. The term *fabula* is defined as the story with no artistic work done by the writer. The fabula refers to those incidents which occur to the novels' characters, arranged in a logical and chronological way, even if they are not arranged this way in the novel. The fabula is just the "raw material of the story", as Paul Cobley explains. The writer organizes this raw material to suit his artistic purposes. At the level of the fabula, "there are no flashbacks or variations in point of view at this level of analysis." (Onega, 1996: 7) These belong to the level of the story. Sometimes the level of the fabula draws our attention, but initially it is the level of the story that we first come into contact with. Flaubert and Langevin wrote their novels at the story level. The writers can choose which character tells the story and what character's perspective the readers have access to. The level of the fabula is made up of the incidents which have not gone through the work of the writers. As they read the novel *Dust Over the City*, readers are prompted to imagine something else, a story which they already know but which is not actually there. Readers are prompted to establish comparisons with Flaubert's novel *Madame Bovary*. *Dust Over the City* is not just the work of the writer; it also relies on the work done by the readers.

We can view Langevin as a reader of *Madame Bovary*. His novel, *Dust Over the City*, can be viewed as his interpretation of Flaubert's novel. Whereas Flaubert's novel is written in the usual chronological order of incidents, and told by an omniscient narrator, Langevin's novel is told from the perspective of the doctor, using first person, and the incidents are told from a different order than the chronological one. The writers can change the order in the story in which they present the incidents, contrary to the usual chronological order in which they occur. The different order of incidents used by Alain Dubois can reveal something about the importance of the incidents that are presented first. First of all, Alain finds out about his wife's infidelity.

Afterwards, we hear the story of his arrival in Macklin together with his wife Madeleine. On this occasion, we find out about a significant character trait of Madeleine's:

As a matter of fact Madeleine gave, as she entered this new life, an impression of not really believing it was happening to her. She was coming to live with me in this small mining town where she knew nobody, and in a way this seemed to please her, because the unknown always appealed to her. When we began the trip to Macklin she even showed a little enthusiasm, but this was soon succeeded by the mood of depression which, with her, always followed any desire not immediately satisfied. (Langevin, 1976: 15)

Like Emma Bovary, she wishes for a different reality. She cannot cope with everyday life. However, whereas Emma was looking for the romantic world depicted in the romantic novels she had read, Madeleine is looking for something new, for the unknown under the form of excitement. We can see this from the scene where she prefers to drive the car at a very fast pace, scaring her husband:

"Let me step on the accelerator."

I hesitated.

"You're afraid!"

Her scorn was like that of a little girl who instinctively despises all prudence and who has learned from many movies that no risk is really dangerous, because the film always has to end happily.

The speedometer needle fell sharply at first, then went up in rapid jumps. Madeleine was pressing her foot down hard. [...] Then, before I could remind her that the engine wasn't too reliable, she said quietly, in a deep hoarse voice:

"Look. Down there the train."

[...] I felt that we had only avoided a crash by a second, but actually the train passed over the crossing about ten seconds after we did.
(Langevin, 1976: 15-16)

While Emma Bovary is the dreamy type, and strikes readers as the victim of her education in the convent, Madeleine is wild and looking for wild

sensations. However, both women cannot cope with reality and they look for something different. The way Langevin portrays Madeleine offers us clues as to his view on Emma as a reader. Gustave Flaubert presents in Emma the desire for change. It is true that she is not practical, that she has an illusory vision on reality, but the fact remains that she does not accept her existence as it is, she wishes to do something to escape the routine in her life. By making use of the wild experiences Madeleine is so fond of, Langevin highlights Emma's not accepting reality as it is and the risks she goes for.

Her husband does not argue but Emma does argue against the existence they are supposed to lead. She tries to get to balls, she learns to play the piano, she wants to be accepted in society, she takes up reading, she helps at charities, she goes into all sorts of activities. All to escape the routine of her existence. Emma tries to find the passion she has read about in her romance novels in her marriage, not to have a dull life. Whereas Charles accepts life as it is, Emma does not. She not only questions things Charles accepts as normal, but she also struggles to do something to change them. Unlike other middle-class people who did not question or try to change their life, she did struggle to do something about it. The problem is, however, the outcome of her struggles. All her efforts end up tragically. She remains unhappy despite her attempts. Something more is needed than just to use one's own reasoning without being influenced by the others' opinions or by the old customs, traditions, accepted ways of life.

Emma Bovary is an example of what can go wrong if we are not instructed enough, if we do not reason enough in our wish to be autonomous. Some rules are there for a good reason and we need to be very careful what we do if we question them. We also need to think of the consequences. We also need to react against them after analysing the situation, not just by reacting on instinct alone. Emma does something to change her life because this is what she feels she wants to. She does this because she thinks she would like to live a different kind of life. However, if we think of Freud's theories of the pleasure principle then we notice that going for pleasure, that following one's instincts alone, that acting after all immaturely, like a child is not good. We need to educate such instincts and use reason. In this sense, her husband is portrayed as her opposite. This is underlined by the thoughts of Alain Dubois:

My middleclass upbringing had not prepared me for such sudden gestures, empty-handed and purposeless. For me, a risk was not necessarily total. I had a sense of caution that didn't appeal to Madeleine; it seemed to her too much like avarice. A wild animal does not hoard things; he only holds onto enough food for the moment. Madeleine was the same. She was proletarian, although that was a word which would have brought a disdainful smile to her lips. She wanted her satisfactions at a particular moment, not at an unspecified time in a problematical future. It was for that above all that I loved her, perhaps dangerously. For me she was exotic; when I was with her I felt that I was exploring some strange country. Neither of us had renounced our particular values. Perhaps there were contrary forces in us, clashing against each other. Our youth made it possible to re-establish the equilibrium quickly. (Langevin, 1976: 59-60)

By looking at Alain Dubois's thoughts, readers notice the way Emma's husband was viewed by other readers, by critics, and by Langevin.

Conclusions: a story that has become part of our cultural heritage

Literature contains culture memories, in its use of intertextuality, allusion and rewriting. Readers use their previous knowledge of literary works, which are, after all, cultural products. Literature can be regarded as "culture's memory, not as a simple recording device but as a body of commemorative actions that include the knowledge stored by a culture, and virtually all texts a culture has produced and by which a culture is considered. Writing is both an act of memory and a new interpretation, by which every new text is etched into memory space." (Lachmann, 2008: 301) Throughout this paper, the use of past literature, specifically *Madame Bovary*, was analysed as to its influence on the novel *Dust Over the City*. Langevin both uses a story as a product belonging to our culture and reinterprets the story. A significant aspect of Langevin's reinterpretation is that of the marriage plot. If we look at the article *Why the Marriage Plot Need Never Get Old*, written by Adelle Waldman (2013), we notice that she claims that the novels concerned with the marriage plot are not something past due to the fact that divorce is part of the contemporary world:

Are older novels about love more powerful because their protagonists contended with societal repression, instead of merely

struggling with their lovers and with themselves—with their conflicting desires and changing moods? Have the liberation of women and liberalization of divorce law really deprived the novel of its high stakes?

I think the answer is no.

Waldman claims that it was not society that caused problems for the characters, but their internal struggles. "In *Madame Bovary*, for example, divorce would not have solved Emma Bovary's problems.", Waldman states. As a proof, Langevin's novel does not deal with the solution of divorce. In doing so, Langevin illustrates Waldman's claims. Langevin, through his novel, seems to tell us that the rules of society, whether they change or not, cannot offer solutions to timeless problems characters deal with. The priest of the community tries to get Madeleine's lover to marry, hoping that in this way things will get solved. However, things get worst at this point, since Madeleine kills her lover then shoots herself. Madeleine's husband even accepts the two lovers together in his home, thus defying all rules. This does not help either. Rules society imposes are thus not the issue; the issue lies deeper in the characters' psychological troubles. This is perhaps why the Canadian setting does not change the story, since psychological issues are universal.

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TREATMENTS USED IN MEDICINE THROUGHOUT TIME

Mirel ANGHEL

Abstract: Contemporary medicine was built on a series of traditions and superstitions which influenced its development. Revisiting the roots of folk medicine, we can understand many things about the way medicine has evolved and how healers and physicians tried to offer effective treatments to people, despite the underdeveloped instruments and techniques they had at their disposal.

Keywords: *folk medicine, tradition, treatment, history*

Introduction

The field of medicine has seen many examples of techniques, treatments and methods employed by healers throughout time. The primary consideration was to pacify gods and demons that, they believed, brought dreadful diseases upon mankind. In ancient times aphorisms were also important. They included "roles as heuristics (rules of thumb) for practice, and in the identity construction of the clinician within a community beset by professional uncertainty and accountability. We suggest that aphorisms should be cared for not simply as historical curiosities, but as renewable ways of creating an 'art of memory' in medical education, stimulating recognition and recall as aesthetic rhetorical devices" (Levine, Bleakey 2012: 153).

1. Treatments used in ancient times

In ancient times, when people wanted to treat different conditions they used natural means. Even from the time of Hippocrates (400 BC), they used willow bark to soothe pain and reduce inflammation. Its content of salicin (a chemical substance similar to acetylsalicylic acid) made this natural remedy the treatment of choice when such problems were involved. In the past, aphorisms were used to educate the public and help people prevent diseases according to the well-known aphorisms of Hippocrates "Prevention is preferable to cure". Below is presented a table containing some common ailments and their natural remedies:

Ailment	Treatment
Backpain	Acupuncture; inserting needles in specific points
Pain, inflammation	Chewing on willow bark
Asthma	Black pepper and lard
Earache	Tobacco juice
Common cold	Wearing a dirty sock around the neck (prophylactic measure)
Leg cramps	Placing shoes upside down under the bed
Snakebites	Trefoil plant
Arthritis	Salve
Epilepsy	Turtle or dove's blood
Thrush	Holding a young frog with its head inside the mouth of a diseased person
Medical treatment for general use	Amulets and incantations

Table 1. Common diseases and their folk treatments

It may come as no surprise that disease was believed to be greatly connected to nature. In the olden days, people believed in the possibility of transferring certain diseases onto various objects in nature. Such a transfer meant the instant healing of the sick one, but also the danger of passing on the disease. The illness was not only transmitted to the object. Whoever touched that object thereafter, gained the sickness. So, the initial sufferer was not the only one who rid himself of the disease, but so was the object. For example, oak trees were the chosen object in Hertfordshire for patients suffering from anguish. They would take a lock of their hair and leave it onto the tree, immediately becoming cured. In Thuringia people with warts would touch each one of their warts with a pebble, put then the pebbles in a bag and intentionally lose it on the way to church, for an unlucky person to later find it. Although we were not there to be able to condemn these practices entirely, we can certainly wonder if for some people this was an absolute truth. From the teachings of today's medicine, we are inclined to suspect that the most likely explanation is what doctors like to refer to as the placebo effect.

A mix of Christian prayers, folklore superstitions and magic incantations used to be practiced as the main source of remedy and cure of diseases. Many

people would abide by all three of these approaches, in order to be absolutely sure of getting healed. The prayers are found in the Bible, as well as in additional Christian books. While this approach asks God for help in aiding the patient to be cured, the magic incantations do the opposite. Witches and warlocks would invoke dark spirits, as well as the powers of Mother Nature to take away the sickness. Last but not least, superstitions, which in many parts around the world are still sworn by, were mostly senseless acts believed to keep illness away.

For example:

Hooping-cough will never be taken by any child that has ridden upon a bear (very common). Cramp is effectually prevented by placing the shoes under the bed, with the toes just peeping the shoes under the bed (Lancashire). In some parts of Cornwall you are told to put the shoes at the foot of the bed, with the toes turned upward; in other parts, simply to put your slippers under the bed, with the soles upturned. An Irish belief is that the blood of any man named Keogh, put into a decayed tooth, will prevent toothache. (Black, 1878: 332)

Of course, the priests did not find use for superstitions nor for any kind of advice coming from witches, claiming that there is no mention of this in the Holy Bible. Some priests were persecuted for this, because there were people who swore by certain charms and superstitions and said to have been found in the Holy Book. Of course this is disputable, due to the existence of more than one version of the Bible.

"Once, it is recorded in *Notes and Queries*, a clergyman said, 'Well but, dame, I think I know my Bible, and I don't find any such verse in it.' To which the good woman made answer, 'Yes, your Reverenee, that is just the charm. It's in the Bible, *but you can't find it.*'" (Black, 1878: 329-330).

People also believed that evil spirits entered the human body and, by inhabiting it, these spirits had the capacity to trigger serious ailments. The only remedy was seen (in many cases) as involving either prayers or threats. In traditional cultures, there was also a belief that diseases could be transferred to other people who were more resistant individuals than their relatives that were afflicted with a disease in the first instance. In other cases, animals were used as "recipients" of the transferred disease which came from a human being.

Another important piece of folklore tradition that became incorporated in different religions, especially Christianity, is the honoring of relics. Relics today are the bodies of the saints. Sometimes only a small piece of the corpse, if not the entire body, is kept in a holy place and pilgrims go there to honor them in the hope and belief that it has supernatural powers which can help them with whatever problems they may have, whether physical or personal. Before this current custom, not only saints but all dead people were used for healing, or rather parts of them were used.

For example, "In North Hants a tooth taken from the mouth of a corpse [was] often enveloped in a little bag, and worn round the neck to secure the wearer against toothache..." (Black, 1883: 98). Likewise, "the powder of a man's bones, burnt, and particularly that made from a skull found in the earth, was esteemed in Scotland as a cure for epilepsy." (Black, 1883: 96). Although sinister and strange, people were very adamant when it came to venerating the dead, as these practices are still alive, but only in different ways. In folk medicine, every detail was important.

Color played a crucial role because of what it represented. "Red, regarded as representing heat, was therefore itself in a manner heat; white, representing cold, was therefore cold in itself. Red flowers were given for disorders of the blood, and yellow for the liver." (Black, 1883: 108)

Numbers, as well as color, served a part as well. Numerology is deeply rooted in folk medicine. In Great Britain, "Of all mystic numbers, Nine is the most popular..., or perhaps it would be more correct to say Three, or some multiple of it. When a child is passed under and over an ass for the cure of whooping-cough, it is always three or nine times that the operation is performed." (Black, 1883: 118)

Numerology is still alive today, from the world of superstitions to mysticism and religion. Biblical numbers are not left unacknowledged by clergymen, while in mysticism and astrology numbers are given great significance and meaning. In medicine, however, numbers have lost any power they had in the ancient world.

Though still alive today, astrology has lost ground concerning its influence in the medical field. Astrology is no longer part of medicine, but it used to be a vital guide. For instance,

The importance of time in birth, in disease, and other incidents of life, was suggested by consideration of planetary influence. If a child in China is born between nine and eleven o'clock, if his early path be rough at last he will arrive at good riches; and unlucky all his days will be the child born between three or five o'clock either of the morning or of the evening. (Black, 1883: 132).

To many people's disbelief, folk medicine is still practiced in some parts of the world where traditions and cultural customs have survived without having been altered whatsoever. A perfect example of this is the Mexican population, especially those with low income and without health care. Many types of therapists exist according to what the people's needs happen to be.

The "doctor" who offers physical therapy is known as a "*sobador*". A *sobador* aids the type of patients with work injuries, mainly bone ruptures. Because many Mexicans are laborers, such a therapist is in great demand. Another type of healer is the one who specializes in herbalism: plants and their medicinal properties. This is known as a "*yerbero*". "Some examples of medicinal herbs include chamomile (manzanilla) which is taken as a tea for its calming properties, aloe vera (zabila) which is used topically on the skin to cure bites, rashes, etc. and eucalyptus (eucalipto) is used as a tea to alleviate and help symptoms associated with the common cold." (National Center for Farmworker Health)

A very unusual branch found among the Hispanic folk medicine is "*curanderismo*". *Curanderismo* is a practice that deals with the relationship between illness and spirituality, believing that the two are directly linked and that the source of the disease is rooted and controlled by the supernatural. "A few common ailments that a curandero can diagnose and treat would be mal de ojo (evil eye), susto (fright sickness) and mollera caida (fallen fontanelle)." (National Center for Farmworker Health)

"Mal de ojo is defined as an illness that is inflicted due to envy. When the glances of admiration of a stronger person are inflicted on another for too long, usually on a child, it is said that mal de ojo occurs. The associated symptoms include high fever, fretfulness, headaches and crying." (National Center for Farmworker Health)

The "evil eye" superstition is found in other cultures as well, although certain details about it may be different. For example, some believe that it is the

aura of the person that is attacked, whereas others are sure that it is the devil's work, through the people that cause it. According to each belief, the treatments also differ. Just as in Mexico the cure involves eggs, in other cultures prayers and incantations are the main remedy used.

Susto is defined as resulting from a startling or frightful occurrence or scare which has caused the soul to temporarily leave the body. The symptoms associated with it include loss of appetite and weight, lack of motivation and listlessness. The treatment of susto involves sweeping the body with herbs three times while prayer is conducted.

(...) Mollera caida is the condition such as fallen fontanelle in which the soft spot on top of a baby's head is marked with an indentation. It is believed to be caused by bouncing a baby too roughly or removing a nipple or bottle from the baby's mouth too suddenly. It is also marked by the baby having a bulging palate, fever, vomiting and crying. The treatment involves applying salve to the baby's head and pressing on the baby's palate. It is important to note here how a curandero's diagnosis may be very much in line with those of contemporary medicine, despite how the treatment process may differ. While in the United States, a mother would be told that a fallen fontanelle is a sign of advanced dehydration. However, both a curandero and a Western practitioner would see mollera caida as a severe condition that requires immediate attention. (National Center for Farmworker Health)

Traditional medicine is as ancient as written history, if not more so. Because religion and herbalism are still very important in medicine today, it is imperative that we know the background of how things came to be, in order to understand why things are the way that they are now and how we came so far to discover so much about these fields which are so tough to grasp and study.

The oldest texts of such kind are found in ancient Mesopotamia, dating back to 2100 BC. Clay tablets depict the prayer rituals and plants that were utilized in the pursuit of healing. Great contributions to prehistoric medicine have been made by the Egyptians, Mayans and Aztecs as well.

In ancient Egypt, around 1700 BC, plants, which were believed to have magical potential, were prescribed, while the Mayans of Central America and Southern and Central Mexico based their beliefs on holistic healing. From

2000 BC until 250 AD, the Mayans strongly believed that there was a tight connection and equilibrium that needed to be maintained between people's well-being, nature and the universe. Likewise, plants and religious ceremonies were made use of in order to aid the sick.

The Aztecs of Central Mexico (1300-1519 AD) also had their fair share of healing practices, but unlike the other civilizations, their methods still exist in contemporary medicine. "For example, they treated headaches by inhaling tobacco and other herbs and scabies were treated by washing the skin and applying avocado." (National Center for Farmworker Health). There is always some truth to every legend and, as time passed throughout history, we were able to identify what works and what doesn't, what prayers to rely on and what is worthless. The concept of the supernatural has always been a crucial part of people's lives and the backbone of many civilizations. Because it is so deeply rooted in people's hearts, prayer will always accompany any plant or pill taken to fight the disease.

Conclusion

Although the medicine practiced today is completely different, we cannot help but acknowledge its roots. Folk medicine is indeed a mixture of culture, religion, spiritualism, herbalism and some actual medical facts, but it is what led to what medicine happens to be now. Certain aspects of folk medicine are still practiced today, depending on the region, as many still find it helpful. The important thing is that no matter how unreliable certain aspects of ancient medicine may be, it is what built the practices of today.

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LE VERT : UNE COULEUR « HUMAINE » ?

(GREEN: A COLOUR FOR HUMANS?)

Iuliana-Florina PANDELICĂ

Abstract: In this article we will try to demonstrate, on the one hand, the richness of the vocabulary with respect to the formulas created on the basis of a colour name and, on the other hand, to analyse the extent to which the word maintains its original significance if it becomes part of such formulas when used to characterize a person or an object.

Thus, the research questions we want to answer in this article are the following: we want to know if colour terms and phrases formed using these colour terms are used to characterize people or objects and if there is a difference according to the semantic-syntactic features such as [+human] and [-human] in the meaning of terms that express colour.

Keywords: *green, human, significance, colour idioms*

Motto: « *Toute théorie est grise, mais vert florissant est l'arbre de la vie.* »
Johann Wolfgang von Goethe

1. Introduction

La couleur est présente dans nos vies dès notre naissance. Nous l'apprenons très facilement, nous apprenons à la dénommer, à la distinguer des autres couleurs qui nous entourent, nous l'utilisons pour décrire ou pour exprimer nos préférences dès l'enfance. Mais qu'est-ce qu'une couleur ? D'où vient-elle et quel est son rôle dans notre vie ? Dans la vie quotidienne, nous ne nous posons pas très souvent ce genre de questions. Ce qui nous préoccupe, c'est plutôt de distinguer une couleur des autres et d'en connaître les nuances les plus spéciales. Est-ce que nous réfléchissons à sa signification quand nous choisissons un vêtement ou une fleur, par exemple ? Parfois oui, nous faisons attention au choix d'une certaine couleur en fonction de sa signification et du message qu'elle transmet. Par exemple, nous tenons compte d'un certain code social quand nous participons à un enterrement ou à un événement plus solennel, nous ne portons pas les mêmes couleurs qu'à un événement sportif ; quand nous offrons des fleurs, nous tenons compte

soit des préférences de la personne à laquelle elles sont destinées, soit de la symbolique généralement acceptée ; quand nous achetons des vêtements, nous sommes attentifs à la couleur qui nous va le mieux.

Selon Annie Mollard-Desfour (2012 : XIX), la couleur « est un continuum que l'on segmente et nomme différemment, dans le temps, dans l'espace [...], elle a donné naissance à des symboles variés, universels ou particuliers à certaines cultures, permanents ou éphémères ».

Nous avons notre propre perception de la couleur et nous pensons que l'autre en a la même image ou perception que nous. Est-ce vraiment la couleur identique pour toutes les personnes ? En décrivant tel ou tel objet, nous nous rendons parfois compte que notre interlocuteur ne s'en crée pas du tout la même image que celle que nous décrivons.

Parmi les chercheurs qui se sont préoccupés de la couleur, l'historien Michel Pastoureau, spécialiste des couleurs, se fait remarquer par ses travaux dédiés au bleu, au noir, au rouge et au vert. Il a retracé l'histoire de chacune de ces couleurs. En ce qui concerne le vert, l'auteur a suivi son histoire depuis l'Antiquité (quand les Grecs n'avaient pas de mot pour dénommer cette couleur, mais la situation était identique pour les autres couleurs également) jusqu'à nos jours et il a souligné l'association de cette couleur tant à la nature, qu'à l'instabilité : le hasard, l'enfance, le destin, le jeu, la chance.

Pour définir la couleur verte, Annie Mollard-Desfour (2012 : 6) utilise plusieurs exemples concrets : « Qui, parmi les couleurs visibles du spectre solaire se situe entre le bleu et le jaune, et rappelle notamment la couleur de la verdure, de l'herbe, des prés en particulier au printemps, des sapins, des poireaux, de l'émeraude, du colvert et du pivert, de la grenouille, du serpent tentateur, des extraterrestres... ». Elle la situe également par rapport aux autres couleurs du spectre et tous les exemples choisis désignent des « porteurs » de cette couleur.

Questions de recherche

Les questions de recherche auxquelles nous voulons répondre dans cet article sont : les termes de couleur et les locutions formées à l'aide des termes de couleur sont employés pour caractériser les personnes ou les objets ? Est-ce qu'il y a une différence en fonction des traits sémantico-

syntaxiques tels que [\pm concret] et [\pm humain] dans la signification des termes de couleur ?

L'objectif de cet article est de démontrer d'une part, la richesse des symboles du vert, la richesse du lexique en ce qui concerne les formules créées à base d'un nom de couleur et, d'autre part, d'analyser la mesure dans laquelle ce mot de couleur garde sa signification première s'il fait partie de telles formules quand il est employé pour caractériser une personne ou un objet.

Le corpus que nous nous sommes proposés d'analyser est composé de collocations et locutions tirées du dictionnaire d'Annie Mollard-Desfour sur le vert. Nous utiliserons également d'autres dictionnaires français pour en extraire les locutions dans la composition desquelles la couleur verte est présente.

Nous avons choisi cette couleur parce qu'elle enregistre plusieurs significations dont la linguiste Annie Mollard-Desfour (2012) fait l'inventaire dans l'*Introduction* de son dictionnaire *Le Vert*: « vert du hasard, de la malchance ou de la chance, de l'espérance » ; « vert de la verdure et de l'eau, de la vie, de la vigueur, de la fécondité » ; « vert de l'altérité, de l'étrange et de l'étranger, du surnaturel, du merveilleux souvent maléfique » et « vert de l'altération, de la décoloration et du macabre ».

2. Analyse du corpus

2.1 Notions théoriques

Nous utiliserons dans cet article la notion de **classes lexicales**, telle qu'elles sont définies par Eugen Coșeriu (1968 : 11) : elles « appartiennent à la même classe les lexèmes qui permettent les mêmes combinaisons lexicales ou grammaticales, ou lexicales et grammaticales en même temps ». Coșeriu distingue les substantifs, les adjectifs et les verbes selon des critères comme [+animé] et [-animé], [+positif] et [-positif], [+adlatifs] et [+ablatifs]. Ce qui nous intéresse à ce point de notre recherche est la distinction qu'il fait dans la classe des substantifs, entre « être vivant », « choses ». Selon l'auteur, « à l'intérieur de la classe "être vivants", par exemple, des classes telles que "êtres humains", "êtres non-humains" » (Coșeriu, 1968 : 11).

Une autre notion que nous utiliserons est la notion de **collocation** par laquelle Cristiana-Nicola Teodorescu, dans son article *La terminologie du bleu : une approche didactique*, comprend comme « une situation de voisinage ». Selon Franck Neveu (2004 : 71), la collocation est « une co-occurrence conventionnelle, résultant d'une forte contrainte sémantique de sélection qui se manifeste par la valence d'une unité lexicale, et qui a pour effet de restreindre la compatibilité des mots avec l'unité en question ».

Une troisième notion est celle de **locution**, sur le choix de laquelle nous avons bien réfléchi étant donné le foisonnement de termes en matière de figement. Nous utiliserons cette notion parce que dans les dictionnaires, les structures plus ou moins figées que nous avons introduites dans notre corpus sont dénommées comme locutions.

Selon Annie Mollard-Desfour (2012 : 6), « *Vert, adj.*, qualifié par un autre terme, *adj.* ou *subst.* qui en précise la nuance, est considéré comme *subst.*, mais l'ensemble de la *loc.* fonctionne souvent comme *loc. adj.* ».

Dans notre recherche, nous utiliserons cependant les notions de **collocation** et de **locution** pour distinguer les structures qui constituent notre corpus.

2.2. Le vert dans des collocations

Le vert est la couleur dont la présence se manifeste surtout dans la nature. Du point de vue symbolique, il est associé à l'espérance et à la stabilité, étant considérée une couleur positive. Obtenu par le mélange du jaune et du bleu par la synthèse soustractive, ou du rouge et du bleu par la synthèse additive, le vert est perçu comme une couleur rassurante, associée au printemps, au refuge dans la nature, à l'équilibre.

Annie Mollard-Desfour (2012 : 6) considère que « [l]e terme *vert* englobe les nuances pouvant varier du vert foncé au vert très clair, vers les nuances du jaune ou bleu, du foncé au pâle et blême ».

Dans le *Dictionnaire des cooccurrences*¹, le mot **vert** apparaît associé aux mots suivants : « absinthe, acide, agressif, amande, beau, bleu, bleuâtre, bouteille, brillant, bronze, cendré, chou, clair, cru, d'eau, doré, éclatant, émeraude, épinard, fluo, foncé, frais, glauque, indécis, intense, jade,

¹ Il s'agit de la banque de données terminologiques et linguistiques TERMIUM Plus® du gouvernement du Canada.

jaunâtre, laiteux, lumineux, luxuriant, mêlé de bleu, métallique, mordoré, neutre, obscur, olive, pâle, pistache, pomme, profond, puissant, sombre, somptueux, sourd, tendre, tilleul, tirant sur le jaune, vif ». Ces mots aident en fait à exprimer des nuances de vert (**vert émeraude, vert épinard, vert olive, vert pomme**), la saturation (**vert neutre**) ou la luminosité (**vert sombre, vert obscur, vert éclatant, vert lumineux**, etc.).

Dans le paragraphe précédent, nous avons donné des exemples de cooccurrences qui ne changent pas du tout le sens dénotatif du mot vert, les mots s'y ajoutant uniquement pour caractériser la couleur et pour aider le locuteur à faire certaines distinction entre les diverses nuances.

Nous avons cherché dans les dictionnaires des collocations et des locutions construites autour du vert et nous les analyserons séparément, en les introduisant tout d'abord dans deux tableaux pour marquer le trait qui nous intéresse, le trait [\pm humain]. Dans chacun des deux tableaux nous avons introduit 15 structures.

Le premier tableau contient les collocations et leurs significations² qui facilitent la catégorisation de ces collocations selon le trait [\pm humain].

	Séquence	Signification	Humain
1.	billet vert	dollar	-
2.	engrais vert	végétation herbacée récoltée avant maturité et enfouie dans le sol pour servir d'engrais	-
3.	l'Homme vert	Personnage vivant dans les bois, maître des oiseaux et de toutes les bêtes volantes, qui apparaît parfois aux humains et qui, lié au cycle de la nature, est le symbole de régénération, de la renaissance au printemps, de la fertilité ³	-

² Pour les significations des collocations et des locutions qui constituent notre corpus, nous avons consulté et cité les explications données par le CNRTL (le Centre National de Ressources Textuelles et Lexicales) et par Annie Mollard-Desfour dans le dictionnaire dédié à la couleur verte.

³ De la définition d'Annie Mollard-Desfour (2012 : 52), nous comprenons qu'il ne s'agit pas d'un humain, mais d'un personnage imaginaire, même si sa dénomination contient le nom homme.

4.	habit vert	costume des académiciens	-
5.	langue verte	qui appartient à l'argot	-
6.	verte réprimande	sévère, dure, sans ménagements	-
7.	un vert/ les Verts	un/des écologiste/s	+
8.	un vin vert	vin jeune qui n'est pas encore fait ; vin ayant un goût âpre, trop riche en acide dû au manque de maturité du raisin	-
9.	ceinture verte	surface couverte de végétation, autour d'agglomérations	-
10.	énergie verte; or, pétrole vert	source d'énergie, de richesse représentée par des végétaux, des produits de l'agriculture	-
11.	espaces verts	surfaces réservées aux arbres, à la verdure, dans l'urbanisme moderne	-
12.	feu / signal vert	feu / signal de circulation indiquant que la voie est libre	-
13.	les bérrets verts	troupe d'élite dans divers pays ; militaires qui appartiennent à ces troupes d'élite	+
14.	les hommes verts	soldats allemands pendant la Seconde Guerre mondiale	+
15.	vert de Corse	roche primitive qui contient du jade	-

Tableau 1. Collocations avec le mot **vert**

Des quinze collocations marquées dans le tableau ci-dessus, seulement trois ont le trait [+humain] : **un vert**, **les bérrets verts** et **les hommes verts**. Les 12 autres sont caractérisées par le trait [-humain].

Dans le dictionnaire d'Annie Mollard-Desfour (2012 : 39), nous trouvons une sous-catégorie que l'auteure appelle « croyances/légendes/mythologie » et qui comprend : le Chevalier Vert, qui désigne un « Chevalier du Moyen âge doué de pouvoirs surnaturels » ; la Dame verte (qui est une fée, une sorcière, un fantôme) désigne une dame « vêtue de vert qui serait apparue

dans la nature pour venir en aide aux personnes égarées, mais également pour les perdre », mais nous ne les avons pas introduits dans notre corpus, puisqu'il ne s'agit pas vraiment de personnes, mais plutôt de personnages aux pouvoirs magiques, sans intérêt pour notre recherche actuelle.

Dans la deuxième catégorie, ayant le trait [-humain], les exemples sont beaucoup plus nombreux dans les dictionnaires, mais nous avons fait une sélection qui couvre plusieurs domaines ou aspects. Par exemple, dans la catégorie du « vin vert », nous pourrions retenir également **le café vert, le pois vert, un fruit vert, une sauce verte, une olive verte, une tomate verte, la salade verte** ou **le poivre vert**⁴, et dans le même sens la langue utilise le vert au figuré dans des exemples comme **verte nouveauté** ou **verte jeunesse** pour marquer le fait qu'il s'agit de quelque chose qui, selon le CNRTL, « est peu avancé en âge, dépourvu de maturité ; qui a la fraîcheur acide, la vivacité de la jeunesse ».

Selon le modèle du **vert de Corse**, nous avons trouvé sur le site de CNRTL les structures suivantes : **vert de Florence** (pour désigner un marbre vert antique) ; **vert de Suse** (qui est un marbre vert du Piémont) ; **vert Campan**, expliqué par le CNRTL comme « Marbre vert clair, avec des marbrures de vert foncé, coupées de traits gris. Ce marbre, originaire des Pyrénées, était tiré de la vallée de Campan »⁵. Nous en avons introduit dans notre corpus seulement un, **le vert de Corse**, parce que le rôle de toutes ces structures est de dénommer des types de marbre ou un type de roche.

De la catégorie des collocations comme **vert d'eau, vert (de) mousse, vert de mer, vert de pois** ou **vert Nil**, même si elles ont la même structure que les précédentes (Nom+la préposition **de**+Nom ou Nom+Nom), elles ne présentent pas d'intérêt pour notre recherche, puisqu'elles marquent uniquement la nuance du vert.

En ce qui concerne la dénotation ou la connotation du vert dans ces collocations, nous observons une liaison entre la couleur proprement-dite et la nouvelle structure créée avec ce mot. Par exemple, dans le cas du **billet vert**, qui signifie *dollar*, le billet est vert et noir ; l'engras vert provient du procédé de récolter la végétation herbacée avant la maturité et de l'enfoncer

⁴ Le sens de vert dans ces exemples est celui de « consommé avant maturité », définition trouvée sur le site du CNRTL, où il s'agit seulement de la fraîcheur ou de la couleur du produit.

⁵ Le CNRTL a cité à son tour pour cette définition Havard (1890) *Dict. XIX^e et XX^es.*

dans le sol se transformer en engrais – alors, une fois de plus, c'est la couleur de la matière prime qui met l'empreinte sur la collocation ; la situation est la même pour la **ceinture verte** qui désigne une surface couverte de végétation ; dans la même ligne s'inscrivent les **espaces verts**, désignant des surfaces réservées à la verdure dans les villes ; **l'énergie verte** ou **or, pétrole vert** désignent des sources d'énergie, de richesse qui proviennent des végétaux ou des produits de l'agriculture ; **feu vert** ou **signal vert** s'utilisent pour dénommer le feu ou le signal de circulation qui autorise la circulation, etc.

Dans les exemples **langue verte**, qui désigne l'argot, **la verte réprimande** que nous employons pour caractériser une réprimande de sévère et sans ménagements ou **un vin vert** pour dénommer un vin qui n'a pas assez vieilli, riche en acide et dont le goût est âpre, le mot **vert** a complètement perdu sa signification de base. Si nous parlons de la couleur d'une langue, nous ne l'associons jamais au vert. Est-ce que la réprimande a-t-elle une couleur ? Nous ne le croyons pas. Quant au vin, il est généralement connu sous les couleurs suivantes : blanc, rouge, rosé. Alors, la signification du vin vert doit être cherchée ailleurs, il ne s'agit pas de la couleur du liquide.

2.2. Le vert dans des locutions

La deuxième catégorie que nous proposons d'analyser est celle des séquences figées qui contiennent le mot **vert**. Nous avons procédé comme dans le cas de collocations : nous avons introduit dans cette catégorie quinze locutions que nous analyserons selon les mêmes aspects : le trait [\pm humain] et le sens dénotatif ou connotatif du mot qui nous préoccupe, le vert.

	Locution	Signification	Humain
1.	avoir les doigts verts	être doué, habile à cultiver les plantes	+
2.	donner à quelqu'un une volée de bois vert	une volée de coups vigoureux portés à l'aide d'un bâton de bois vert ; battre, maltraiter, insulter	-
3.	donner, employer, manger le vert et le sec	utiliser tous les moyens	-
4.	en dire / en entendre des vertes et des pas mûres	dire des choses incroyables, scandaleuses	-

5.	aller / envoyer quelqu'un au diable vert / au diable Vauvert	s'en débarrasser en l'envoyant au loin	-
6.	être encore vert pour son âge; être demeuré/resté vert	ayant une étonnante vigueur physique	+
7.	mettre au vert	laisser un animal brouter en liberté	-
8.	se mettre/rester au vert	aller se reposer à la campagne	-
9.	prendre quelqu'un sans vert	prendre au dépourvu	+
10.	chou vert et vert chou ⁶	une chose pareille sous des appellations différentes	-
11.	être vert	être stupéfait de déception, subir une grave déconvenue, tromperie	+
12.	être vert de rage / de peur	elle marque le sentiment négatif selon le modèle « se fâcher tout rouge » ou « éprouver une peur bleue »	+
13.	manger son blé en vert	dépenser ses revenus d'avance	-
14.	avoir le nombril vert	être jeune, immature	+
15.	donner le feu vert	donner l'autorisation	-

Tableau 2. Locutions verbales avec le mot **vert**

Prenons l'exemple **avoir les doigts verts** qui, à un premier regard, du moins pour un locuteur non natif, pourrait nous faire penser qu'il s'agit de la couleur des doigts comme dans le cas de la locution **être bleu de froid**, qui

⁶ Même si ce deuxième tableau contient des locutions verbales avec le vert, nous y avons placé cette locution nominale, étant donné son degré de figement plus profond, ni le terme vert, ni le terme chou ne gardant pas leurs sens. Il s'agit tout simplement de marquer la similarité entre deux choses. Dans l'ouvrage de Mollard-Desfour (2012 : 15) il y a une locution synonyme : « C'est blanc bonnet et bonnet blanc ».

suggère la couleur de la peau ; ce jugement conduirait à la classification de la locution dans la classe [-humain], parce que même si les doigts font partie au corps humain, ce sont seulement les doigts qui sont verts. Mais si nous cherchons la signification dans le dictionnaire, nous trouvons « être doué pour l'entretien des plantes ». Par conséquent, nous avons introduit cette locution dans la classe [+humain], parce qu'elle est utilisée pour caractériser une personne.

Dans la locution **donner / employer / manger le vert et le sec**, ce qui nous intéresse est si le vert et le sec caractérise la personne ou un objet. La réponse vient elle aussi de l'explication trouvée dans le dictionnaire : elle signifie « utiliser tous les moyens ». La possibilité d'utiliser plusieurs verbes pour une même expression, nous conduit vers la conclusion que seulement « le vert et le sec » représente la partie figée de la locution et, comme nous l'avons vu, même si elle est associée à un verbe qui désigne une action accomplie par une personne, elle signifie « tous les moyens » et, par conséquent, nous sommes en présence d'une locution caractérisée par le trait [-humain].

Une situation intéressante est celle des structures **mettre au vert** et **se mettre au vert**. Les deux sont presque identiques comme forme, ce qui les rend différent est seulement le pronom **se**, qui fait la différence entre le verbe **mettre** à la voix active et le même verbe à la voix pronominale. D'habitude, le sens d'un verbe ne change pas trop⁷, mais dans le cas de ces deux locutions, la situation est différente :

- la première, **mettre au vert**, signifie « laisser un animal brouter en liberté », le « bénéficiaire » du « vert » dans ce cas étant un animal, un mammifère herbivore, alors un non humain ;
- la seconde, **se mettre au vert**, est comprise comme « aller se reposer à la campagne », le « bénéficiaire » du « vert » dans ce cas étant une personne.

Dans les situations ci-dessus nous observons que le mot vert renvoie à la nature, mais le rôle de cette nature est plus réduit dans le premier cas : elle

⁷ Prenons l'exemple de *connecter* et *se connecter*, *promener* et *se promener*, *laver* et *se laver*, *arrêter* et *s'arrêter*, etc. Dans ces exemples, le sens est le même, la différence réside dans le destinataire de l'action : « Il se promène dans le parc / Il promène son chien dans le parc », dans la première phrase c'est lui-même qui subit l'action, tandis que dans la seconde, c'est son chien qui la subit. L'action en soi reste la même.

sert seulement à nourrir un animal, tandis que dans le deuxième cas elle signifie « la campagne » et ses bénéfices sur l'esprit humain, la nature assurant le cadre idéal de détente.

3. Conclusion

La couleur verte est employée dans la classe [+humain] pour caractériser le regard d'une personne, la peau, le teint ou pour marquer les causes psychologiques ou physiques (par exemple la peur, une vive émotion, la colère, la surprise ou la maladie, la mort, le froid) qui ont provoqué cette couleur dans l'aspect de cette personne. Il apparaît également avec un sens figuré, comme dans **être vert**, qui signifie « subir une grave déconvenue, tromperie » (Mollard-Desfour, 2012 : 52).

En revenant aux questions de recherche que nous avons formulées au début du présent article, nous pouvons répondre par l'affirmatif dans le cas de la première question (si les termes de couleur et les locutions formées à l'aide des termes de couleur sont employés pour caractériser les personnes ou les objets). Dans ce cas spécifique, étant donné le fait que nous nous sommes penchée uniquement sur le vert, nous pouvons conclure que le vert sert à caractériser à la fois la classe [+humain] et la classe [-humain], avec la précision que dans la catégorie du non humain, il est plus présent que dans celle de l'humain.

En ce qui concerne la seconde question, qui était celle de savoir s'il y a une différence en fonction des traits sémantico-syntaxiques tels que [\pm concret] et [\pm humain] dans la signification des termes de couleur, nous pouvons répondre affirmativement aussi. Dans le cas des noms [+concret] accompagnés du mot vert, ce dernier mot exprime en règle générale la couleur. En revanche, si le nom appartient à la classe [-concret], la situation est différente, le vert n'exprime plus la couleur, et le sens de la collocation ou de la locution ne peut pas être cherché dans la signification de chacun des composants (**verte réprimande, langue verte, manger son blé en vert, en dire / en entendre des vertes et des pas mûres**, etc.).

Pour ce qui est de la question liée à la dénotation et à la connotation du **vert**, après l'analyse de la signification du vert dans les structures proposées, nous avons remarqué deux situations:

- dans la classe [+humain] **un vert, les bérrets verts et les hommes verts**, la présence du vert est justifiée par une analogie faite entre le nom et un aspect lié à son domaine de travail (le domaine d'**un vert** est l'écologie, la nature étant indissolublement liée à la couleur verte) ou à son habit (**les bérrets verts** tirent leur nom de la couleur de l'uniforme).
- dans la classe [-humain] il y a deux sous-catégories:
 - la plupart des collocations qui contiennent le mot vert emploient le sens dénotatif du mot (**ceinture verte, espaces verts, énergie verte ou feu vert**) ;
 - dans d'autres cas, le terme vert n'a aucun rapport avec la couleur proprement-dite (**langue verte, une verte réprimande**).

À travers cette recherche, nous avons remarqué la richesse de la symbolique du vert, la richesse du lexique quant aux termes désignant les nuances de vert, mais aussi aux séquences figées ou moins figées comprenant le vert. Nous nous proposons d'étendre l'analyse à d'autres couleurs qui font l'objet de travail d'Annie Mollard-Desfour et de Michel Pastoureau. Il serait très intéressant d'étudier selon les mêmes critères le bleu, le rouge et le noir.

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L'INTERTEXTUALITÉ DANS L'ADAPTATION CINÉMATOGRAPHIQUE DE L'ŒUVRE LITTÉRAIRE

(INTERTEXTUALITY IN FILM ADAPTATION OF LITERARY WORKS)

Maria Cătălina RADU

Abstract: In this article I intend to approach various aspects concerning the "translation" of literatures into film and the variety of transformation requested by this kind of modern adaptation. The first part of the article intends to give an answer to questions such as how can texts change into filmic image, what makes fiction become film, how could one make the translation from words to image? In a second section of my paper I will focus on the controversies raised by the relations established between literatures and cinematography, with a focus on the issue of fidelity of the cinematic expression to the literary source, the restriction the concept of fidelity supposes and the power of innovation of the cinematography.

Keywords: *adaptation, literature, screening, art, intertextuality*

1. L'adaptation du texte à l'image. Le roman et l'adaptation – des arts distincts ?

L'adaptation est un phénomène omniprésent dans la société contemporaine ; sous les formes les plus diverses - adaptations cinématographiques et télévisuelles, jeux vidéo, sites web, bandes dessinées, spectacles d'opéra, de ballet, pièces de théâtre et de radio - grâce à l'abondance de ses formes, l'adaptation semble avoir été ajustée au fil du temps à tous les moyens de promotion à travers lesquels elle pourrait atteindre le public. Les théories concernant l'adaptation sont multiples et diverses. L'adaptation est à la fois un produit, une entité formelle et un processus de création et de réception. Comme tout phénomène culturel, l'adaptation n'apparaît pas et ne se manifeste pas dans un vide, mais elle est le produit d'un contexte – un contexte spatial et temporel, de la société et de la culture.

Dans son oeuvre *A Theory of Adaptation*, Linda Hutcheon parle de trois significations du concept d'adaptation. L'adaptation en tant que entité formelle ou produit se matérialise dans la mise en œuvre de certaines activités qui peuvent impliquer un changement de l'environnement (un

poème traduit en film) ou un changement du cadre ou du contexte : raconter la même histoire d'un point de vue différent peut conduire, par exemple, à une interprétation complètement différente. La transposition peut présumer également un changement ontologique, de la réalité à la fiction, d'un événement historique ou biographique à une fiction. La deuxième acception - l'adaptation en tant que processus créatif – est basée sur l'idée que l'adaptation exige à la fois un processus de réinterprétation et de recréation. La troisième vision – l'interprétation considérée du point de vue du processus de réception – traite l'adaptation en tant que forme d'intertextualité. (Hutcheon, 2006 :7) Il existe, bien sûr, une relation d'interdépendance entre ces trois significations du concept d'adaptation. L'adaptation comme entité formelle implique automatiquement un processus de réinterprétation et, par le processus de l'adaptation, le texte migre inévitablement du contexte dans lequel il a été créé vers le contexte de l'adaptation, dans lequel il est reçu.

Le terme d'adaptation est difficile à définir, en grande mesure à cause de sa double signification - le même terme est utilisé à la fois pour le processus et le produit. En tant que produit, l'adaptation peut recevoir une définition formelle, mais en tant que processus de création et de réception, un éventail plus large d'aspects doit être pris en compte. Au sens large, Linda Hutcheon définit l'adaptation comme un phénomène qui inclut presque tout acte d'altération d'une œuvre impliquant un processus général de récréation culturelle. (Hutcheon, 2006 :9) Cependant, d'un point de vue pragmatique, une définition aussi large de l'adaptation rend difficile la théorisation de ce concept. Par conséquent, la définition plus restrictive de l'adaptation abordée d'un double point de vue, en tant que produit et processus (Hutcheon, 2006 :9), est plus proche de la compréhension commune du terme et suffisamment large pour permettre l'approche de l'interaction entre le roman et le film, aspect qui constitue le sujet de cet article.

Dans *Literatura și celealte arte (pentru o didactică a interconexiunilor)*¹, Mihai Nebunu affirme que la littérature contemporaine, dominée par l'image et la technologie, ne pouvait pas se limiter à l'usage exclusif du mot, puisque dans le film, dans les arts du spectacle, dans la peinture et le graphisme, dans les arts de la lumière et du multimédia, le symbolisme entre l'image et le mot / son s'était déjà produit. Les expériences multiples des artistes du

¹ *La littérature et les autres arts (pour une didactique des interconnexions)* (traduction nôtre).

siècle dernier indiquent également une tendance permanente à transgresser les frontières entre les arts. (Nebunu, 2009 :9)

Mihai Nebunu discute également l'un des sujets principaux de controverse concernant les rapports établis entre la littérature et ses traductions, dans ce cas entre la littérature et le cinéma - dans quelle mesure l'adaptation en tant que dérivé est également secondaire, ou inférieure à la source littéraire, ou, au contraire, elle constitue un nouvel art, et quel est le potentiel créatif du film. (Nebunu, 2009 : 10)

Au fil du temps, l'adaptation a soulevé, sous diverses formes, la question de la relation entre l'original et le produit de sa transposition. La tendance a été de voir l'adaptation comme un dérivé et, par conséquent, inférieur à l'original. Les théories esthétiques du siècle dernier ont cependant amené un changement de perspective sur cette perception.

L'art dérive de l'art, et être secondaire ne signifie pas nécessairement être inférieur. Si les adaptations étaient vraiment inférieures à l'original, comment on pourrait expliquer leur omniprésence dans la culture contemporaine et l'augmentation constante de leur nombre ? La même idée s'applique aux projections cinématographiques et télévisuelles. Il y a certainement un facteur d'attractivité qui explique l'intérêt du public pour ce type de film.

Mais ce qui relie structurellement le film à la littérature - et cela doit être considéré comme essentiel dans l'approche de la relation œuvre littéraire/film - est le récit. Contrairement à la littérature, le film ne s'est pas avéré capable « d'écrire » son histoire, étant vraiment contraint d'utiliser la littérature pour se réinventer chaque fois en tant que forme d'expression particulière. Fait important, l'adaptation est l'un des outils les plus dynamiques pour mettre en circulation les valeurs des œuvres littéraires. Elle permet des échanges et des confrontations d'images et d'idées, de traditions et de mythes, de comportements et de mentalités, dans un langage complexe, polyarticulé. Dans la mesure où le film rétablit la réalité, il devient le passage rapide entre le texte et l'expérience directe du spectateur. (Nebunu, 2009 : 321)

La vocation du grand écran ne devrait pas être de concurrencer la création littéraire dans la dimension même qui lie le film au texte - la narration - mais d'inventer des formes plastiques qui donnent un nouveau sens au texte sans trop s'en éloigner. Des contraintes intertextuelles et contextuelles qui font de

la littérature et du cinéma une approche dangereuse, bien que nécessaire, interviennent aussi. L'intertextualité doit être comprise premièrement comme translation, sur d'autres coordonnées, dans le même système, d'un code à l'autre d'un texte. Traduire l'art littéraire dans le film soulève naturellement de nombreuses difficultés, nécessitant l'extension du concept d'intertextualité, même de transtextualité. (Nebunu, 2009 : 325) L'adaptation doit être comprise comme la transmutation d'un système sémiotique dans un autre. De ce point de vue, on peut affirmer que l'adaptation de la littérature est l'un des aspects les plus typiques de l'intertextualité. (Nebunu, 2009 : 346)

Comment peut l'écriture se transformer en image filmique, qui fait une fiction littéraire devenir film, comment passer des mots aux images, du symbole littéraire à l'icône de cinéma ? Une telle sémiologie est plus difficile à identifier, car elle devra tenir compte des différents paramètres littéraires, filmiques et de multiples approches analytiques (narratologie, sémiologie, esthétique, théorie de la réception, sociologie, psychanalyse, etc.). Créer un film à partir d'une source littéraire signifie effectivement transformer, modifier et adapter l'œuvre pour obtenir un réflexe cinématographique plus ou moins similaire au texte source. C'est une démarche risquée, parce qu'un bon livre ne fera pas toujours un bon film, ainsi comme un bon film n'a pas nécessairement à l'origine une œuvre célèbre. (Nebunu, 2009 : 324) Cependant, l'adaptation d'une œuvre littéraire ne doit pas être comprise comme une simple transposition de codes. Le film peut aspirer à reconstruire fidèlement une œuvre dans son propre langage, tout en restant un espace ouvert à la création, aux adaptations, et à d'autres types d'interprétations.

L'adaptation de l'œuvre littéraire n'est pas simplement une « traduction » de la langue de l'écrivain dans la langue du cinéaste. Une adaptation cinématographique suppose l'exploration des valeurs éternelles du travail classique, qui se retrouvent et se réinventent à travers le temps, en découvrant de nouveaux moyens d'expression pour trouver la voie vers le public des différentes époques. L'art cinématographique a la capacité de rendre au public contemporain les valeurs pérennes des œuvres classiques. Le film peut ajouter des éléments nouveaux même au niveau de l'intrigue, introduire de nouveaux personnages ou épisodes, pour compléter ou enrichir l'œuvre originale. C'est dans ce cas une double fidélité à laquelle le cinéaste se soumet : au message de l'œuvre et aux moyens du film.

2. L'adaptation partagée entre la fidélité et l'innovation

Comme la section précédente le montre, la cinématographie est liée à la littérature depuis ses débuts, et le texte littéraire a toujours été une source d'inspiration pour les cinéastes du monde entier. La littérature est, sans aucun doute, la principale source d'inspiration pour l'adaptation cinématographique. Cependant, il ne faut pas oublier que le cinéma et le roman sont des genres esthétiques différents avec des moyens d'expression différents. La fidélité absolue est impossible à réaliser, car en faisant une analogie avec la traduction, l'adaptation cinématographique implique un processus d'interprétation, la vision du réalisateur ou du scénariste intervenant dans le texte et dans sa transposition dans le film. Les deux genres partagent des éléments tels que les personnages, le récit, le langage, mais ceux-ci sont tous révélés de manières différentes.

Umberto Eco affirme dans son œuvre *Dire presque la même chose, expériences de traduction* qu'une traduction ne doit pas dire plus que l'original, c'est-à-dire elle doit respecter la réticence du texte source. (Eco, 2008 : 331) De même, on peut conclure qu'une adaptation doit s'encadrer dans les limites du message original, respecter l'intention de l'auteur, c'est-à-dire être fidèle à la source littéraire. Dans ce cas, dans quelle mesure peut l'adaptation être un élément innovateur, qu'est-ce qu'elle peut apporter de nouveau par rapport à l'original et quelle est sa signification ? Quelle serait la raison pour laquelle l'on réalisera une adaptation si elle n'apportait rien de nouveau à l'original et en serait simplement une copie fidèle ? Partant de la prémissse qu'on essayera de transposer un texte dans le film, en respectant tous les critères qui feraient du nouveau produit une copie exacte de l'original, dans quelle mesure cela serait-il réellement possible ? Combien fidèle peut être une adaptation fidèle ?

Comme il s'agit de deux moyens sémiotiques différents, les différences de l'écriture à l'image sont clairement inévitables. Regarder une histoire n'est pas la même chose que raconter une histoire. Raconter une histoire, comme c'est le cas avec les romans, c'est décrire, expliquer, résumer, développer ; le narrateur a un point de vue et toute l'autorité pour jouer avec le temps et l'espace et pénétrer dans l'esprit des personnages. Regarder une histoire, comme c'est le cas avec les films, suppose une implication directe, visuelle et auditive, vécue en temps réel. Les adaptations sont des transpositions intersémiotiques d'un système de signes (dans le cas présent, des mots) à

un autre (images), médiations entre deux systèmes sémiotiques différents. Le processus de traduction d'un texte en images présuppose donc une transmutation ou un transcodage, qui à son tour implique un recodage dans un nouvel ensemble de signes et de conventions. (Nebunu, 2009 : 10)

L'adaptation réunit différentes réalités sémiotiques et esthétiques. Pour revenir à l'analogie avec la traduction, de même qu'il n'est pas possible de produire une traduction littérale qui reproduise le texte source de manière identique, on ne peut pas obtenir une adaptation littérale, encore moins lorsqu'il s'agit de changer d'environnement. En passant de l'écriture à l'image on aura inévitablement des gains et des pertes. La traduction et l'adaptation presupposent l'existence d'une source, d'un original, donc la relation établie entre l'original et le filtrage sera inévitablement traitée du point de vue de la fidélité et de l'équivalence.

En ce qui concerne le passage d'une forme d'expression à une autre, Eco affirme que le problème fondamental de toute théorie sémiotique réside dans la distinction de l'expression. (Eco, 2008 : 324) Le discours cinématographique, polymorphe par excellence, est sémiotique, totalement différent de l'écriture textuelle, sans exclure les codes verbaux (écrit / oral) de son répertoire. Au premier plan se trouve l'élément photodynamique emblématique auquel est ajouté l'élément sonore non verbal. (Nebunu, 2009 : 322) Ce que dit le mouvement de la caméra ne peut pas être traduit en mots. Un système sémiotique peut dire plus ou moins qu'un autre système sémiotique, mais on ne peut pas dire que les deux seraient capables d'exprimer les mêmes choses. (Eco, 2008 : 324) Lors de la conversion d'un langage verbal en un langage visuel, deux formes d'expression, dont les équivalences ne sont pas déterminables, sont confrontées. (Eco, 2008 : 327)

L'adaptation du texte littéraire sous la forme du discours photographique entraîne toutes les formes de conversion décrites par Roman Jakobson (traduction, reformulation et transmutation). La traduction implique le passage du message textuel d'une langue dans une autre. La reformulation vise à adapter le texte aux exigences rythmiques du film, en se référant au flux photodynamique, puisque le sens du film ne dérive exclusivement des signes autonomes (verbaux ou iconiques), mais de leur juxtaposition. La transmutation ou traduction intersémioïque est un processus d'interprétation complexe dans le sens de décodage / recodage d'un système de signes, en

particulier, linguistique (textuel) dans une autre écriture verbale-iconique, dans ce cas le discours du film. (Nebunu, 2009 : 322)

Roman Jakobson attire également l'attention sur le fait qu'aucune sorte de transformation ne peut littéralement assimiler le texte littéraire, parce que le livre et le film sont des choses différentes, utilisant des moyens et des supports différents. Toute « traduction » est par nature un processus de reconstruction, un agent qui brise la relation entre l'expression et le sens. La forme et le contenu fonctionnent au niveau de l'œuvre d'une manière solidaire, indestructible, alors ce n'est qu'une illusion que le signifiant puisse rester le même, à mesure où le signifiant change. (Nebunu, 2009 : 323)

Par conséquent, l'adaptation, par sa nature même, ne peut être un produit identique à la source littéraire. Une adaptation réussie devrait être une nouvelle œuvre et non une copie, car le film est un art qui transforme l'imaginaire en réalité, tandis que le texte littéraire n'existe que par l'imaginaire, le réel n'étant que de l'encre et du papier. (Nebunu, 2009 : 345) Mais le fait que l'adaptation ne puisse et ne doive pas être une copie du texte littéraire ne résout pas entièrement le problème de sa fidélité à la source originelle. La question qui se pose est de savoir dans quelle mesure cela peut être une adaptation originale, combien garder du texte littéraire, sans affecter son autonomie et combien elle peut innover, sans perdre le message du travail sous-jacent ?

L'œuvre littéraire adaptée pour l'écran implique certaines restrictions et libertés, engendrant des polémiques permanentes. Il y a des limites à la fois au respect du texte et à la distance qui le sépare de l'adaptation. Trop de liberté dans la projection d'une œuvre classique pourraient la transformer radicalement, en perdant le message de l'œuvre pendant qu'une transposition totalement fidèle du texte ne peut avoir comme résultat qu'une création médiocre. Par conséquent, la transformation du film est extrêmement variée et impénétrable pour établir des lois et des règlements stricts.

Tout comme dans le cas de la traduction, pour l'adaptation la question de la fidélité reste un sujet controversé, toujours ouvert aux débats. Les spectateurs passionnés de la littérature veulent trouver ce qu'ils aiment dans le livre et découvrir dans le film leur propre interprétation du roman. (Parrill, 2002 : 19) Dans la plupart des cas, ils sont les critiques les plus sévères des

adaptations, la critique la plus fréquente étant que le film ne s'élève pas au niveau de la source littéraire.

Mais, comme nous l'avons vu, même l'adaptation la plus précise ne peut être une reproduction exacte de l'original. La fidélité absolue est impossible à atteindre parce que, en plus de toutes les raisons sémiotiques, c'est le problème de l'interprétation qui intervient. Toute adaptation implique deux facteurs clés – celui qui réalise l'adaptation et le public récepteur. Dans les deux cas, il s'agit d'un processus d'interprétation. L'adaptation place l'œuvre littéraire dans une nouvelle perspective générée par le comportement créatif-intellectuel du cinéaste. En passant d'une matière à l'autre, l'interprétation est médiée par l'auteur de l'adaptation cinématographique, et n'est pas laissée à la volonté du destinataire. Cependant, la fidélité au roman et à l'intention de l'auteur devrait être un critère primordial pour réaliser une adaptation.

Cependant, à présent, la fidélité à la source d'origine ne semble plus constituer une norme de l'adaptation, perçue comme une réinterprétation du roman par laquelle celui-ci est mis en lumière sous une nouvelle perspective en s'adaptant au nouveau contexte social ; l'aspect socioculturel de la période de l'adaptation cinématographique ou simplement la vision du scénariste ou du réalisateur, contribuent à enrichir le capital culturel qui constitue la base de l'adaptation. Dans les adaptations récentes, les critiques ont mis l'accent sur les avantages plutôt que sur les inconvénients du film par rapport à la source littéraire.

Conclusion

Les changements sont inévitables lors du passage du texte à l'image, le processus de sélection impliquant des mutations ; il y aura toujours des éléments perdus et des éléments gagnés. Ce qu'il faut noter, néanmoins, c'est l'effet positif que l'adaptation à un contexte socioculturel différent a sur l'original. Le texte est renouvelé en permanence en raison de la transition à travers divers médias. Ainsi, l'adaptation peut être considérée comme faisant partie du processus de recréation qui maintient le texte vivant.

L'on n'est donc pas encore arrivé à une théorie parfaitement soudée de l'art cinématographique, et encore moins sur l'adaptation cinématographique. L'on pourrait dire qu'il y a une compatibilité évidente entre le roman et le film, ainsi qu'une hostilité cachée. L'adaptation cinématographique semble

être un domaine en cours de formation et d'individualisation, et par conséquent ouvert à la théorisation, étant plutôt un ensemble d'hypothèses à explorer, qu'un domaine clairement défini. C'est de là que découlent les difficultés d'intégration du message cinématographique dans l'étude de la littérature. Indubitablement, la rencontre entre la littérature et le cinéma est plus que féconde en termes de symbiose image-parole, nouvelle forme d'intertextualité et d'interculturalité, mais les limites de ces interférences ne peuvent être négligées.

En ce qui concerne le présent article, mon intention n'était pas de réaliser un parallélisme entre le roman et l'adaptation cinématographique, mais plutôt de mettre en évidence les superpositions et les divergences de ces deux arts. La conclusion que je voulais faire ressortir est que la littérature et le cinéma sont deux arts distincts, deux systèmes différents, mais similaires par originalité, et leur interaction eux peut ouvrir de nouvelles perspectives de connaissance et d'interprétation dans les deux domaines.

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AUTOPLAGIATUL ÎN EPOCA RECICLĂRII

(SELF-PLAGIARISM IN THE ERA OF RECYCLING)

Raluca GHENȚULESCU

Abstract: Nowadays, when recycling is one of the main goals of modern world, as a way to save the planet, the academic environment is also facing the problem of “recycling”, regarded by some authors as a way to save their intellectual, financial and time resources. In this context, self-plagiarism is seen both as the result of the academic requirement to publish a large variety of scientific articles and as a consequence of the exploitation of a certain topic that is well-known to the authors, who thus risk repeating their own ideas and text structures over and over again. Legally speaking, the definition of self-plagiarism is both the publication of an article that entirely or partially copies the content of a text already published by the same author and the duplicate publication, which means submitting the same article, with an identical or different title, for publication in two different volumes or journals, simultaneously or after a certain amount of time. In their defence, the authors who resort to this dishonest practice and “recycle” their own texts say that a scientific method or procedure loses its novelty once it is made public and any other further reference to it sounds redundant. Therefore, the purpose of this article is to present in detail this topic, which raises debates among authors, reviewers and editors, with a view to making the difference between various forms of self-plagiarism and, implicitly, to describe the ethical and legal consequences of this form of academic misdemeanor.

Keywords: self-plagiarism, duplicate publication, academic ethics, legal implications

1. Implicațiile etice și juridice ale „reciclării” propriilor texte

De la bun început, ar trebui făcută distincția între autoplagiat, dublă publicare și compilare; acești trei termeni, strâns legați de ideea de „reciclare” a propriilor texte, se diferențiază atât din punct de vedere juridic, cât și din cel al eticii academice. În timp ce autoplagiatul implică reluarea – integrală sau parțială – a aceluiași conținut, exprimat în același mod (cu alte cuvinte, un „copy-paste” dintr-un text în altul, la un anumit interval de timp), dubla publicare presupune apariția în două volume sau jurnale științifice distincte a aceluiași material, lansat simultan sau după o anumită perioadă de la prima publicare, sub un titlu identic sau diferit, în limba-sursă sau în traducere.

Ambele forme de „reciclare” de texte discutate mai sus pot avea consecințe mai mult sau mai puțin grave, de la discreditarea autorului în fața comunității academice la retragerea gradului său didactic sau a titlului de doctor. Cu toate acestea, acoperirea juridică a autoplagiatului este insuficientă, această practică incorrectă fiind definită într-un singur articol de lege aflat în vigoare în România. Conform articolului 4, alineatul (1), litera (e) din Legea nr. 206/2004, autoplagiatul reprezintă “expunerea într-o operă scrisă sau o

comunicare orală, inclusiv în format electronic, a unor texte, expresii, demonstrații, date, ipoteze, teorii, rezultate ori metode științifice extrase din opere scrise, inclusiv în format electronic, ale aceluiași sau acelorași autori, fără a menționa acest lucru și fără a face trimitere la sursele originale” (Legea nr. 206/ 2004, art. 4, alin. 1, lit. e). Prin urmare, consecințele încălcării acestui articol de lege țin mai degrabă de deontologia cercetării științifice și de integritatea academică decât de domeniul juridic, după cum se arată în articolul (2), alineatul (2) și articolul (14), alineatul (1) și (2) din aceeași lege, care precizează că faptele de autoplagiat, assimilate celor de plagiat, sunt considerate „abateri de la normele de bună conduită în cercetarea științifică, dezvoltarea tehnologică și inovare” (Legea nr. 206/ 2004, art. 14, alin. 1).

Mulți dintre autori care recurg la autoplagiat sau dublă publicare se prevalează de lipsa unor articole specifice de lege care să reglementeze diversitatea de cazuri din domeniul academic și susțin că, din moment ce nu încalcă drepturile de autor ale unei alte persoane, nu pot fi trași la răspundere. De fapt, sanctiunile apar, de obicei, doar în momentul în care respectivul autor încearcă să obțină un alt grad didactic sau titlu științific, etica universitară sanctionând mai degrabă încercarea de a obține beneficii de pe urma unei false performanțe academice decât fapta *in sine*.

Spre deosebire de autoplagiat și dublă publicare, care pot fi sancționate, în funcție de gravitatea lor, conform articolelor de lege menționate mai sus și Ghidului de bună practică academică sau Cartei fiecărei universități, compilația este o formă de „reciclare” a propriilor texte, care nu intră sub incidența niciunui articol de lege. În acest caz, în loc să copieze conținutul unui articol, autorul respectiv face o selecție a ideilor pe care le-a exprimat anterior în diferite materiale publicate și le prezintă într-o altă formă. Cu toate că nu poate fi tras la răspundere pentru această practică, el încalcă unul dintre articolele Legii nr. 319/ 2003, privind Statutul personalului implicant în activități de cercetare-dezvoltare, care stipulează că „personalul de cercetare dezvoltare asimilează, utilizează și generează noi cunoștințe” (Legea nr. 319/ 2003, art. 5, lit. a). Cu alte cuvinte, compilarea de informații deja prezentate în alte materiale se poate înscrie tot în categoria autoplagiatului, deoarece exclude din start generarea de noi cunoștințe și aduce beneficii nemeritate (de exemplu, punctaj în plus la fișa de autoevaluare anuală a cadrelor didactice din învățământul superior) unui autor care, practic, face variațiuni pe aceeași temă, fără să aducă vreo contribuție nouă la activitatea de cercetare a instituției în care lucrează.

Înținând cont de faptul că prevederile legale în vigoare privind autoplagiatul sunt puține și destul de vag formulate, fiecare universitate sau institut de cercetare are datoria să-și creeze propriul Ghid de etică, deontologie profesională și integritate academică, prin care să reglementeze bunele practici de cercetare-dezvoltare și publicare a rezultatelor activității științifice. Astfel, atât cadrele didactice și de cercetare, cât și studenții, masteranzii și doctoranzii sunt informați cu privire la setul de norme de conduită aplicate în universitatea sau institutul în care își desfășoară activitatea.

În fiecare universitate, pe baza acestor ghiduri, a Cartei universitare și a altor regulamente de ordine interioară, Comisia de Etică stabilește sanctiunile care pot fi date pentru autoplagiat sau dublă publicare. În funcție de gravitatea faptei și de beneficiile pe care autorul ei le-a obținut în urma acestei practici necinstitite, sanctiunile, stabilite de Comisia de Etică și aplicate, în termen de cel mult 30 de zile, prin decizia Rectorului, variază de la avertisment verbal sau scris până la destituirea din funcție sau chiar desfacerea contractului de muncă.

Dincolo de implicațiile etice și juridice ale autoplagiatului, ar trebui găsite explicațiile acestui fenomen, care a luat amploare în ultimii ani, discuțiile privind „reciclarea” de către unii autori a propriilor texte începând din anul 2003, când Miguel Roig a publicat primul articol dedicat distincției dintre plagiat, autoplagiat și alte practici de cercetare/ publicare incorecte.

2. Autoplgiatul – cauze, soluții și exemple

Pornind de la ideile lui Roig, exprimate în volumul intitulat *Avoiding Plagiarism, Self-plagiarism and Other Questionable Writing Practices: A Guide to Ethical Writing*, se pot trasa principalele coordonate ale autoplagiatului ca fenomen tot mai răspândit în întreaga lume academică și se poate pune în evidență situația acestei practici în mediul universitar românesc.

În primul rând, s-a constatat că o principală cauză a recurgerii la „reciclarea” unor texte mai vechi este lipsa de experiență a autorilor. Cadrele didactice și cercetătorii tineri, dorinci să publice cât mai mult pentru a promova cât mai repede, dar neavând suficiente cunoștințe pentru a efectua o cercetare aprofundată, sunt adesea tentați să-și refolosească în articole diferite părți ale lucrării de licență, ale disertației de Masterat sau ale tezei de doctorat. Pentru a combate această practică, este de dorit să se încurajeze, în cadrul proiectelor academice, colaborarea dintre cercetătorii tineri și cei cu experiență, crearea unor echipe alcătuite din cadre didactice cu grade diferite

și acordarea unei atenții sporite din partea revizorilor și editorilor, care pot semnala din timp orice încălcare a eticii academice.

Un alt motiv pentru care mulți autori ajung în situația de a se autoplagia este modificarea, la intervale destul de scurte de timp, a standardelor minimale și obligatorii pentru conferirea titlurilor didactice în învățământul superior și a gradelor de cercetare-dezvoltare. În astfel de cazuri, cei care doresc să promoveze și își fac din timp un plan strategic de dezvoltare a carierei lor universitare se văd brusc în postura de a nu mai întruni numărul minim de puncte la o anumită categorie. De exemplu, standardele minimale s-au modificat din doi în doi ani (Hotărârea de Guvern nr. 536/ 2011 a fost abrogată și înlocuită cu Hotărârea de Guvern nr. 185/2013), punctajele variind și având tendința de a crește numărul minim de puncte la o anumită categorie, astfel încât a devenit foarte greu pentru un potențial candidat la un concurs didactic să îndeplinească toate criteriile la toate categoriile într-un interval atât de scurt. Constrainți de timp și de această confuzie legislativă, mulți candidați și-au „îmbunătățit” punctajele, sporindu-le în mod artificial prin recurgerea la autoplagiat, dublă publicare și compilare de materiale publicate anterior. Deși este condamnabil din punctul de vedere al eticii academice, demersul lor este de înțeles din punct de vedere uman, pentru că o schimbare atât de bruscă a normelor legislative din acest domeniu, a ministrilor Educației și a viziunii de ansamblu asupra învățământului românesc creează confuzie și, practic, conduce tacit spre fraude academice. De aceea, ar fi de dorit ca strategiile educaționale pe termen lung să nu fie influențate de schimbările politice (destul de frecvente, de altfel), ci să existe o viziune coerentă asupra direcției în care se îndreaptă învățământul universitar din România.

Cea de-a treia cauză a recurgerii la autoplagiat este tocmai lipsa unor norme legislative stricte și, de multe ori, a unui ghid de etică și integritate academică la nivelul universității. Pe principiul că tot ceea ce nu este interzis în mod specific este permis, mulți își „reciclează”, într-o măsură mai mică sau mai mare, lucrările anterioare și, în lipsa unor softuri specializate pentru detectarea plagiaturii (a căror licență este destul de costisitoare și multe universități nu își permit să o achiziționeze) și a unui control foarte atent în cadrul procesului de peer review, respectivii autori obțin beneficiile dorite prin încălcarea acestei norme deontologice. În multe cazuri, plagiul sau autoplagiatul sunt descoperite la mult timp după ce au fost comise. Este posibil ca, în momentul comiterii faptei, majoritatea materialelor să fi existat doar în format tipărit, compararea lor cu ajutorul internetului fiind imposibilă.

Mai mult decât atât, nu existau nici softurile capabile să detecteze plagiatul sau autoplagiatul, deci un text „reciclat” putea trece, practic, neobservat. Chiar dacă sunt descoperite astăzi, aceste fapte rămân de multe ori fără urmări, pentru că, din punct de vedere juridic, este foarte greu să retragi un grad didactic sau un titlu științific pentru o faptă comisă înainte ca fapta respectivă să fie considerată sănătională prin lege sau printr-un anumit cod de etică academică.

Cu toate că există numeroase cazuri în care personalități din viața politică sau medicală românească au fost acuzate de plagiat sau autoplagiat, am ales ca în acest articol să nu mă refer la o situație din țara noastră, pentru că multe dintre cazurile respective sunt încă în curs de soluționare sau acuzațiile au fost deja respinse din lipsă de probe, fiind considerate nefondate. Prin urmare, voi prezenta o situație recentă, dar devenită deja de notorietate mondială, petrecută în lumea academică olandeză.

Presă din Olanda a dezvăluit anul acesta rezultatul unui lung șir de investigații desfășurate în ultimii doi ani în mediul universitar din Amsterdam. Acest caz de autoplagiat, dublă publicare și compilare, însotite de alte practici oneroase, cum ar fi încălcarea drepturilor de autor și falsificarea datelor științifice, l-a adus în centrul atenției lumii academice pe Peter Nijkamp, profesor emerit de economie la Universitatea Vrije din Amsterdam. După o carieră strălucită, în care a publicat peste 2300 de articole, a editat peste 100 de volume și a fost citat în peste 40000 de publicații, în 2013 Nijkamp a fost inițial considerat o victimă a plagiatului din partea uneia dintre doctorandele sale. Faptul că a continuat să încurajeze publicarea tezei acesteia și nu a reclamat nicăieri un plagiat evident a început să le dea de bănuț celor din Comisia de Etică a propriei sale universități, care au început o anchetă internă. Ca parte a acestei anchete, o selecție semnificativă de texte din toate cărțile și articolele lui Nijkamp, publicate în perioada 1970 - 2013, a fost introdusă într-un program antiplagiat, pentru a se vedea dacă nu cumva lucrările lui mai fuseseră plagiante și de alți studenți, masteranzi sau doctoranzi de-a lungul timpului. Ceea ce s-a constatat în urma acestei verificări, însă, l-a transformat pe profesor din victimă în vinovat, deoarece 60 din cele 261 de texte selectate erau cazuri clare de autoplagiat și mai existau și rezultate mai puțin concluante cu privire la falsificarea unor date științifice și încălcarea drepturilor de autor.

După ce, din lipsă de probe solide, celelalte acuzații au fost retrase, profesorul a trebuit să dea explicații doar pentru cea de autoplagiat. În

apărarea sa, Nijkamp a susținut atât că, la vremea când au fost publicate unele dintre materialele sale, nu existau norme clare privind autocitarea, cât și că softul antiplagiat constată doar copierea unor părți din publicații anterioare, dar nu poate stabili dacă acele fragmente au fost preluate ca exemple pentru o nouă teorie – caz în care era exonerat – sau doar pentru a acoperi un anumit număr de pagini și a putea publica un nou material de dimensiuni considerabile – caz în care era acuzat de practică neetică.

În acest an, Comisia de Etică a Universității Vrije din Amsterdam a dat verdictul în cazul Nijkamp: profesorul nu a primit niciun fel de sanctiune din partea universității, dar și-a pierdut atât reputația în lumea academică, o prestigioasă publicație economică (i.e. *The Review of Economic Analysis*) retrăgându-i două articole, pe motiv că se bazează pe autoplagiat, cât și prestigiul de care se bucura în mass-media, aproape 300 de articole de presă, postări pe bloguri și chiar cărți comentând modul în care a încălcăt normele de etică și deontologie universitară (cf. Dekker, 2015: 23-28).

Concluzii

Studiul de caz prezentat anterior este dovada eloventă că, deși autoplagiatul rămâne de multe ori nesanctionat la nivel juridic sau etic, aşa cum s-a întâmplat în situații similare și în România, prestigiul academic al celui care recurge la această practică necinstită este profund afectat, iar intervenția mass-mediei este esențială pentru a demasca această formă de fraudă și a-i discredită pe cei care recurg la ea, pentru a da un exemplu negativ și, în același timp, un avertisment pentru toți cei care, din diferite motive, iau în calcul această posibilitate de a avansa în carieră pe căi oneroase.

Situată la nivel național și internațional ar putea fi îmbunătățită prin stabilirea unor norme etice și juridice clare, bazate pe exemple concrete, prin trasarea unor linii directoare în politica educațională, prin încurajarea tinerilor cercetători să colaboreze cu colegi mai experimentați în domeniul publicațiilor academice și prin redactarea unor ghiduri de etică și deontologie universitară care să ofere soluții reale la problemele existente în sistem. În lipsa unor astfel de măsuri, autoplagiatul ar putea deveni un fenomen de amploare, dovedind o epuizare a resurselor intelectuale în lumea contemporană, care apelează la „reciclare” din nevoie de a compensa lipsa de creativitate sau de timp acordat unui cercetări laborioase.

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UTILISATION DE L'HYPERSTRUCTURE DANS LE MAGAZINE *SCIENCE ET VIE*. UNE ANALYSE QUANTITATIVE

(THE USE OF THE HYPERSTRUCTURE IN THE *SCIENCE & VIE* MAGAZINE. A QUANTITATIVE ANALYSIS)

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Abstract: This article aims at analysing from a quantitative point of view the use of hyperstructures in the French popular science magazine *Science & Vie* published throughout the year 2014. Hyperstructures, identified by Grosse et Seibold (1996) and defined by Lugrin (2000), help structuring the information in order to arrange the news discourse in a storyboard allowing the reader to "flip" through the subjects tackled like flipping through television channels. We chose to analyse the 2014 issues as the magazine's formula was changed in May and we anticipate interesting results concerning the increase the use of hyperstructures, as well as an increase in the use of infographics.

Keywords: *hyperstructure, popular science, Science & Vie, quantitative analysis, readers behaviour*

Introduction

Les notions « hyperstructure », « ensemble rédactionnel », « multitexte », « paratexte » et « péritexte journalistique » font partie du métalangage mis au point par les chercheurs, notamment en linguistique, afin de pouvoir approcher de façon systématique le discours¹ de la presse écrite. En effet, l'explosion médiatique des dernières décennies, l'avènement d'Internet avec plus récemment la possibilité du public de créer et de publier son propre contenu (pour n'évoquer, de manière très simplifiée et incomplète, que quelques facteurs contribuant au phénomène discuté), oblige la presse écrite à une perpétuelle adaptation, à une (ré)invention pour assurer sa pérennité sur le marché. D'ailleurs, les lois de ce dernier gouvernent depuis très longtemps la production journalistique, les auteurs de ce type de contenu ayant bien compris l'impératif de l'efficacité, de la rentabilité, de leur mise au

¹ Nous employons ici la notion de discours au sens élargi, telle qu'elle apparaît, par exemple, dans Maingueneau, qui en relève le volet « ensembles textuels plus ou moins vastes » (Maingueneau, 2014 : ch. 2, par. 2), tout en citant la dimension communicationnelle discutée par Brian Paltridge (2006), pour qui il s'agirait d'un « "langage au-delà du mot, du groupe de mots et de la phrase", agencé de façon à ce que "la communication réussisse" » (2014 : ch. 2, sous-ch. 1, par. 2).

service du lecteur, tout en se proposant de lui simplifier la tâche (Mouriquand, 2015 : 3).

Avec une existence de plus de 100 ans, que peu de ses concurrents peuvent égaler, *Science & Vie* a accompagné de façon presque continue (à quelques exceptions près) ses lecteurs (*Science & Vie*, s. d.), faisant preuve de capacité d'adaptation aux besoins et aux exigences des époques traversées, de manière à satisfaire un public qu'il a su fidéliser.

Adaptation signifie non seulement choisir les sujets que l'on peut anticiper intéresser le public, mais également présenter l'information, structurer la formule de la publication d'une façon qui concorde avec les comportements des lecteurs. L'utilisation des ensembles rédactionnels tels que l'hyperstructure et le multitexte (Lugrin, 2000 : 34-35) semble répondre à ces exigences. Nous proposons dans le présent article une analyse quantitative de l'utilisation de la hyperstructure dans les numéros de l'année 2014 du magazine *Science & Vie*. Nous anticipons des résultats intéressants à la suite du changement de formule opéré à partir du numéro du mois de mai, qui, estimons-nous, va apporter une utilisation accrue de l'hyperstructure, et également des éléments graphiques au détriment du texte.

1. L'hyperstructure – brève présentation

La formation des journalistes s'efforce de transmettre la déontologie résumée ci-dessus, mais arrivée à l'enseignement de l'écriture, constate Jean-Michel Adam (1997, 4-5), elle pèche par un manque de précision en ce qui concerne les délimitations et les définitions des genres journalistiques, certainement justifié par la diversité des choix de contenu et de forme. En effet, il constate, en parcourant cinq manuels de journalisme, la diversité des perspectives sur le sujet, note également la présence de contradictions dans les définitions (Adam, 1997 : 8-11) et remarque en guise de conclusion :

je dirai qu'il est difficile de comprendre la (les) logique(s) des classements proposés par les manuels de journalisme. Les définitions varient et les catégories se chevauchent. Cette complexité et les différences s'expliquent par des croisements de critères qui vont des choix stylistiques micro-linguistiques aux intentions communicatives, en passant par la position énonciative du locuteur et le contenu des articles. Selon que tel ou tel critère est mis en avant, les catégories bougent sensiblement. (Adam, 1997 : 11)

La proposition du chercheur afin de s'affranchir de cette complexité, est d'aborder ce qu'il appelait à l'époque « unités rédactionnelles de la presse écrite » comme des « réalités tant discursives-interactionnelle que textuelles-linguistiques » (Adam, 1997 : 16), introduisant ainsi une dimension pragmatique dans l'étude de la presse écrite. Il décèle ensuite trois plans d'organisation de la dimension textuelle de l'énoncé médiatique : « la visée illocutoire, la prise en charge énonciative des propositions et la représentation construite ou 'monde' du texte » (Adam, 1997 : 16).

Cette perspective qui met à profit les outils développés par la linguistique se retrouve élargie dans les travaux menés dans le cadre du Centre de recherches en linguistique textuelle et analyse des discours de l'Université de Lausanne. L'équipe constituée autour de Jean-Michel Adam s'intéresse, entre autres, au rôle du péritexte journalistique – approché selon le modèle proposé par Gérard Genette dans *Seuils* (1987) (quoique l'analyse de l'auteur des *Palimpsestes* ait visé le texte littéraire) et raffiné par Finn Frandsen (1992), – défini comme regroupant « les unités rédactionnelles et non rédactionnelles qui précèdent, entourent ou s'intègrent au corps de l'article » (Lugrin, 2000 : 34). Face à, d'un côté, l'hétérogénéité que présente le discours de la presse écrite (la présence fournie d'éléments péritextuels : images, titrailler, infographies, etc.) (Lugrin, 2000 : 34) et à l'éclatement des textes des articles « en de multiples petits modules » (Mouriand, 2011 : 115) de l'autre côté, auxquels s'ajoute la tendance de développer « la part 'visuelle' du journal » (Adam et Lugrin, 2000 : par. 1) l'examen du susmentionné discours à travers les niveaux de structuration de l'information s'avérait prometteur.

Ce qui a attiré l'attention des chercheurs a été le niveau intermédiaire (et facultatif), composé de ce que Lugrin appelle « ensembles rédactionnels » (2000 : 34). Il s'agit de regroupements d'éléments de discours journalistique « présentant sous un angle différent un événement médiatique identique » (Lugrin, 2000 : 35), dont l'apparition s'explique par le besoin des publications de répondre aux tendances comportementales récentes des lecteurs. Mouriand remarquait à quel point est important de « proposer au lecteur de circuler entre les pages » (2011 : 24) à travers une « scénarisation de l'information » (Mouriand, 2011 : 34) empruntant au discours cinématographique le découpage. Ainsi, le « rebond » (Mouriand, 2011 : 24) est la clé de la rétention de l'attention du lecteur, qui, par le morcellement et la variété « soigneusement travaillée » (Mouriand, 2011 :

24) des éléments discursifs proposés, a l'impression de pouvoir papillonner à travers la publication, sans se sentir emprisonné.

L'étude de ce niveau intermédiaire de structuration de l'information a révélé qu'il s'organise à partir d'un « dédoublement d'une unité de base de l'article (éléments auxiliaires) » (Lugrin, 2000 : 35), les éléments auxiliaires comprenant

les articles liés, et les images non-péritextuelles, c'est-à-dire participant la constitution des ER². Plus précisément, une image, lorsqu'elle signifie une trace de la réalité, lorsqu'elle co-réfère, relève dès lors du péritexte. Lorsqu'elle signifie un aspect de la réalité différent des éléments qui l'entourent, texte, autres images, etc., lorsqu'elle réfère complémentairement ou contre-réfère, l'image relève des éléments auxiliaires³. (Lugrin, 2000 : 36)

À noter également, le pluri-sémiotisme des constituants des ensembles rédactionnels et leur complémentarité thématique (Lugrin, 2000 : 35).

Dans le cadre de cette catégorie, le critère « vi-lisibilité » (Lugrin, 2000 : 35) a prouvé sa pertinence dans le partage entre deux sous-catégories : hyperstructure et multitexte. En effet, ce qui les sépare est la limite spatiale de la double page, la première étant confinée à occuper une surface ne dépassant pas cette frontière, comme montré dans le schéma ci-dessous :

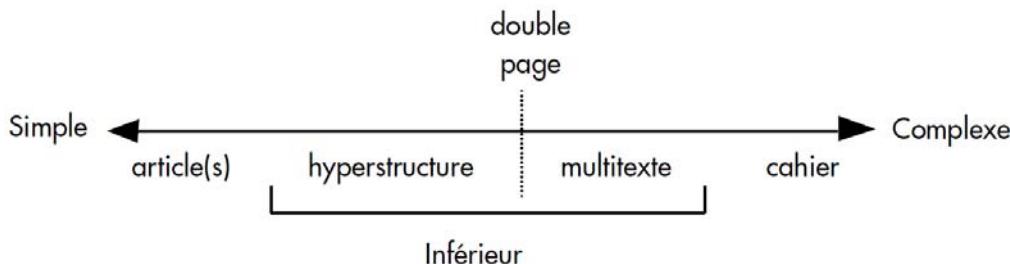


Figure 1. Structuration de l'information (Lugrin, 2000 : 35)

Considérant les comportements du public évoqués plus haut, il est facile de comprendre la pertinence du critère spatial et également les fonctions des ensembles rédactionnels, résumées par Gilles Lugrin :

1. Réduction de la longueur moyenne des articles

² Ensembles rédactionnels.

³ Pour une discussion plus détaillée concernant les différents types d'image et de leur contribution au dédoublement, voir Adam et Lugrin (2000 : par. 7-10)

2. Augmentation du nombre d'entrées possibles dans un sujet, lecture sélective et mosaïque
3. Renforcement des genres journalistiques, notamment par l'éclatement en unités plus autonomes
4. Production de liens privilégiés entre les différents constituants
5. Circulation du sens à l'intérieur des ensembles rédactionnels
6. Mise en spectacle de l'information (développement du visuel et de la mise en page) (2000 : 36)

Considérée par Adam et Lugrin comme un aboutissement du processus de scénarisation (2000 : par. 6) identifié par Mouriquand, l'hyperstructure est nommée ainsi par Grosse et Seibold (1996) et définie par Lugrin comme

Un élément de structuration de l'information, intermédiaire et facultatif, situé entre le journal et l'article. Elle trouve son origine dans un processus d'éclatement ou de réunion. Elle est formée d'un ensemble d'articles et d'images graphiquement regroupés et complémentaires, bornés à la limite matérielle de l'aire scripturale visible de la double page. (Lugrin, 2000 : 35)

La composition minimale de l'hyperstructure suppose la présence, à part l'article, d'un encadré ou d'une infographie (Lugrin, 2000 : 35 ; Adam et Lugrin, 2000 : par. 17), l'ensemble pouvant être complété par une photographie accompagnée d'un légende. En ce qui concerne le statut d'émetteur des articles, il peut être partagé entre plusieurs auteurs (éclatement rédactionnel) ou peut revenir à un seul (regroupement). La séparation graphique des éléments constitutifs de l'hyperstructure se fait par « de la titraille, des filets et/ou un fond coloré » (Lugrin, 2000 : 35)

2. Corpus

L'analyse menée par Adam et Lugrin (2000) montre ce type d'ensembles rédactionnels comme se prêtant particulièrement à l'organisation de l'information scientifique vulgarisée, parce qu'étant capable de l'organiser en « modules didactiques en interaction » (par. 52) et contribuant ainsi au développement de ce type de discours de presse.

Nous nous sommes donc arrêtée aux apparitions de l'année 2014 du magazine de vulgarisation scientifique *Science et Vie*. Il s'agit de 12 numéros, entre 1156 et 1167, avec une moyenne d'environ 140 pages couleurs en format 183 x 242 mm. Ce qui nous a semblé particulièrement intéressant concernant la sélection de ce corpus a été le changement de

formule annoncé dans le numéro 1160, qui nous a permis d'anticiper de possibles changements dans le régime de l'utilisation de l'hyperstructure, auxquels nous nous sommes proposé de prêter attention. En attendant, mentionnons que cet événement a bien entendu apporté des changements dans la structure du magazine, que nous allons détailler en ce qui suit.

2.1 Formule avant changement (numéros 1156-1159)

Après un « Avant-propos » occupant environ une demi-page, signé « S&V » et traitant/anticipant le sujet abordé dans le dossier principal rangé dans la rubrique « À la une », le sommaire, occupant l'aire scripturale d'une double page, nous dévoile la structure de la publication. L'on constate l'existence de trois grandes rubriques : « Actus », « Fondamental » et « En pratique ». Chacune est divisée en sous rubriques, comme suit :

- « **Actus** » : « Labos », « On en reparle », « Terre », « Focus », « Médecine », « Technos », « On tenait à vous dire » et « Idée neuve » (cette dernière, absente des numéros 1156 et 1159)
- « **Fondamental** » : « À la une », « Événement », « Avant-première », « Enquête », « Découverte », « Tendance », « Casse tête » [sic !], « Le point sur »
- « **En pratique** » : « Bon à savoir », « Zoom du mois », « Questions/Réponses », « Technofolies », « Le ciel du mois », « Contre-sommaire ».

2.2 Formule après changement (numéros 1160-1167)

Dans ce groupe de numéros, l'« Avant-propos » varie en structure. Ainsi, l'on répertorie des cas à trois sous-articles (numéros 1160, 1162, 1163), à deux sous-articles (numéros 1161 et 1165) – dans les deux cas s'agissant d'anticipation de sujets traités dans la « Une » (de façon obligatoire) et dans d'autres dossiers thématiques – et, finalement, des cas à un article (numéros 1164, 1166 et 1167). Mentionnons également l'absence de signature.

En revanche, le changement de formule est plus évident dans l'organisation en rubriques, dont le nombre a augmenté de 3 à 7 : « Actus », « Science & société », « À la une », « Science & découverte », « Science & techniques », « Science & futur » et « Culture science ». Un élément nouveau se voit accorder une place dans le sommaire, à savoir la rubrique « Forum », qui donne la parole aux lecteurs. Son existence date bien d'avant le changement de formule, mais elle n'était pas mentionnée dans le sommaire.

Dans le cadre du nouveau rubriquage, deux des sept éléments présentent des sous-rubriques régulières :

« **Actus** » : « Labos », « Environnement », « Médecine »,

« Technos »

« **Culture science** » : « Bon à savoir », « Questions/Réponses »,

« À lire / à voir », « Dans le ciel ce mois-ci », « Technofolies », « Il

y a... [nombre] ans »,

pour le reste pouvant être répertoriée une variété thématique au gré de la rédaction.

En ce qui concerne les rubriques où l'on fait usage des hyperstructures, il s'agit, avant le changement, de « Actus » et « En pratique ». Dans la première, les sous-rubriques avec présence d'hyperstructures sont « Terre », « Médecine », « Technos », « Labos », tandis que dans la deuxième ce sont « Technofolies », « Ciel du mois » et « Questions/Réponses ».

Après le changement, la rubrique « Actus » enregistre une nette baisse de présence d'hyperstructures, alors qu'elles sont présentes dans « Culture science » - « Questions/Réponses », « À voir, à lire », « Dans le ciel ce mois-ci », « Technofolies » - et « Science & société ».

3. Types d'hyperstructures

S'agissant d'une analyse quantitative, notre principal critère d'identification des types d'hyperstructures a été le nombre d'éléments composants et dans l'un des cas, l'appartenance à une catégorie particulière, parce que présente dans l'intégralité des numéros et gardant la même structure, avec comme seul changement le thème présenté – il s'agit du type 3 détaillé ci-dessous.

3.1. Type 1

Comprend les hyperstructures les plus simples, remplissant à la limite inférieure la condition d'existence de cette catégorie d'ensemble rédactionnel : article principal + encadré/infographie + (dans la plupart des cas) minimum une photo légendée. La surface occupée varie entre deux moitiés de page, deux tiers de page, une page, une page et un tiers, une page et demie et, bien entendu, deux pages. Après le changement de formule on note, à partir du numéro 1161, l'utilisation de surtitres pour l'article principal. Les infographies sont majoritairement des réponses à des questions posées dans le titre de l'article principal, puisées dans le courrier lecteur ; les encadrés comme élément de dédoublement détiennent la fréquence la plus importante. Il faut mentionner un seul cas où l'élément de dédoublement est une interview (no 1666 : 131). Voici quelques exemples d'hyperstructures de type 1 :



Figure 2. Hyperstructure de type 1 avec encadré, rubrique « Actus », sous-rubrique « Focus », avant le changement de formule (no 1156 : 18-19)

Figure 3. Hyperstructure de type 1 avec infographie, rubrique « Culture science », sous-rubrique « Questions/Réponses », s'étalant sur deux moitiés de page, après le changement de formule (no 1166 : 126-127)



Figure 4. Page double accueillant deux hyperstructures de type 1 avec encadré, rubrique « Science & société », après le changement de formule (no 1167 : 48-49)

3.2. Type 2

Cette catégorie inclut des hyperstructures avec un nombre supérieur de composantes, sans que les différences quantitatives avec le type 1 soient trop importantes : article principal + un/deux encadrés + [minimum une infographie] + minimum une photo/une image légendée. La surface occupée

est moins variable que dans le cas du type 1 : une page et demie ou deux pages. À l'instar du type 1, le changement de formule apporte l'utilisation de surtitres, à partir du numéro 1163. Comme le montre la formule ci-dessus, la présence de l'infographie est facultative, alors que l'encadré/les encadrés ne manquent jamais. Voici quelques exemples d'hyperstructures de type 2 :



Figure 5. Hyperstructure de type 2 avec encadré et infographies, rubrique « Actus », sous-rubrique « Médecine », catégorie « Les clés pour comprendre », avant le changement de formule (no 1157 : 34-35)



Figure 6. Hyperstructure de type 2 avec deux encadrés, rubrique « Actus », sous-rubrique « Focus », avant le changement de formule (no 1158 : 24-25)



Figure 7. Hyperstructure de type 2 avec deux encadrés, rubrique « Science & société », après le changement de formule (no 1166 : 48-49)

3.3. Type 3

Du point de vue de la composition, il s'agit dans cette catégorie d'hyperstructures qui pourraient très bien intégrer le type 1, constituées d'un article principal et d'une infographie plus ou moins complexe, en fonction des besoins d'illustration du thème choisi. Nous avons pourtant décidé de résérer une catégorie à part entière pour plusieurs raisons. En premier lieu, il s'agit d'une sous rubrique régulière, dont le grand thème est traité de la même manière, c'est-à-dire, au niveau planétaire. Avant le changement de formule, le nom de la sous-rubrique est « Terre », faisant partie des « Actus » et affichant en surtitre le domaine concerné (par exemple, « Pollution de l'air » dans le no 1158, « Déboisement » dans le no 1159, etc.), tandis que le changement de formule a entraîné la disparition de la sous-rubrique « Terre » et l'inclusion de ces hyperstructures dans la sous-rubrique « Environnement », à une seule exception, le no 1163. En deuxième lieu, la régularité de l'apparition va de paire avec la formule graphique. Plus précisément, la surface occupée est de deux pages ; l'article principal est situé sur la page de gauche, dont il occupe environ un tiers ; la plupart de la superficie est consacrée à trois images du globe terrestre montrant l'Afrique et l'Europe, les Amériques et, respectivement, l'Asie et l'Australie. Tout ceci est complété par des éléments supplémentaires de l'infographie : des graphiques de différents types, des détails des cartes et de chiffre apparaissant avec une police de grande taille, accompagnés de explications sur leur signification (à l'exception du no 1160) : « 1300°C : c'est la température moyenne du manteau terrestre supérieur. 350 km : c'est la profondeur à laquelle s'enfoncent les corridors chauds récemment découverts. 45 volcans de points chauds ont été recensés, majoritairement au niveau des océans. » (no 1157 : 22-23). Les cartes illustrent la répartition des phénomènes traités par des dégradés de couleurs, des composants de l'infographie faisant le lien entre les nuances présentes et des valeurs pertinentes pour le thème choisi. En troisième lieu, cette sous-rubrique est l'expression de la préoccupation de la rédaction, constante depuis 80 ans, pour informer les lecteurs de l'impact des activités humaines sur la biodiversité et sur l'environnement (Science & Vie, s. d.). Nous présentons ci-dessous des exemples d'hyperstructures de type 3 :

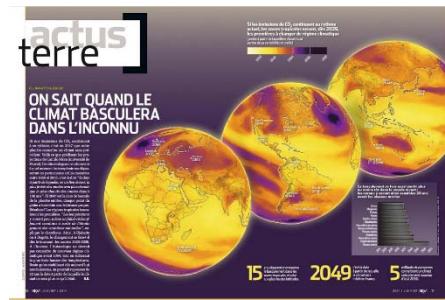


Figure 8. Hyperstructure de type 3, rubrique « Actus », sous-rubrique « Terre », avant le changement de formule (No 1156 : 30-31)



Figure 9. Hyperstructure de type 3, rubrique « Actus », sous-rubrique « Environnement », après le changement de formule (No 1162 : 24-25)

3.4. Type 4

Dans cette catégorie nous avons inclus des hyperstructures proposées uniquement après le changement de formule, où l'article principal présente une taille réduite, la plupart de la superficie (deux pages) étant consacrée à des infographies, des encadrés, des graphiques, des cartes, etc. Ces ensembles rédactionnels apparaissent dans la rubrique « Science & société » et contiennent un surtitre, à une seule exception, le no 1165. L'on peut affirmer une préférence pour les domaines environnement et médecine (à égalité en ce qui concerne la fréquence (3 numéros chacun) les autres étant l'exploration spatiale et l'énergétique. Voici des exemples de ce type d'hyperstructure :

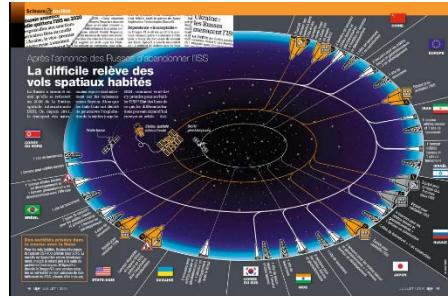


Figure 10. Hyperstructure de type 4 (no 1162 : 48-49)

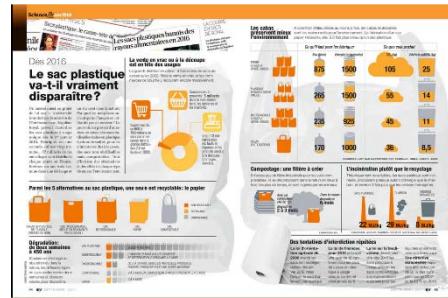


Figure 11. Hyperstructure de type 4 (no 1164 : 44-45)

4. Analyse du corpus

L'analyse quantitative que nous avons effectuée a révélé un total de 91 hyperstructures présentes dans les 12 numéros de *Science & Vie* publiés au cours de l'année 2014, dont 26 avant le changement de formule et 65 après. La répartition par type d'hyperstructure est présentée dans le tableau ci-dessous :

Type d'hyperstructure	Avant le changement de formule	Après le changement de formule	Total
1	8	44	52
2	14	5	19
3	4	8	12
4	0	8	8

Tableau 1. Répartition des hyperstructures en fonction du type et du changement de formule

En ce qui concerne la présence des différentes hyperstructures dans les rubriques du magazine, nous présenterons en ce qui suit les résultats de l'analyse, toujours par catégories :

Avant le changement de formule			
Rubrique	Sous-rubrique	Nombre hyperstructures	Total
Actus	Focus	3	7
	Idée neuve	4	
En pratique	Questions/Réponses	1	1
Après le changement de formule			
Culture science	Questions/Réponses	7	28
	À voir, à lire	7	
	Dans le ciel ce mois-ci	8	
	Technofolies	6	
Science & société		16	16

Tableau 2. Répartition des hyperstructures de type 1 par rubriques et en fonction du changement de formule

Avant le changement de formule			
Rubrique	Sous-rubrique	Nombre hyperstructures	Total
Actus	Focus	3	7
	Les clés pour comprendre	4	
En pratique	Technofolies	4	8
	Ciel du mois	4	
Après le changement de formule			
Culture science	À voir, à lire	1	1
Science & société		4	4

Tableau 3. Répartition des hyperstructures de type 2 par rubriques et en fonction du changement de formule

Finalement, voici la répartition des hyperstructures par types, par rubriques et par numéros :

Numéro	Type 1	Type 2	Type3	Type 4	Total
1156	2	4	1	0	7
1157	2	3	1	0	6
1158	1	5	1	0	7
1159	2	2	1	0	5
Changement de formule					
1160	3	0	1	1	5
1161	5	1	1	1	8

1162	6	0	1	1	8
1163	6	1	1	1	9
1164	6	0	1	1	8
1165	6	1	1	1	9
1166	6	1	1	1	9
1167	6	1	1	1	9

Tableau 4. Répartition des hyperstructures par types et par numéros

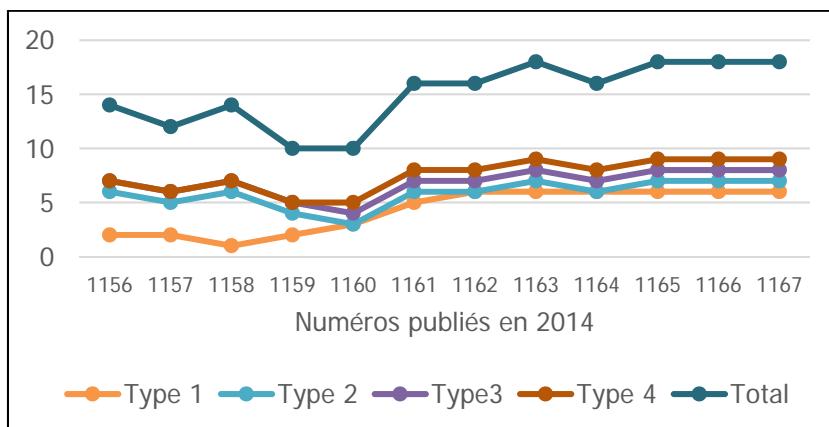


Figure 12. Évolution du nombre d'hyperstructures par numéros

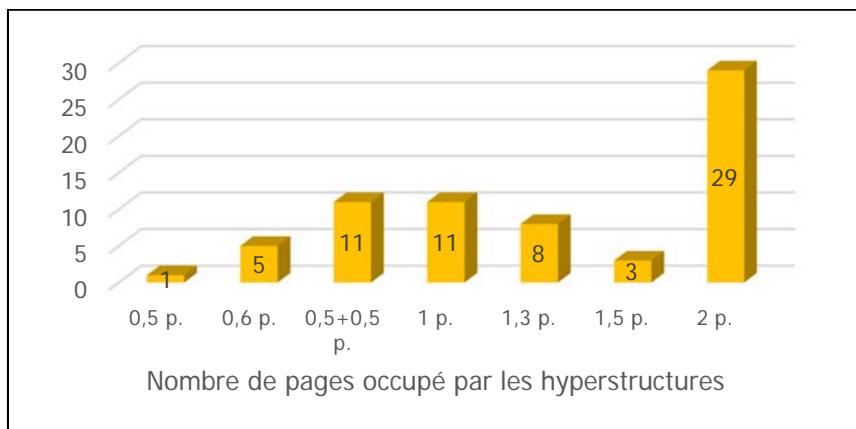


Figure 13. Superficie occupée par les hyperstructures de type 1 et 2

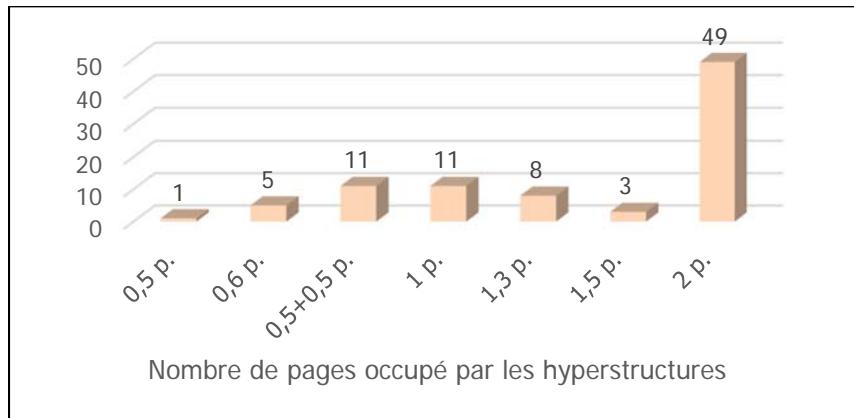


Figure 14. Superficie occupée par les hyperstructures de type 1, 2, 3 et 4

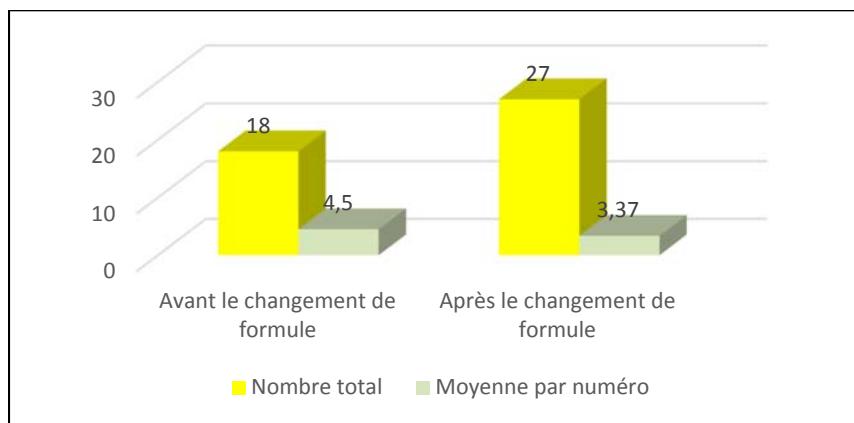


Figure 15. Comparaison entre le nombre d'hyperstructures à infographies en fonction du changement de formule

Comme il est facile de constater à un examen sommaire des résultats exposés dans les Tableaux 1-4 et dans la Figure 12, de manière générale, la stratégie de la rédaction de *Science & Vie* va clairement vers l'éclatement de l'information. En effet, nous remarquons l'évolution vers l'augmentation quantitative des hyperstructures par numéro entre janvier et décembre 2014, et plus particulièrement du type 1 – le plus simple, le plus « dépouillé » de tous, favorisant le papillonnage d'un sujet à l'autre, d'une page à l'autre. Symétriquement, l'hyperstructure de type 2, présentant plus d'éléments que le type 1 a enregistré une évolution descendante, devenant presque sporadique après le changement de formule. Son absence est néanmoins compensée par l'apparition régulière de l'hyperstructure de type 4, qui propose une formule améliorée du point de vue de la quantité de graphismes

et d'images, favorisant ainsi non seulement un zapping entre les articles/ensembles rédactionnels, mais également à l'intérieur de ces derniers. Aussi faut-il souligner la disparition, après le changement de formule, des types 1 et 2 de la rubrique « Actus », laissant donc exclusivement la place à une formule déjà très présente dans cette partie du magazine : article de taille réduite [+ image légendée], favorisant le comportement susmentionné. Un autre élément qui y contribue est la superficie occupée par les hyperstructures : ainsi, l'exclusivité accordée à la formule de 1,5 ou 2 pages, antérieure au changement de formule éditoriale, a été remplacée par un choix menant vers des superficies moindres ; si l'on se réfère à la Figure 14, l'on constate que le nombre d'hyperstructures de petite taille (occupant 0,5, 0,6, 0,5+0,5 et 1 page), 27, est presque égal à celui des hyperstructures de taille maximale, 29 (ne prenant pas en compte les hyperstructures de type 3 et 4).

En revanche, ce qui peut surprendre, ce sont les résultats concernant la présence des infographies dans les hyperstructures. Effectivement, nous avons formulé l'hypothèse que la préférence de l'organisation de l'information dans des infographies se serait faite sentir après le changement de formule. Et ceci est bel et bien vrai, puisque l'on enregistre l'apparition du type 4. Il est toutefois évident, si l'on se réfère à la Figure 15, que, tout au moins du point de vue quantitatif, ceci n'est pas suffisant pour compenser avec la réduction drastique du nombre d'hyperstructures de type 2, porteuses d'infographies. Notre interprétation en est que, pour la rédaction du magazine, la priorité est plutôt de réduire la quantité d'information par sujet, que de faire appel aux infographies dans le but d'organiser une quantité supérieure d'information.

Conclusion

L'analyse de l'utilisation des hyperstructures dans les numéros du magazine *Science & Vie* de l'année 2014 nous a permis de confirmer l'hypothèse que nous avons posée comme point de départ. Ainsi, l'étude quantitative montre la tendance de la publication, tout comme le reste de la plupart de la presse écrite, remarquée dès les années '90 (par exemple, la première édition de *L'écriture journalistique* de Jacques Mouriquand est parue en 1997) de suivre, pour des raisons de survie commerciale, le modèle imposé par la télévision (Mouriquand, 2011 : 17). Ainsi, on ménage le lecteur en lui laissant l'impression de facilité, de moindre effort, en lui proposant une information structurée dans un scénario permettant un zapping (Lugrin, 2001 : par. 4),

une « lecture distraite » (Mouriquand, 2015 : 7). Bien évidemment, il serait d'autant plus intéressant si cette analyse pouvait porter sur une période plus importante, afin de disposer d'éléments montrant une évolution qui pourrait être mise en parallèle avec celle des média et de la société en général. Ceci permettrait également de comprendre la recette de la longévité affichée par *Science & Vie* à l'époque de l'infotainment, qui met en concurrence non seulement les rédactions, mais aussi les supports de transmission des informations.

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About the author

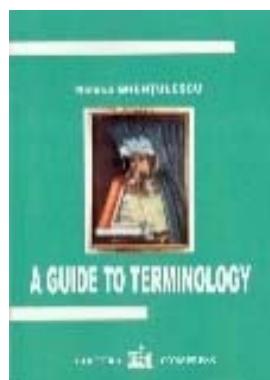
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RECENZII DE CARTE – BOOK REVIEWS

Ghentulescu, R. (2015). *A Guide to Terminology*. Bucureşti: Conspress.

Reviewed by Marina-Cristiana ROTARU



Raluca Ghentulescu's new book, *A Guide to Terminology*, reflects the author's hands-on experience in teaching Terminology to students who specialize in Translation and Interpretation. It is a didactic book which convincingly demonstrates the importance of the study of Terminology in Translation Studies. One of the strengths of the present work is that it strikes the right balance between theoretical input and practical information with immediate applicability. Theoretical notions and other concepts are clearly defined and explained, which greatly facilitates students' access to a better understanding of the subject. Two annexes at the end of the book, dealing with acronyms and initialisms and features of technical-scientific texts, respectively, reinforce the student-oriented approach of this volume.

The book is divided into three main parts which form a coherent structure. The first part introduces the reader to the field of Terminology: it explains what Terminology is about, provides an informative background of the topic and traces its development and highlights the role Terminology plays in Translation Studies. It also underlines the distinction between LGP (language for general purpose) and LSP (language for specific purpose), hence pointing to the fact that a sound knowledge of LGP is essential to a solid grasp of LSP. In the second part, which makes up the bulk of the book, the author presents theoretical data, defines the essential concepts and shows their practical applications. For instance, special attention is given to the process

of term formation, one of the core issues in the study of Terminology. Part three of the volume deals with Terminography, the process by which nomenclatures, dictionaries, glossaries, term databases belonging to LSPs are created, thus facilitating communication between the experts community and LGP users.

The development of Terminology into a field of study, dealt with in part one, provides students with a clear historical outline of the most important contributions to the subject, and highlights the fact that the need for a system of naming things has been a constant concern for humankind since ancient times. For instance, it is interesting to find out that the Chinese philosopher Confucius insisted on the necessity of providing words with complete and confirmed meanings in order to ease communication (Ghentulescu, 2015: 26). Then, the age of Enlightenment, with its emphasis on scientific rigor, left its mark on the development of Terminology. The French chemist Antoine de Lavoisier and the French encyclopaedist Denis Diderot mapped new territory. Lavoisier contributed greatly to the establishment of scientific terminology in Chemistry and Biology while Diderot devoted his efforts to the crystallization of a standardized grammar with clear and meaningful internal structures that could provide a model for the organization of nomenclatures of scientific instruments and processes (Ghentulescu, 2015: 27-28). In addition, the Swedish botanist Carl von Linne, driven by the same need for systematization and clarification of terms, introduced the notion of "taxonomy" and developed it into a modern system of classification (Ghentulescu, 2015: 27). Furthermore, the twentieth century saw the establishment of Terminology into an independent scientific discipline thanks to the Austrian Eugen Wünster, who laid down the principles of Terminology standardization (Ghentulescu, 2015: 28).

Terminological notions, the focus of part two of the volume, are clearly defined and exemplified. Such is, for instance, the definition of operational notions, such as "object", "concept", "word" and "term". If the distinction between "object" and "concept" is easily discernable to an unspecialized readership (object="something material or tangible" and concept="something abstract"), the distinction between "word" and "term" may not be so. It is the author's merit to help non-specialist readers understand it without much difficulty. Hence, a "word" is generally defined as "the smallest lexical element that can be endowed with one meaning" or "a variety of meanings depending on the context in which it appears"

(Ghențulescu, 2015: 46). A “term” is “a lexical unit, made up of one or more words or symbols, which pinpoints a concept belonging to a specific field”, a lexical unit which “does not depend on the context (i.e. it preserves its meaning in any context), but on the system of concepts which the concept it denominates belongs to”(page 46). For example, the term “arthritis” is part of the specific field or system of medical terms, more precisely to “the subset of terms related to rheumatology” (Ghențulescu, 2015: 46).

The substantial theoretical input is carefully balanced by practical information with immediate applicability, which makes what students learn seem much more connected and relevant to their needs. For instance, the internal structure of a definition, identifier + property marker + goal marker, is worth mentioning (Ghențulescu, 2015: 51). Hence, the act of defining a term, part of the domain of lexicographers, reveals its inner logic to non-specialists and makes them aware of a harmonious and meaningful design behind the definition of terms.

The issue of term formation is largely presented and provides the reader with a much necessary theoretical and practical support. Clarification, by definition and examples, of various term formation procedures, is welcome and can only increase the degree of applicability of this book. In addition, a clear language turns theoretical information into easily absorbed data and convinces the student to look into the matter with intense curiosity. A classification of term formation methods based on linguistic resources (a classification widely used for its succinct, yet comprehensive approach) provides the reader with a concise term formation map: “Terminologization” is a term formation procedure based on “existing resources”. “Derivation”, “Compounding”, “Abbreviation” and “Conversion” imply the modification of the existing linguistic resources while “Borrowing” rests on “using new resources” (Ghențulescu, 2015: 69). Thus, “Terminologization” is “the process of transferring a word from LGP into LSP by endowing it with a specialized meaning that it does not express in the LGP” (Ghențulescu, 2015: 70). This transformation is often based on metaphor and metonymy, to mention but the most intensely used methods or, as underlined by the author, “the most productive methods” able to generate new terms. Such methods are based on the metaphorical use of “names of plants, animals and parts of the body” (Ghențulescu, 2015: 71) such as “tulip chair” – a term that belongs to the field of Interior Design, and which designates a chair in the shape reminiscent of a tulip (Ghențulescu, 2015: 72), “a bulldog clip” – “a

paper clip with a spring [...] which somehow resembles the jaws of a bulldog both in form and in grip of strength (Ghențulescu, 2015: 74) or a "hip tile" – "a thin flat slab of fired clay used for roofing" (Ghențulescu, 2015: 77). Another productive method is metonymy based on the "part for the whole principle". Such is, for instance, the term "hammer-head (a shark with a flattened head)" whose name derives from the most representative part of its body: the head in the shape of a hammer (Ghențulescu, 2015: 78-79).

"Derivation" and "Compounding" are richly illustrated by various derivational and combinatory patterns, respectively, each followed by supporting examples (Ghențulescu, 2015: 83-94). In addition, abbreviation is another largely used term formation process. Two types of abbreviation often utilized are "blending" – see the term "smog", the result of the combination between "smoke" and "fog", and "clipping" – see the term "flu", resulted from the reduction of the noun "influenza" (Ghențulescu, 2015: 94-95).

"Conversion", "invented words" and "borrowing" complete the map of term formation. Their names are almost self-explanatory and the examples used by the author make the chapter a reader-friendly one. For instance, the pages dedicated to invented words (Ghențulescu, 2015: 103-106) are entertaining and provide students with a good insight into the process of language standardization. Eponymization – see the verb "to boycott" from the name of Charles Boycott (Ghențulescu, 2015: 103) and coinage – see the word "Xerox", a synonym for "photocopy" (Ghențulescu, 2015: 105) are some of the methods to create new words which the author introduces properly. Term formation can contribute greatly to developing language awareness among undergraduates who study Translation and Interpretation and the above mentioned pages prove it.

Another means of building language awareness is the study of collocations. Although collocations are beyond the scope of this book, the author might have gone a little bit further and show the importance of specialized collocations in teaching translation. Collocations characterize both LGP and LSP and a sound knowledge of specialized collocations helps one have an excellent command of LSP. The correct use of collocations contributes to the transfer of the message from the SL to the TL with accuracy. The domain of Medicine, for instance, is but one of the specialized domains characterized by collocation use. A non-specialist user of English may, for example, translate the sentence "Pacientul a răspuns bine la tratament" as "The patient has

answered well to treatment". But a professional translator will be able to translate it as "The patient has responded well to treatment". Lexical mistakes are the most common ones made by non-native speakers. Increasing language awareness through a correct use of specialized collocations contributes greatly to building collocational competence, one of the marks of professional translators.

Various aspects dealing with drawing glossaries and building nomenclatures and term databases for LSP, the aim of part three of the present book, are meticulously presented and explained with clarity, being of great support for students in their practice. The review of elements specific to the technical text, accompanied by clarifying examples, and the practical activities that follow each chapter provide students with sound and thorough knowledge and a functional approach to Terminology.

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Crezee, I. et al. (2013). *Introduction to Healthcare for Interpreters and Translators*. Amsterdam, Philadelphia: John Benjamins Publishing Company.

Reviewed by Zoia MANOLESCU



The field of Interpreting and Translation is continuously developing and in need of good professional books that could help both students/learners and trainers. Although there are a lot of books that are meant to introduce readers to the healthcare profession, the one that is being reviewed was purposely written for interpreters and translators. In this book, the author, Dr. Ineke Crezee, an Associate Professor at Auckland University of Technology, makes use of her experience as a translator, interpreter and educator, as well as her knowledge and information as a healthcare professional. From the start, the readers should know that the book is not one that might help with learning or teaching techniques or methods of interpreting or translation. It is a practical book that might assist them in familiarizing themselves with healthcare settings, medical terminology as well as with some specific cross-cultural issues. Moreover the book provides guidance on dealing with the challenges they might face on the job, mainly as interpreters.

The book, having 28 chapters, is divided into 3 parts:

- Part I – Interpreting (37 pages)
- Part II – Interpreting in healthcare settings (121 pages)
- Part III – Healthcare specialties (136 pages)

The first part is the shortest, deals with interpreting, and consists of 4 chapters. The first chapter, after giving instructions on how the book should be used, makes a very brief presentation of the history of the profession, stressing on the growing demand of professional interpreters around the world. Then, it continues with an overview of the main health interpreting studies and finishes with the importance of teaching healthcare interpreting. Chapter 2 is dedicated to the challenges the interpreter/translator is usually facing as well as to the importance of training, focusing on the skills and knowledge necessary to be nurtured and developed once you start the journey into the healthcare settings. The importance of culture in relation to the work of the healthcare interpreter is presented in chapter 3, the main emphasis being laid on the close relationship between communication and cultural beliefs. As culture influences communication, the interpreter should be aware of the differences between cultures, including the ones specific to health, in his/her important role of cultural liaison between people. The last chapter of this part is a brief introduction to the medical terminology history presenting the reasons why Latin and Greek have been so important in medical term creation. A lot of examples of the main combinations of roots, prefixes and suffixes are given, along with their meaning.

The second part of the book has 12 chapters that present the different settings in which interpreters work and the various types of healthcare interactions they might encounter. Differences between states, countries or healthcare systems are most of the times mentioned in the introductory part of each chapter. However, whenever necessary some chapters end with a subchapter named *Some notes for interpreters and translators* where the author explains either some cultural differences between countries and some differences related to some medical terms or even some ethical conflicts that might appear. What is extremely useful for interpreters to know and expect when they arrive in a healthcare setting is carefully described in Chapter 5, such as the types of questions a patient is usually asked at the first visit, i.e. his/her medical history, the type of pain, the family history, the patient's social history, etc. The next three chapters not only present the clinics, hospitals and emergency departments with the names of their rooms or divisions, but also the way the patient is approached and the type of medical staff he/she might be taken care by. The chapter dealing with emergency rooms or departments gives a long list of possible questions related to the reasons for admission to the emergency room: common medical problems, accidents and issues requiring surgical intervention. Informed consent forms,

pre-operative and post-operative procedures, as well as intensive care settings are described in chapters 9, 10 and 11. Apart from the forms, procedures and questions that are specific for these settings, the author adds details on the equipment that is encountered there. The last 5 chapters of this part – obstetrics, child health, speech language therapy, mental health and oncology – are all overviews of these medical fields with the description of their specific settings, their health professionals, their common procedures and investigations, their types of diseases/illnesses/disorders or their type of prevention/therapies, etc.

The third part of the book introduces various healthcare specialties in other 12 chapters, giving detailed information and offering illustrations particular to those specialties. The specialties that are overviewed are the following: neurology, cardiology, the respiratory system, hematology, orthopedics, muscles and the motor system, the sensory system the immune and lymphatic system, the endocrine system, the digestive system, urology and nephrology and the reproductive system. All chapters follow the same structure, adapted to the organ or the system described: the Latin and Greek roots, the anatomy, the function of the organ/system, the names and definitions of the health professionals dealing with the respective specialty, the types of disorders, their definition, causes, symptoms, types of investigations, treatments, common drugs and common investigations. Although the book has in the first part a subchapter devoted to Latin and Greek elements in medical terms, where one can find clearly the distinction between roots, prefixes and suffixes, in this part these subchapters are no more than some lists of words containing Latin and Greek elements. Unfortunately, the title of the subchapters is *Latin and Greek roots*, but it contains either words formed with roots, prefixes and/or suffixes, or even just prefixes and suffixes. The meaning of the words is given, but for interpreters/translators that have knowledge on word formation in English it might be extremely confusing. An interpreter, who knows the meaning of a Latin or Greek root or suffix, might easily guess an unknown word. For example, if an interpreter knows the meaning of the suffix *-itis* and sees it added to a root he/she knows that meaning of the word becomes "a disease characterized by the inflammation of the respective organ denoted by the root, i.e.: gingivitis, dermatitis, hepatitis, pericarditis, etc. The reason why a better conceived chapter on Latin and Greek elements was necessary is exactly this word formation consistency of medical terminology.

The book is extremely valuable and suitable for interpreters and translators, but not only for them. It is a very good introduction for those that wish to work in this field as well as to professionals that have worked in some specialty healthcare settings and wish to enlarge their knowledge for some other settings. Moreover, it might be an excellent guide for trainers that work in healthcare interpreter and translator education. The questions or question forms that are part of many chapters of the book might help students and trainers alike to develop real life-like dialogues specific to healthcare settings.

About the reviewer:

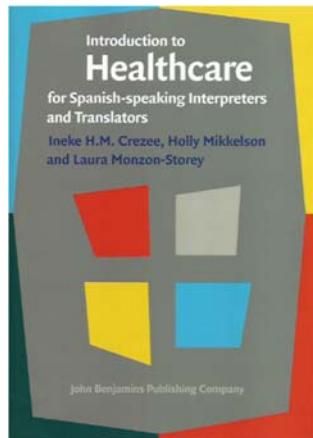
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Crezee I., Mikkelsen, H. and Monzon-Storey, L. (2015). *Introduction to Healthcare for Spanish-Speaking Interpreters and Translators*. Amsterdam, Philadelphia: John Benjamins Publishing Company.

Reviewed by Zoia Manolescu



The new edition of this book, which adds Spanish to the previous edition, is a proof of the success of this book among the people involved in this profession, either as interpreters/translators or trainers. The structure of the book is similar to the old one with some small differences. The very useful Chapter 4 that described the influence of Latin and Greek in the formation of medical terms was unfortunately removed, which leaves room to more possible confusions since the title of the subchapters dealing with the etymology and meaning of medical terms remained the same *Latin and Greek roots*.

This chapter was replaced by another chapter describing the US insurance system. As this topic is very important in the healthcare system in US this information is extremely helpful. Details on the different types of healthcare insurance are given, including the Affordable Care Act (known as *Obamacare*) and commercial insurance plans, as well as information on the Government programs. A few data about the healthcare legislation are given and supplemented by a glossary of insurance terms which gives more value to this chapter.

Starting with chapter 7 all chapters have at the end an English – Spanish glossary. Wherever necessary abbreviations are also added. Another difference between the first edition and this one is the adaptation of the language of the book to American English, made by Cynthia Roat, an American interpreter and interpreter trainer. The latter considers that these glossaries might also be useful to other Romance languages that have cognates in their own vocabularies.

The existence of an eBook format of this book from GoogleBook might be a good option too. However, you should be advised that you could only see an image of each page scanned, which might be a good idea in case you use a tablet with a larger screen. On a smartphone considering the size of the screen it will be less efficient. However, the eBook is cheaper or might have the same price, but having it on a tablet might be really helpful when working in healthcare settings.

Finally, I recommend this book to any interpreter, translator or trainer that works or wishes to work in this field. The book might help them acquire good professional knowledge and expertise in the field and gain the confidence they need to be successful.

About the reviewer:

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CĂRȚI NOI - NEW BOOKS

Raluca GHENȚULESCU

- *A Guide to Terminology.* (2015). București: Editura Conspress.



Sorin GĂDEANU

- *Banatica. Studien zur deutschen Sprache und Literatur.* (2015). București: Editura ProUniversitaria.



Maria ALEXE

- *First Steps in English. Learn English with Ann and Robert.* (2015). București: Editura Corint Educational.



EVENIMENTE – EVENTS

P A S T E V E N T S



TECHNICAL UNIVERSITY OF CIVIL
ENGINEERING BUCHAREST



DEPARTMENT OF FOREIGN LANGUAGES
AND COMMUNICATION



RESEARCH CENTRE FOR SPECIALISED TRANSLATION
AND INTERCULTURAL COMMUNICATION

ROUND TABLE

BUILDING CORE SKILLS IN ACADEMIC RESEARCH

On February 12, 2015 the Research Centre for Specialised Translation and Intercultural Communication, in cooperation with the Foreign languages Department in UTCB organised the ***Annual Round Table "Building Core Skills in Academic Research"***.

The Annual Round Table is one of the major events taking place in our Department, its purpose being to emphasise the Department faculty's research activity and future projects.



An important segment of the debate was covered by the presentation of several Ph.D. projects in progress, by our colleagues Cătălina Radu, Dana

Radu and Mălina Gurgu. These research projects are mainly focused on the main areas of interest for our Department: translation studies and teaching methodologies, cultural and literary studies, all of which contribute to our constant effort to build core skills and adapt teaching methods and syllabi to modern requirements.

Other colleagues – Marina Rotaru, Oscar Ruiz, Bianca Geman and Mihaela Vraja - who have already defended their theses in public meetings, are now taking the necessary steps for the publication of their works. These volumes will be a useful addition to the Department Library for consultation by students and faculty alike.



In 2014 the participation of our colleagues in national and international conference resulted in the publication of their contributions in Conference proceedings or separate volumes. The collaboration of experienced teachers with the teacher trainees has been and continues to be an important part of everyday Department activities.

A selection of the articles presented in the 2014 International Conference organised by our Department will be published soon by Ars Docendi Publishing House.

The second part of the Round Table included an open debate regarding the topics presented in the first part, as well as other areas of research of interest for the future.

UPCOMING EVENTS

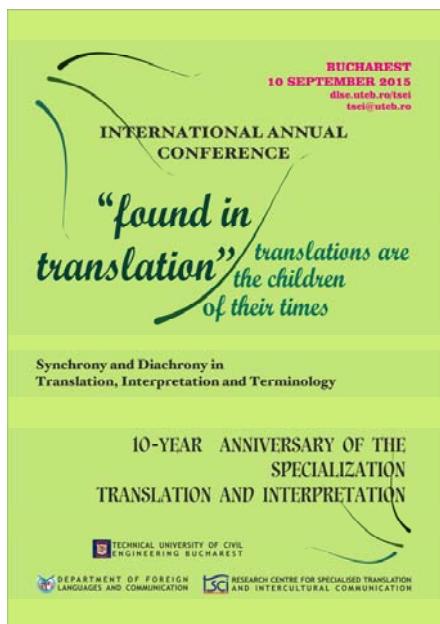
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INTERNATIONAL CONFERENCE 2015

**"FOUND IN TRANSLATION" –
TRANSLATIONS ARE THE CHILDREN OF THEIR TIME**

With the topic

**SYNCHRONY AND DIACHRONY IN TRANSLATION,
INTERPRETATION AND TERMINOLOGY
10-YEAR ANNIVERSARY OF THE SPECIALIZATION
TRANSLATION AND INTERPRETATION**



In the context of linguistic diversity, which comprises more than six thousand languages, our world would be inconceivable without translation. Linguistic plurality along with the increase in economic, technological and cultural exchanges establish translation as a unique method of uniting this diversity, being the concrete outcome of the endeavour of mankind to overcome

linguistic and cultural barriers. This should not lead to the erroneous understanding that translation is an *a priori* phenomenon of the modern society. From time immemorial the need to communicate beyond linguistic borders has caused translation to find its way into the most varied contexts: among merchants and scholars, politicians and spies.

Although it has been around from time out of mind, translation is, paradoxically enough, a young science which rather than clearly delineating its scope, is open to innovation, knowledge, experimentation and self-discovery, having an enormous creative potential. According to Paul Ricoeur, "translation cannot be reduced to a technique practiced spontaneously by travellers, merchants, ambassadors, smugglers and traitors, and established as a discipline by translators and interpreters. It constitutes a paradigm for all exchanges, not only from language to language but from culture to culture" *

The anniversary international conference of the Department of Foreign Languages and Communication of the Technical University of Civil Engineering Bucharest celebrates ten years since the creation of the specialization *Translation and Interpretation*. We invite you to participate with contributions on topics related to translation, interpretation and terminology from various theoretical and methodological perspectives. Our particular interest lies in investigating the place that these three disciplines occupy in universities today, as well as in the future of translation and interpretation practices, and of these professions in the context of today's global village. And all this considering the great pressure of using English as *lingua franca*, which sometimes separates us more than unites us.

*. Ricoeur, Paul. (2004, 25 May). « Cultures, du deuil à la traduction ». *Le Monde* : 1, 19.

MAIN SECTIONS:

1. Translation and Conference Interpreting Methodology
2. Literary and Intercultural Studies
3. Terminology and Lexical Studies

KEYNOTE SPEAKERS:

Cristiana-Nicola TEODORESCU, University of Craiova

Manuel MOREIRA DA SILVA, Instituto Superior de Contabilidade e Administração do Porto

CONFERENCE VENUE

UTCB is the first and largest Civil Engineering higher education institution in Romania, nowadays training engineers specialized in civil, industrial and agricultural engineering, hydrotechnics, railroads, roads and bridges, building services and technological equipment. Since 1996, curriculums in English and French are available.

In 2004 UTCB decided to diversify its educational offer and provides both a Bachelor and a Master's degree programmes in specialized translation and interpretation. By the competence of its teaching staff (professional translators and/or interpreters, experts in law, engineering, or economics, linguists, etc.) and by international cooperation (native speaker teachers, Erasmus partnerships), STI ensures graduates' access to both Romanian and global market.

An online **Welcome Guide** provides more details about transportation, how to get to the Conference rooms, visiting Bucharest, etc.

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